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ESTAMPAS IN THE CATECISMO EXPLICADO OF CLARET:
A PRELIMINARY STUDY

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INTRODUCTION

Art forms are creative and attractive methods of communication from the very beginning of history. A small piece of art can speak volumes with variations of interpretations. The Christianity from its origin utilized art forms (pictures, paintings) to express its ideas concerning different theological issues. This even continues today with varieties of developed art forms which are used attractively in all spheres of life. More than that in the learning process of a child, the art gets a prominent role as the child captures its attention to the pictures quicker than the letters.

Spain is a land of artists who contributed a lot to the western art. And the nineteenth century was very special in the development of the art forms, very specially romanticism. I am not going deep into such issues. But is very interesting for me to find a book of the same century, illustrated and written by the same author and reached in a line on the possibility of the art in catechesis. The book entitled *Catecismo de la doctrina cristiana explicado y adaptado a la capacidad de los niños y niñas*, is written by Saint Anthony Mary Claret. The book was published in Barcelona in the year 1848. We found about 43 sketches on different topics related to the appropriate chapters of the book.

Claret was from an artistic background and his artistic contributions in relation to the ministries and responsibilities. In Claret Museum at Vic, Barcelona, these images are preserved as his works for the explanation of Christian doctrine for the children. This topic provides a wide range of scope and curiosity behind this; as an illustrated book for the children, it had had influenced many children of the period. The number of editions and copies of the book that circulated all throughout Spain is a valid proof for this.

Personally, I consider it advisable to deal with this issue not only because of the importance catechesis has in the history of the 19th century but also can provide with valuable information about the artistic dimension in the life of Claret which is in fact not much spoken about. It can enrich Claretians and all those who are interested in the life of Claret as a source of information. I came to know about Anthony Mary Claret from 2004, when I came into contact with the Claretian congregation. Ever since I had a constant contact with different books and material about Claret and I had great interest to know about him. When I thought about an

investigation, I thought to choose the topic I mentioned above, the study on the catechetical drawings of Claret, exploring his artistic formation and contributions. I searched many areas; I spoke with many of my colleagues and friends and they were not able to give me much details about it. I find this topic as interesting as it is less investigated.

1. Theme and Objectives

The objective of this study is something that has not gained much attention in dealing with the studies on Claret and his artistic dimension and regarding the illustrated catechisms of the 19th century. The novelty of the study comes in both aspects of the theme – Claret as an artist and the catechetical *estampas* of 19th century, in a manner putting them together to evaluate them using traditional Christian iconography. The main objective here is to demonstrate the catechetical *estampas* having an effective and creative presentation to facilitate an easy access to the Christian doctrine by the application which is practical. The artistic and historical value of these *estampas* will have a special focus that the amount of influence they had among the children of the 19th century using artistic qualities of Claret in his Catechism. This trait of his Catechism definitely influenced and reflected the claretian pastoral ministry today. This study can exhibit to all a historical outlook and iconographic interpretation of his illustrated work.

Another objective is to establish Claret's efforts that lead him to contribute the *estampas* adding appropriate symbols and figures to substantiate the explanation. It would provide us an ample information regarding the practical application of his skills and technical knowledge at the service of pastoral care, who knew how to integrate this facet of his personality into his ministry. Even if we see some illustrated books, normally the drawings will be done by someone from outside according to the direction of the author or editor. This study can provide information regarding the formulation of the *estampas* and their style and engravings, and we can see that both the *estampas* and its explanations are done by the same person, possibly for the better clarity and precision.

It is also an objective that to point out the illustrated catechism as an attractive pastoral method through visual communication in the 19th century and can give information regarding their use not as a mere decoration but rather to communicate the essentials as the recipients of the work are children. Children by nature prefer and adopt what is more attractive. And

therefore, such method could become an effective pastoral tool and can show from a historical point of view the scope of *estampas* and the visual media in the pastoral and catechetical methods.

I think it is important to address this issue, because it can be useful to present historically the ambient in which Claret developed his artistic qualities and making use of the same for the development of Catechesis. This study would certainly open a space for further and deep investigation in this regard by making comparisons between *estampas* of different types of literature and the relationships and contrasts that exist between the catechisms of the same time and their proper specialities in serving the purpose.

How art substantiates the Christian doctrine as Anthony Mary Claret make use of the art in the form of catechetical *estampas* for the children as an attractive pastoral method of the 19th century in Spain. After knowing, the life of Claret as an artist and his catechetical interest in leading him to utilize his artistic creative skills for the catechesis, would provide me a space to evaluate iconographically and artistically his catechetical *estampas* from his book *Catecismo de la doctrina cristiana explicado y adaptado a la capacidad de los niños y niñas*, showing their richness in visual communication converting them as attractive pastoral method. This would provide me with the general catechetical trend and the use of *estampas* in the 19th century. By studying the life of Claret and the Book *Catecismo ilustrado*, I will be able to understand the use of art in the catechetical methods of the 19th century and will be able to respond to the question and be able to confirm or on the contrary refute the above mentioned hypothesis.

2. Plan to Develop

In the development of this theme, we will have to have a general framework of the artistic background in the life of Claret and catechetical and artistic developments of the 19th century in Spain. This would lead us to orient out study in a precise way the work *Catecismo explicado* and the catechetical *estampas* contained in it. Coming to the division of the chapters in the content, we will gradually elaborate these frameworks in three chapters. The first chapter is an introspection into the artistic dimension in the life of Claret, comprehensively looking into different stages of his life, exploring the motivation in realizing his celebrated project of

catechetical *estampas*. This particular historical framework of the life of Claret will help us to study the catechetical *estampas* as the creative contribution of a matured and trained artist.

Another important focus we will have to realize is the catechetical interest and approach of Claret, which would lead him to create a catechetical method in an appropriate way. We will go through different realms, looking systematically into the catechetical interests in various capacities, his style and method in catechising, as part of the study of the work *Catecismo Explicado* in general and a specific and brief study of the work itself. The importance of the second chapter will be manifested in understanding exactly the historical background of the catechetical *estampas* and the objective and effort in which they were created. There is also a short introspection into the history and general trend of the catechisms in the 19th century.

After having these idea and vision, in the third chapter, we will detailly see the catechetical estampas in relation to both the artistic and catechetical dimensions in the life of Claret. We will do a deeper iconographic analysis of a few selected *estampas* and a general appraisal of them, extending to see the balanced application of historical figures and symbols, visualizing the Christian doctrine as attractive and comprehensive as possible and thus leading them to be effective pastoral methods in the 19th century.

In the plan I should mention about the appendix of photographs of the *estampas*, where I will collect the images of the *estampas* of the *Catecismo Explicado* (All those I use predominantly) and other illustrations to add clarity to the explanations and the investigation. It is very essential to this type of works in evaluating *estampas* and to read this work.

3. Methodology

As we have observed, the first chapter is a historical exposure, fundamentally looking for the data of the artistic dimension in the person about whom I study and the application of art in different stages; the second chapter is first of all an introspection into the catechetical and pastoral movements in the person, using his abilities for catechism and catechesis more attractive and modern. Secondly it gives a brief introduction to the work *Catecismo Explicado*, where the catechetical *estampas* are found. I will not go much into the theological content of the book because of two reasons. The first reason is that there are studies regarding the work and the second reason is that the catechetical content is not the contribution of the person of

Claret, as it is taken from the catechism of Dr. Francisco Matheu y Smandia, which he himself acknowledges. Claret edited them and wrote the explanations of the *estampas*, the catechetical application and his doctrinal and moral teaching. The third Chapter will be oriented in evaluating iconographically the catechetical *estampas* to understand the artistic value, the transmission of ideas and doctrine, the combination of symbols and figures. This chapter substantiates the second chapter in analysing the catechetical methods in transmitting visually the concepts. In the third chapter, for the iconographic analysis, I have selected five *estampas* from forty-three, considering the fact of a large content. The first criterion for the selection is the division of the content of the book of our study. It is divided into four, each part contains various *estampas*. I select each one from each chapter and one from the introductory part. The second criterion for the selection is the scope on evaluating figures and symbols, which are not much repeated. The general trend and the style of the *estampas* and the iconographic methods could be understood by evaluating a few from different segments of the book.

With regard to the sources and bibliography, this project can be only realized with sufficient sources and documents which refer to Claret and his artistic and catechetical interest. I collect all the relevant information about the life of St. Antonio Mary Claret, his interest for the drawings, his method of catechesis, the catechetical trend of 19th century and history of art and symbolism and then select the most convenient among them that will allow us to explain and contrast the hypothesis posed. I mostly depend upon Arxiu Claret, Vic and the Biblioteca de Comillas, Madrid, for sources and bibliography. In this sense, to carry out the research work, I will make a study based on the various research works, books, magazines, articles and other documents of interest that provide the desired information and allow to establish a framework that of solving the proposed approaches.

As I noted above, I will begin by making a bibliographical selection through the application of the inductive-deductive method in reading. So, I can explain, from the different perspectives to make concrete facts and the reasons for the use of art in the catechism and its pastoral use. The areas of my investigation extend from the life of Anthony Mary Claret who lived during 19th century to the 19th century art and catechism.

In relation to the sources and techniques of collection of information, I will first of all refer to the primary sources of research work. I divide them into two; Sources and bibliography.

Thus, I will consider sources as: 1) the works by Claret especially the *Catecismo Explicado* and his *Autobiography* as it is his personal testimonies and his works in relation to the topic like catechism, art and pastoral activities and old works of others regarding this topic which are, manuscripts etc.. 2) In the bibliography I consider other books, articles or journals containing content related to the topic and the online information. As far as secondary sources are concerned, I would like to make the reading and study of other non-specialized journals and writings on the subject and the conversation with the scholars on the subject.

I would like to mention also the difficulties I had to face in obtaining bibliography. Due to the restrictions of Covid 19, last part of my studies was affected. First and for most I was shifted from Madrid to Vic, as Vic is where I am appointed. The next reason is that due to the Covid protocol, the access to the library was restricted and references were totally prohibited. It majorly affected in the redaction of the last chapter where References were inevitable to make analysis which consist an essential part in forming the topic of investigation.

Regarding the use of language, the sources I study and the book *Catecismo Explicado* are either in Spanish or in Catalan. So, I use English in writing and elaborating the study as main language and the citations will be in the original languages. I also will be using some Spanish words for better clarity and use them in italics to acknowledge them, as some words cannot be translated exactly without losing their true spirit. *Láminas* and *estampas* will be used interchangeably, expressing exactly the same meaning.

CHAPTER I

HISTORICAL OUTLOOK OF THE ARTISTIC BACKGROUND

IN THE LIFE OF CLARET

Introduction

It is very vague to look into the artistic background in the life of St. Anthony Mary Claret historically and systematically due to the lack of concentration on this topic. But surely this artistic dimension is profound and rich in his life. He had a very deep interest in Art from his very childhood and in several occasions he received artistic experiences either by training or by practice. In this chapter we will discuss about the life of Claret where he enhanced his artistic talents from his family background of cloth designing and his studies in artistic designs. And furthermore, we will see also the utilization of his artistic interests in different periods of his life apart from the drawings he did for the book *Catecismo Explicado*. His vision of art and aesthetics will provide clarity in understanding and evaluating ichnographically the catechetical *estampas* and the style of his artistic approach.

1. Artistic Background in the Life of Claret

What formed Claret to use the artistic abilities professionally and creatively for the better communication and expressions in many of his activities? The professional skills in him come from two facts of his early life and this form the artistic formation in the life of Claret. The first one is his innate capacities that could be genetically passed on to him as his family had a habitual artistic occupation of the textile industry which is basically artistic and the second component that prepared him is his academic and professional formation that he could learn them scientifically. When united both these elements, he could work on with many of the apostolate creatively with ease.

1.1. Childhood and Cloth Designs

The beginning of the artistic interests in the life of Anthony certainly comes from his childhood and family background. He was born and brought up in an artistic atmosphere where his family had a textile factory in Sallent. When we consider the childhood of Claret, the textile factory is an inseparable aspect. His childhood was all around the factory of his father from the

time of his birth on 23rd December, 1807 till he goes out to Barcelona.¹ The life here taught him and formed him initially to be what he would become in future.²

1.1.1. Textile Industry and the Village of Sallent

After the industrial revolution in the 18th Century, Catalonia became a hub of textile industry and had a greater demand and financial gain. It is evident from the book of Ignasi Casanovas that “Fou tan forta aquella embranzida, que l’estadística de 1808 dóna més de 2000 fàbriques o obradors de cotó, que ocupaven a més de 100000 famílies, amb un setmanal de 6000000 de rals...”³

Sallent comes under the Jurisdictional district of Manresa in the province of Barcelona. It situates 15kilometres from Manresa and 51 kilometres from Barcelona. There is a river named Llobregat, flows from north to south dividing the village. The name ‘Sallent’ comes from the running of the river by leaping. It situates 300 meters above the sea level. This river and the attitude of the inhabitants converted the village into an expanding industrial centre.⁴The people of Sallent were traditionally hard working and progressive. The *fabricas de tejidos* can be seen here from the time immemorial. Sallent was that first place in Catalunya who made use of the *telares mecánicas* and the *calderas de vapor*.⁵At the beginning of the XIX century, it had a population of about 2000. It currently has 8000 inhabitants. The river and the drive of the hard-working inhabitants have made Sallent an expanding industrial centre. Fortià Solà opinions that, “L’importancia d’aquesta Vils es evident pel gran increment que hi ha pres l’industria de filats i teixits de cotó, haven’t estat, com en son lloc dirém, la primera població de Catalunya que adoptá els talers mechanics...”⁶

The textile industry, more than that, was associated to the Art, where weaving is closely associated to creativity and novelty and had a greater position in determining their business.

¹ In his autobiography we don’t find the date of his birth. The biographers interpret it as so by taking the note of Anthony Toll, the then rector of the St. Mary of Sallent, the village in which he was born, that he was born two days earlier to his baptism which was on 25th December, 1807.

² Antonio María Claret, *Autobiografía y Escritos complementarios*, Bicentennial edition (Buenos Aires: Editorial Claretiana, 2008), 179. (Here after this work will be abbreviated to *Aut* 3, 179.)

³ Ignasi Casanovas, *Balmes; la seva vida. El seu temps, les seves obres*, Vol. III (Barcelona: Balmes, 1932), 394.

⁴ Juan Manuel Lozano, *Una Vida al Servicio del Evangelio. Antonio Maria Claret* (Barcelona: Editorial Claret, 1985), 14.

⁵ Cristóbal Fernández, *El Beato Padre Antonio María Claret*, Vol. I (Madrid: Coculsa, 1941), 29.

⁶ Fortià Solà, *Historia de Sallent*, 2^a ed. (Sallent: Institut D’arqueologia Història i Ciències Naturals, 1987), 13.

And therefore, there were ample possibility for the fashion and designs. Claret was brought up in this background of artistic variation and it is clear from his autobiography that he was sufficiently involved in it.

1.1.2. Weaving Factory of Juan Claret

Most of the initial artistic formation that Anthony Claret received was from his own family, which had a genealogy of artistic profession. Juan Claret Xambó, the father of Anthony Claret was born in the year 1774 and died in the year 1854. He was by profession a weaver, like most of his ancestors. Josefa Clará Rodoreda (1771 -1842), the mother of Anthony came from a working-class family.⁷They lived in a house of one-story building on a street named *Cos*, number 4. This is considered to be the house of the birth of Claret. On June 11, 1814, they had moved to street *Grande* (Big), where they have brought house number 1. The house they lived situates in the Street *Grande* of the village.⁸ The house was a two-story building. His family lived in the first floor and the ground floor was converted into the factory of Juan where the loom was installed and his workers worked. His children used to visit the loom quite often and once they are grown up, they started helping their father.⁹

Weaving was an ancestral patrimony for the family of Claret and its increasing demand made them to concentrate more on it. Weaving is an artistic work in which precision, algorithms, designs, proportional anatomy, creativity and style is used. It is an amalgamation of different art forms. Claret's ancestral background and his childhood experiences are clear indications of his artistic lineage. This certainly projects in his training in Barcelona and later on in his artistic contributions. Claret himself writes in his autobiography about his father's factory that he manufactured thread and cloth. The nature or the style of the factory is explained in the following number: "En todas las clases de labores que hay en una fábrica completa de hilados y tejidos me ocupó mi padre..."¹⁰

The continuity of the family trade also can be noticed that José (1810 – 1870) his younger brother also had a textile factory in Olost. Claret visited his brother in Olost in 1837,

⁷Lozano, *Una Vida al Servicio del Evangelio. Antonio Maria Claret*, 12.

⁸Fernández, *El Beato Padre Antonio María Claret*, Vol. I, 31.

⁹Lozano, *Una Vida al Servicio del Evangelio. Antonio Maria Claret*, 15.

¹⁰Aut 33, 147.

when he made his resignation from the parish of Copons; and again in 1839 to obtain the pass that permitted him to travel to the French border. When he returned from Rome, he visited again his brother's house as a place of departure.¹¹

1.1.3. Working in the Factory

The first artistic experiences had comes from his association and relation with this textile factory of his father. He was closely associated in such a way that he worked there. In his autobiography we see him telling his attitude towards the work in the factory as a child. “Y como mi padre era fabricante de hilados y tejidos, me puso en la fábrica a trabajar. Yo obedecí sin decir una palabra, ni poner mala cara, ni manifestar disgusto. Me puso a trabajar y trabajaba cuanto podía, sin tener jamás un día de pereza, ni mala gana...”¹²

The first job of Claret as a young boy in the factory was to spin the wheel. He excelled in this work by reading additional instructions apart from the other directions. José Aguilar, one of the neighbours of Claret in his testimony mentions that the young Claret's first job in the family factory was the spinning wheel, where he loaded the spools that had to be put on the shuttles of the loom. He placed a book on the spinning wheel, so that, while the right had turned, he could read and be instructed. Anthony wove an extra 50% every week that what was the custom (*tres trossos*).¹³ This gives us a very clear indication of his dedication and interest in this area of working.

The most interesting fact that has relevance in his artistic background later can be found in the work of Cristóbal Fernández that the work needed the utilization of one's hands and feet and the eyes should be centred in the work. So, during the time of work it was very different for him to read the books. He spent the time of work meditating upon the stamps and pictures hanged on the walls of the factory. “No leería, y acaso por eso suplía la falta de libros en las horas de trabajo con estampas y grabados religiosos que colgaban del telar y le daban ocasión

¹¹ José María Viñas, Jesús Bermejo, “Footnotes” in *Autobiografía y Escritos complementarios*, 136.

¹² *Aut* 31, 147.

¹³ Francisco de Asís Aguilar, *Vida del Excmo. é Ilmo. Sr. D. Antonio María Claret*, (Madrid: Pascual Conesa, 1871), 411.

para meditaciones y discursos.”¹⁴ This provides an indication to his future projects in an indirect way, a transformation of them into catechetical *estampas* and pictures.

1.1.4. Catechism Studies in the Parish

The training and instructions of catechism and Sacred Scripture Claret received during his childhood has something to do with his artistic interest and it provides a vague allusion towards the creation of his work *Catecismo Explicado* many years later. One of his companions Jaime Clotet writes that:

“Notable fue la perfección con que aprendió la doctrina Cristiana: desde el principio al fin la decoraba; lo cual, viendo el maestro, quiso que con otros tres niños diese public testimonio de su aplicación; los present al señor cura párroco, que lo era entonces de doctor D. José Amigó, y éste, en dos domingos seguidos, por la tarde, se hizo decir de dos en dos en la iglesia, en presencia del pueblo; lo cual efectuaron sin cometer ninguna falta, dejando a los asistentes muy edificados de aquel importante acto que fue bien premiado por dicho señor párroco.”¹⁵

Jaime Clotet was one of his companions and knew the person very well. He decorated the book could possibly mean that he underlined it or coloured it to memorize the doctrine but at the same time there is a possibility of drawing small pictures or figures to explain the catechism. Another version with a better clarity regarding this can also be seen in the book of Cristóbal Fernández, with a slight difference that it specifically mentions that he had the entire content of the doctrine decorated: “...les hizo decorar por la tarde en la iglesia y delante de todo el pueblo, en cuatro domingos consecutivos, todo el contenido de la doctrina.”¹⁶

Though all these testimonies do not specifically project his artistic interest but indirectly depict his artistic interest and catechetical aptitude. It can be definitely said that his passion for catechetical teachings and all his efforts can have trace in the catechism classes of his childhood.

1.1.5. Sending Claret for the Higher Studies

It is very interesting to see that his father permitted him to go for higher studies. In the autobiography we see him asking permission to his father. His father permitted to pursue it

¹⁴ Fernández, *El Beato Padre Antonio María Claret*, Vol. I, 44.

¹⁵ Jaime Clotet, *Vida edificante del Padre Claret, Misionero y Fundador*, (Madrid: Publicaciones Claretianas, 2000), 23.

¹⁶ Fernández, *El Beato Padre Antonio María Claret*, Vol. I, 34.

possibly by predicting the scope of the textile industry and knowing his artistic and managing skills. It was in fact not a forced task of his family. On the contrary, the seventeen year old Claret was taken by his father to Barcelona in the year 1825 to achieve his interest. “Deseoso de adelantar en los conocimientos de la fabricación, dije a mi padre que me llevara a Barcelona.”¹⁷ It is Anthony’s spirit of initiative and firm will for perfection in art that stands out in this decision.¹⁸

1.2. Studies in Barcelona

Anthony moved to Barcelona, where he would work and study from seventeen years old to almost twenty-two from 1825 to 1829. Barcelona of this time could be considered as a place of importance and a business hub where Claret could achieve his dreams of becoming a manufacturer. The political atmosphere during that time was relatively calm after the triumph of the realists and the publication of the new constitution. As a result, there was an increase of population in the city. “...parte por el auxilio del extranjero recibido, parte por su esfuerzo propio, los realistas triunfaron, y a fines de 1824 cesó toda contienda y comenzó a disfrutarse relativamente de una paz que había de durar poco y que no había de ser absoluta ni muy benigna.”¹⁹ The mechanization of the industries was part of this progress, where textile industry had a predominant scope. Claret joined the Board of Trade for the classes in design, which is an indication of his clear artistic interest.

1.2.1. The Board of Trade

The Board of Trade was founded in La Lonja in 1763 with a character of the school of art, applied to the industry. The classes were officially started on 9th January 1775. It is known either as the School of Arts and Crafts in Barcelona or as *Escuela de la Lonja*. It is a school dedicated to the teachings of art and design, situated in Barcelona. The name comes from its initial location in the *edificio de la Lonja de Mar*, so popularly it is known as *Escuela de la Lonja*. The prestige of the school is highlighted by the name of its first director Pedro Pascual Moles, the famous valencian engraver.²⁰

¹⁷Aut 56, 157.

¹⁸ F. Aguilar, *Vida del Excmo. é Ilmo. Sr. D. Antonio María Claret*, 20.

¹⁹ Fernández, *El Beato Padre Antonio María Claret*, Vol. I, 47.

²⁰ César Martinell, *La Escuela de la Lonja en la Vida Artística Barcelonesa* (Barcelona: MCMLI, 1951), 32-33.

It was considered as a training centre for applied arts, to go with the printing modality for the silk and cotton textile industry and its application in the “indianas”, extending their teaching to the plastic arts.²¹ During the time of Claret, the famous painter Francisco Rodriguez governed the school of Noble Arts and Jacinto Corominas, drawing professor, sketcher and engraver guided the school of applied art.²² In Claret’s own words we can see that “La primera cosa que hice fue presentar una solicitud a la Junta de la Casa Lonja para ser admitido en las clases de dibujo; lo conseguí y me aproveché algún tanto.”²³ All these explain the artistic importance of the school in which Anthony Claret studied.

1.2.2. Dels Vigatans

Together with his studies he also worked for his sustenance. But it is very interesting to note that he did not choose a work that is contrary to his interests and studies he undertakes. The work complimented his studies. He worked in a cotton weaving factory called *Dels Vigatans*, in the street Nou de Sant Francesc, Barcelona. Francisco Prat was the owner it and was from Vic, where his family had had a factory later moved to Barcelona. The proof that he was part of this factory is that his name Anthony Claret can be seen from the hand written list of the names of the workers of this manufacturer, corresponding to the month of December of the year 1828.²⁴ Claret in his autobiography explains regarding this:

“De cuantas cosas he estudiado y en cuantas me he aplicado durante la vida, de ninguna he entendido tanto como de la fabricación. Cabalmente en la casa en que trabajaba había los libros de muestras que cada año salían en París y Londres, y todos los años se los hacían venir para estar al corriente de cuanto se adelantaba. Dios me había dado tanta inteligencia en esto, que no tenía más que analizar la muestra cualquiera, que al instante trazaba el telar con todo su aparato, que daba el mismísimo resultado, y aun, si el dueño quería, se hacían mejores.”²⁵

This place helped him to get easy access to the modern designs and increased his analyzing aptitude for designs and drawings as he had the opportunity to see the newest international design catalogues. His ability to handle the sample designs and its application has

²¹ Ibid., 27.

²² Viñas, Bermejo, “Footnotes” in *Aut*, 158.

²³ *Aut* 56, 158.

²⁴ Viñas, Bermejo, “Footnotes”, in *Aut*, 159.

²⁵ *Aut* 58, 158-159.

gained the admiration of his superiors.²⁶ During his work, he put his heart and soul to learn and practice all that is new and tried his level best to perfect it. His own words interpret itself his desire for designs and patterns and his acquaintance with updated or actualized international designs.

1.2.3. Jaime Ferrer; The Superintendent

We cannot avoid Jaime Ferrer from the artistic background of Claret. During his work in Barcelona he was the superintendent. His name is not mentioned in the autobiography but the foot of the same indicate the name²⁷. The experience Claret narrates in the autobiography opens up an understanding that he could learn things without even having an assistance of a teacher. The superintendent was amazed by his comprehensive artistic ability.

“Cierta día examinaba Antonio, juntamente con el que llama mayordomo de la fábrica, una muestra que debía de ser interesante, y los dos discutían sobre la manera de reproducirla: el mayordomo tomó el lápiz y dibujó cómo se había de componer el telar para el efecto. Antonio no se convencía, pero callaba respetuosamente, pidiendo permiso para llevarse la muestra y algún tiempo para estudiarla: a poco volvió a su principal con el dibujo del aparato necesario para producir aquel tejido, haciéndole ver al mismo tiempo que el anteriormente dibujado no daría el resultado apetecido, sino otro muy distinto, que también le señaló. El mayordomo quedó de una pieza oyendo aquellos razonamientos y explicaciones y contemplando aquellos dibujos. Desde entonces apreció como un tesoro al joven, a quien brindó su amistad, cosa que Claret aceptó y agradeció, acompañándose de él un rato las tardes de los días festivos para salir de paseo.”²⁸

It is an outline of the artistic excellence of Claret that even overtook his professor in this case. From then on Claret had a very close relationship with Jaime Ferrer and his family and Claret received advices from him not only on the topics on sketching and looming but on various themes. He admired his sound principles and an authentic social life as well informed, good christian, good husband and a good father of the family.²⁹

²⁶ Clotet, *Vida edificante del Padre Claret, Misionero y Fundador*, 34.

²⁷ *Aut* 60, 159.

²⁸ Fernández, *El Beato Padre Antonio María Claret*, Vol. I, 49-50.

²⁹ Clotet, *Vida edificante del Padre Claret, Misionero y Fundador*, 35.

1.2.4. Total Concentration on Designs

He had every quality and thought pattern of an artist or a designer. In his own testimony he makes it clear that even during the celebration of the holy mass, he was thinking about his new project and designs. He also gives references in the autobiography that the designs in the altar attracted him more than the prayer or the mass. He experienced difficulties to concentrate on the prayers and was not easy to overcome the thoughts. It was not an intentional act. Because he explains that there were lots of efforts to overcome it as if stopping a running wheel into a sudden stop. He clearly indicates that the new ideas and discoveries became a tormenting for him. “...si bien, es verdad que a mí me gustaba muchísimo pensar y discurrir sobre aquellas materias, pero durante la misa y demás devociones no quería...por manera que durante la misa tenía más máquinas en la cabeza que santos no había en el altar.”³⁰

The intensity of his interest and the passion he had for the art is very clear from this testimony. It really speaks about his distractions, but he was distracted with the ideas and projects he had. It provides us with ample information to specify his deep artistic interest and total concentration in it.

Hard work and patience seem to be very important to mould a person to be successful in the particular area of concentration. The case of Claret was not different too. Initially he found it very difficult to be appropriated and actualized in his studies. But working day and night and utilizing his holydays he could master it. “Algo le costaba a los principios, pero, aplicándose a ello día y noche y todos los días, incluso los festivos en las cosas permitidas, como son el estudio, la escritura y el dibujo, conseguía su intent, no solo para sí, sino también para todos los obreros que con él estaban.”³¹

His artistic ability was that great that he could learn and develop designs without even a teacher and this could provide him joy and satisfaction, which in fact are in general the motivating factor of every artist. “Cuando después de mucho discurrir acertaba a la descomposición y composición de la muestra, sentía un gozo, experimentaba una satisfacción, que andaba por casa como loco de contento. Todo esto lo aprendí sin maestro; antes bien, en lugar de enseñarme el modo de entender las muestras y remedarlas perfectamente, me lo

³⁰Aut 67, 162.

³¹Clotet, *Vida edificante del Padre Claret, Misionero y Fundador*, 35.

ocultaban.”³² It is in fact only an evaluation of the gradual process of the artistic maturity attained in the life of Claret.

1.2.5. Testimonies Regarding Claret as an Artist

Testimonies of the time, mentioning Claret’s artistic ability and his hardworking mentality gathered by his first biographer Aguilar is of value and is a solid proof to picture Claret as an artist and the passion and the dedication he had for the activities related to art. The first event that highlighted his artistic ability is about eight *cuadros* mentioned in the foot note of the book of Aguilar testified by his professor Francisco Artigas.

“El profesor D. Francisco Artigas que aún vivía cuando mosén Claret era ya famoso predicador, aseguraba que en su clase dio siempre muestras de talento perspicaz y de laboriosidad asombrosa. Entre otras anécdotas que salía contar, decía que habiendo visto el joven Antonio en las ferias llamadas *Encants* una historia compuesta de siete u ocho cuadros, los pidió al dueño para copiarlos, y al otro día se los devolvió, sacando el dibujo de todos ellos. Decía Artigas que al llegar Claret por la mañana a su casa con los cuadros, arreglo el velón de noche y se encerró en su cuarto del que no volvió a salir hasta el día siguiente, habiendo trabajado toda la noche y día anterior.”³³

Another companion of Claret, D. Luis on 21st of November, 1870 in Vic writes about his artistic abilities too. In his letter he mentions that “Era buen dibujante en figuras, y conservaba variosde estas premiadas en la Lonja de Barcelona.”³⁴Ramon Sala y Fugurullalso mentions him in his letter explaining his artistic interest.

“El Sr. D. Cristóbal Bofill Patró, fabricante de esta, conserva en su poder dos mostrarios del Sr. Claret de cuando era tejedor por los años de 26, 27 y 28, los cuales le entregó él mismo cuando dejó el telar para coger los libros. El uno tiene 65 hojas con mas de 400 muestras de telas de lana. El otro lleva 42 hojas con más de 400 muestras de tela de algodón. Lleva el primero la firma entera del Sr. Claret.”³⁵

³²Aut 59, 159.

³³ F. Aguilar, *Vida del Excmo. é Ilmo. Sr. D. Antonio María Claret*, 24.

³⁴Ibid., 412.

³⁵ Id.

All these testimonies of the contemporaries who experienced and lived with Claret, when he was a young boy gives us a clear indication of his talents and the abilities in this regard and are reliable sources in explaining his passion and love for art and related activities.

1.2.6. Winning Awards for Drawings

Awards on drawings does not have a substantial position in the life of Claret but in order to enumerate his artistic background it is appropriate to highlight it. Awards are acknowledgements of the contributions on a particular area. In this way winning awards on drawings, makes it clear his artistic blend and excellence. Claret received various drawing awards. We do not find a mention of it directly in the autobiography, but in a letter to Don José Caixal he mentions it. “Jo deya lo que coneixia, per que encara que no se res, permetim que li digui francament sens alabansa ni faltar á la humiltat. Quant era secular me estava en Barcelona y entre alter cosas me dedicava en lo dibux y vas ser tres vegadas premiat per la Junta de Llotge.”³⁶

One of the newspapers in Madrid wrote about the awards in an article regarding him in the year 1865: “Nació el Excmo. É Illmo. Sr. Arzobispo Claret en la villa de Sallent, provincial de Barcelona, diócesis de Vich: en la misma poblacion fue instruido en la primeras letras; despues sus padres lo enviaron á dicha ciudad de Barcelon, aprendiendo el dibujo en el establecimiento de la Lonja, donde fue premiado varias veces.”³⁷ Ramon Sala y Fugurullalso also mentions about it that Claret was passionate for drawings and received a lot of awards in La Lonja of Barcelona.³⁸

This could probably made him famous for his designs and skills during his stay in Barcelona. We see instances that people come in search of him, knowing about his skills to gain him to form companies. This is a clear signal and acknowledgement of Claret as an artist.³⁹

“Antonio dio pronto que hablar en los centros fabriles de Barcelona. Su competencia, su formalidad, su juventud, comenzaron a entreabrirle el porvenir más risueño. Varios señores

³⁶ José María Gil, “Carta al Canónigo Caixal, Vich 28 Maig de 1847” en *Epistolario de San Antonio María Claret*, Vol. I (Madrid: Cocusa, 1970), 219.

³⁷ *La Esperanza*, martes 24 de enero, 1865 (Madrid) I used the photocopy of the news paper preserved in the library of Vic E3, 23, 156.

³⁸ F. Aguilar, *Vida del Excmo. é Ilmo. Sr. D. Antonio María Claret*, 412.

³⁹ *Aut* 63, 160.

acaudalados de la población, a quienes llegó la noticia de la destreza del joven sallentino, se dirigieron insistentemente a su padre, exponiéndole que sería del caso formar compañía para montar una fábrica, cuya dirección había de confiarle a su hijo. Juan Claret sintió complacido los halagos de la fortuna; nada podía proponérsele más ventajoso para el desenvolvimiento de su fábrica de Sallent y para el robustecimiento y multiplicación de sus intereses.”⁴⁰

Claret during his formation as an artist itself shined well that he had a sufficiently formed artistic maturity, skills and talents in creatively inventing and discovering ideas and producing it with effect both in the technical and practical aspects.

2. Using his Artistic Talents in Various Capacities

Though there was a sufficient development of Claret as an artist and manufacturer, he could not become a professional due to the change of plan he had and realized his vocation to be a priest. This does not mean that he is away from all that he learned and formed and hide his skills and talents. There are manifestations of his artistic talents even after choosing a life of a seminarian, priest and later on as Archbishop. This artistic formation and his interests made him more creative in his ecclesiastical responsibilities and helped him to make it more attractive. Federico Gutiérrez in his book *San Antonio Maria Claret, apóstol de Canarias* speaks about it. In Barcelona, Claret’s natural vocation, the manufacturing was manifested. He had exceptional qualities, a strong natural bent, persistence, imagination and skill. To this was added extraordinary success. He was in the position to develop a very promising future. But God did not want him as a manufacturer. He uprooted him from the looms, but he did not destroy his abilities as a weaver and hard worker. The working spirit remained as a basic psychological trait for the rest of his life. He returned occasionally to weaving, for charitable and apostolic motives, being a seminarian in Vic and missionary in Canarias.⁴¹ Though Gutiérrez’s explanation is on his attitude of work, it gives an allusion to the use of his abilities for his missionary and apostolic vocation.

Claret in his autobiography explains this transition. “Y, ¡quién lo había de decir que el dibujo que yo aprendía para la fabricación, Dios lo disponía para que sirviera para la Religión! Y, en efecto, mucho me ha servido para dibujar estampas del Catecismo y de asuntos

⁴⁰ Fernández, *El Beato Padre Antonio María Claret*, Vol. I, 50.

⁴¹ Federico Gutiérrez, *San Antonio Maria Claret, apóstol de Canarias* (Madrid: Cocusa, 1969), 360.

místicos.”⁴²This personal testimony not only provides the proof for the continuity of his artistic abilities but also gives a positive affirmation of his artistic contributions in the formulation of Catechism for the Children.

2.1. Artistic Abilities to do Good

As a seminarian he used his skills especially related to textile industry, to help others financially. On 29thSeptember, 1829 he moved to Vic to start his seminary studies. The city of Vic has its speciality in the life of Claret that it is considered to be his spiritual homeland with martyrs, founders and different religious congregations and the presence of many priests. The city of Vic is defined as “Cuidad de curas, libros, canaries y longanizas.”⁴³ It was a city with ten thousand inhabitants. The seminary was the largest one in Spain.⁴⁴ Claret himself comments that he stayed outside of the seminary because of the lack of space in it to accommodate him. Claret as a seminarian used to apply his abilities especially artistic abilities for the apostolate. He exercised all his abilities to do good to the people in need for Christ. It could be seen all throughout his life which is manifested primarily here in the seminary of Vic.

“Conviene mencionar otra simpática manera que tenía de difundir el bien en tomo suyo, valiéndose de sus habilidades en la industria textil. Es tradición autorizada en Vich que, mezclándose a veces con los obreros tejedores, particularmente con los de la casa Trías, divagaba con gusto de todos sobre los mejores procedimientos y sobre los distintos resultados de las combinaciones, a base de un telarcito manual, que antes le sirvió para sus experiencias y cálculos, y ahora aprovechaba para esta penetración amistosa entre sus queridos obreros. Ni se detenía aquí: acompañábalos también a los talleres, y sentándose al telar, hacíalo funcionar con tal precisión y rapidez, que dejaba aturridos a los más expertos trabajadores, orgullosos ya del ingenio y habilidades del amigo seminarista.”⁴⁵

This description surely gives us two introductory affirmations, helping the evaluation of the artistic background in the life of Claret, that even as a seminarian he continued nourishing his artistic interest and secondly he used his artistic skills to do good to the people around him and this was a small beginning of the artistic contributions all throughout his life.

⁴² *Aut* 56, 158.

⁴³ Manuel Brunet, *Actualidad del P. Claret* (Vich: Editorial Sala, 1953), 37.

⁴⁴ Casanovas, *Balmes; la seva vida. El seu temps, les seves obres*, Vol. I, 10.

⁴⁵ Fernández, *El Beato Padre Antonio María Claret*, Vol. I, 74.

2.1.1. The Benefice in Sallent

Another instance that indirectly highlights the making use of his artistic abilities for the fulfilment of the responsibilities entrusted upon him would be that of the benefice in Sallent: which in reality associated to art and decoration. In his autobiography it is mentioned that on 2nd of February, 1831 he received a vacant benefice in Sallent, which was initially claimed by a priest, who lived in the town and he was not the one all would have liked. In order to tackle the problem, the authorities choose the first option in the person of Claret, as he was the native of the village.⁴⁶ The important view in relation to the study is the activities associated to this office. The vacant benefice was that of person who is one of the oldest in Sallent and was a monk. It was almost equal to the work of a sacristan, where the person in charge had to ring the church bells and adorning the temple in general and alter decoration in particular.⁴⁷ Though it does not give a direct indication explaining his artistic contributions, give a hint that he might have made use this opportunities to decorate the altar, as he was interested in it. The benefice did not have much of pastoral application, it was an opportunity for him to use his proper skills for the benefit of the church and the responsibilities entrusted upon him.

2.1.3. The Image of the *Monje Jerónimo*

As a seminarian, one of the direct instances of the practice of his artistic talent is the portrait of the monk. And it gives us an idea that when he was tired of the hectic study schedule, he used to dedicate himself in drawing. His first biographer Aguilar mentions that he drew the portrait of the monk as part of a recreation or a relaxation. “Cuando estaba cansado de estos estudios, dedicaba algunos ratos al dibujo. En casa de Don Ramon Spa, abogado de Vich, se conserva una colección de poesías catalanas del P. Mariano Torrents, copiadas de mano del estudiante Claret, quien las adornó con viñetas alusivas a los asuntos, intercaladas en el texto, y el retrato del autor.”⁴⁸

Cristóbal Fernández explains furthermore regarding this. The family Spa, who were neighbors of the house where Claret stayed in Vic, had a Volume of manuscripts of *Versos Catalanes* written by P. Fr. Mariano Torrent y Viñas, who was related to this family. He was a

⁴⁶ Aut 90, 173-174.

⁴⁷ Solà, *Historia de Sallent*, 259-260.

⁴⁸ F. Aguilar, *Vida del Excmo. é Ilmo. Sr. D. Antonio María Claret*, 31.

monk of the order of St. Jerome of the convent of Murtra. This friar made use of his leisure time, composing jokes with a festive genre and was unprepared and free in expressions and wits. But it was entirely orthodox in morals and religion. The book was given to the student Claret by the family, in order that the excess of the free expressions in the manuscript can be edited by redoing some of the phrases and deleting the expressions that seemed for him inconvenient. He did so without losing its humor sense and sketches the portrait of the friar on the cover of the book. The portrait is well characterized, showing the face with the features of a cultivator of this genre of literature (Fig 1).⁴⁹ This hints us to emphasize his caliber and talent and at the same time the interest he invested in it. He was not asked to do that, but he does it as part of relaxation and recreation, doing the activities and hobbies, that he is interested the most. Though this portrait does not have much of artistic excellence, the features of the face demonstrate the literary genre of the work and also added a symbol below the portrait, showing the manuscript, most probably to show that he is the author of these manuscripts.

2.2. *Camí Drect and Catecismo Explicado*

The most notable artistic contributions from Claret can be found here in the illustrated book *Camino recto y seguro para llegar al cielo* and the *láminas* he created for Catechism which we will see in elaboration in the coming chapters. He published them in 1843 and 1848 respectively as a priest in the diocese of Vic. On 13th June, 1835 Claret was ordained to priesthood by the bishop of Solsona, Fray Juan José de Tejada and on 21st June, in Sallent he celebrated his first Mass.⁵⁰ After receiving the title of the Apostolic Missionary on January 23rd, 1841, his enthusiasm doubled to fulfil the missionary charism and did most of the things in a creative way that lead too many of his artistic contributions during this period in the form of catechisms, books, booklets, and leaflets, which he continued even as an archbishop from the year 1850.

Camino recto y seguro para llegar al cielo is the first written book of Claret, which is published for the first time in Catalan in the year 1843 printed by Joseph Thullás in Vic. It is a prayer book with instructions for all groups of people. When it was published for the first time it was not an illustrated work. Though it has a version in Spanish in the year 1846, the illustrated

⁴⁹ Fernández, *El Beato Padre Antonio María Claret*, Vol. I, 86.

⁵⁰ *Aut* 102, 180-181.

edition came out in the year 1847 by Herederos de la Vda. Pla. Juan Sidera opinions that the *láminas* he mentions in the letter to Caixal on 11th March, 1847 would be of *Camino Recto* and not of *Catecismo Explicado*, “...en que dice que las láminas del Catecismo Explicado saldrán perfectas, que quedarán mejor ‘que las del Rosario y Dolores que han enviado a Vd.’ Con todo, no sabemos si las láminas mencionadas le llegaron a Caixal sueltas o incluidas en las páginas del Camí Dret.”⁵¹ There are 16 *láminas* for the Rosary (Fig 2), 9 for the *Corona de Dolores* (among these *láminas* 4 of them are repetition of the previous ones) and 6 for *Veus dels Condemnats*. Though there are Claret’s contributions in moulding *láminas* from the part of Claret, there is an acknowledgment in the first page of the book ‘*Estampa dels Hereus de la V. Pla*’ and some of the *láminas* that are included in the work are not original works of Claret: those *láminas* were present for the first time in the book titled *Infierno Abierto* by the Jesuit Pablo Ségneri.⁵² The *grabados* in it are very well presented with a good number of figures in each one with clarity and precision.

He had an intense interest for catechism especially for the children, depicting in all his ventures as a pastor in Sallent. This immense interest culminated in the creation and publication of the illustrated catechism in the year 1848. His contributions can be considered as the fulfilling of his long-cherished dream and the utilization of his artistic skills. When we look into him as an artist, it is indispensable and not appropriate to hide his catechetical contributions in art here. The elaboration he gives in the autobiography, he clarifies regarding the love he had for the children and wanted them to be educated in Christian doctrine.⁵³ The artistic element in relation to this work is the illustrations in it. There are 43 *estampas* he drew, explaining the doctrine of Faith. He admits that it is done by himself in the Autobiography that the training and the skills were most useful for him to make designing prints in catechisms.⁵⁴

2.3. Artistic Contributions in *Hojas Volantes*

To consider Claret as an artist, it is vital to evaluate the leaflets and the brochures created and distributed by him. Most of it had an artistic value with the *estampa* contained in it. These

⁵¹ Juan Sidera, “Historia del ‘Camí Dret’”, *Studia Claretiana* XIII (1995): 29.

⁵² *Ibid.*, 41.

⁵³ *Aut* 285, 262.

⁵⁴ *Aut* 56, 157-158.

hojas were in excessive use in almost all of his missionary journeys and popular missions.⁵⁵ It was an incredibly creative approach from his part to propagate good ideas and that they were prepared attractive using appropriate images and pictures either created by him or developed by him taking ideas from other pictures. He started it almost when he began to do the parish missions continued as a method towards the end of his life.

“Además de las predicaciones, hemos repartido muchos miles de hojas sueltas, opúsculos y libros; al efecto, en cada uno de los puntos a donde llegamos ya hallábamos una grande caja que había pedido de antemano. No es posible explicar el afán con que venían a oír la divina palabra todas las gentes, el efecto que les causaba y la avidez con que pedían algún recuerdo, y el amor con que guardaban lo que les dábamos, aunque no fuese más que una hojita.”⁵⁶

In Madrid itself he published no less than 900,000 copies of books and leaflets. The style of the *hojas volantes* is explained by Cristóbal Fernández is adequate here. His explanations help to have a fine picture of Claret’s passion in being creative through the art using illustrated materials.

“Hojas estas que el activo misionero difundía con increíble profusión, haciendo llegar sus enseñanzas y amonestaciones a todos los confines o excitando con ellas las vibraciones de clarín de su apostólica voz, que en los pulpitos había electrizado a las muchedumbres. El título de estos instrumentos de propaganda expresa bastante su contenido, que a veces se desarrollaba a cinco y seis columnas en magnificas planas ilustradas con el grabado, el verso, a veces se contraía en octavillas igualmente ilustradas y siempre densas en indicaciones prácticas de vida y de perfección”⁵⁷

What is artistic in these *hojas volantes* is its structure because commonly it is designed with an *estampa* that highlighted the theme of the leaflet, the pictures in it, most probably created by him and a border for attraction and better presentation. In the *Boletín Oficial Eclesiástico del obispado de Vic* of the year 1925, 22 October explains about the *hojas volantes* of P. Claret.

⁵⁵ Aut 288, 264.

⁵⁶ Aut 705, 450.

⁵⁷ Fernández, *El Beato padre Antonio Maria Claret*, Vol. I, 417-418.

“La presentación esmerada con que han sido reeditadas, el fondo de doctrina pura y saludable expuesta con sencillez, con interés y celo evangélicos y más que todo con aquella santa Unción que solamente los santos saben dar a sus escritos hacen que estas Hojas aparecen hoy con toda la frescura y oportunidad de cuando obraban tantos milagros de gracia y de conversión en los días del apostolado de Mosén Claret. En todas ellas se ha conservado la idea dominante del fervoroso enamorado de María al estampar invariablemente en la primera página de las hojas y opúsculos una imagen de la Virgen Santísima con la oración.”⁵⁸

It is the advertisement of the bibliography of the *Fulles de V. P. Claret*. It mentions about its artistic characteristics of the presence of the *estampa* in it. After explaining that a sinner was converted by a leaflet that was given to a child, he explains the following that “Pues bien; aunque las hojas sueltas y estampas no hubiesen producido otra conversión que esta, ya me tendría por bien empleado y satisfecho el trabajo y cuanto se ha gastado en impresiones; pero no ha sido este solo caso de los que se han convertido por la lectura de las estampas que he dado a luz.”⁵⁹ They were consisted of the themes like Marian, Brotherhood and societies, spiritual, instructions etc. One example that explains them would be that of ‘Vida bona y mala del cristia’ (Fig 3). The picture is that of a tree in the middle, which is flourished with three figures in it, a half dried tree and a person is cutting it and a tree is being burnt are the other two aspects added in it. The half dried tree is the symbol of the Christian who does not do good works and does not give fruits and the person who cuts the tree is the time in which we live and it is sometimes very immediate. The fire that is prepared to burn the tree is the fire of the hell and is presented as the aftereffect of a Christian who led a bad life. The flourished tree is the symbol of the good works of a Christian. The three fruits are represented with the figures that show the virtues and they are written too. The first one is fasting, represented by Christ in the desert, the next one is also figured Christ who prays probably in the Garden of Gethsemane or on a mount is the symbol of the virtue of prayer and the third one is the virtue of arms giving, showing a man distributing the food to the poor.⁶⁰ It expounds how artistically the symbols are used by him in the *hojas volantes* and their artistic value. In this manner he created numerous *hojas volantes* on various themes highlighting mostly a picture to explain them.

⁵⁸“Bibliografías” Fulles de V. P Claret, *Boletín of. Ecco. del obispado de Vic*, año 71, Nor 193, 22 Oct, 1925, 320.

⁵⁹ *Aut* 321, 278.

⁶⁰ “Vida bona y mala del Cristia” en Arxiu Claret-Vic, A.11.6.2.

2.4. Episcopal Seal and its Creation

He designed his own episcopal coat of arms before his episcopal consecration in the year 1850, October 6 in the Cathedral of Vic. He was ordained as an archbishop of the Santiago de Cuba. He designed the seal with special symbols that speaks about his desires of the episcopal ministry and a small representation of his interests. It has got an artistic value too in the evaluation of Claret in the artistic background. The explanations regarding this can be found in his letter to a religious nun in Manresa.

Claret is, without a doubt, the greatest glory of the village, and the sallentines have recognized him as such, Saint's Episcopal coat of arms is an example for the love and concern for the village by illustrating it (Fig 4). Claret wanted precisely to pay tribute to his birthplace with the bridge and the river on the coat of arms: "Le explicaré un poquito porque es algo enigmático: el Puente, rio, cascada y casas indicant Sallent mi patria, mi padre es el sol, Claret y la luna, Clará, el nombre de María mi origen spiritual, pues es mi madre..."⁶¹ Another element in the episcopal seal is the symbol of the *Ave Maria* which manifests his devotion and filiation to the Virgin. The *Charitas Christi urget nos* of his coat of arms expresses some nuances different from that of the *Ad majorem Dei gloriam* of St. Ignatius.⁶² The seal also had the usual traditional symbols of the seals of archbishops like cincture, hat, cross, miter and staff. As a hole he personalized the seal with the symbols and interpreted them.

2.5. The Balloon Designing in Cuba as an Archbishop

The globe designing is considered to be an artistic and scientific contribution of Claret as an archbishop. After his episcopal ordination in the year 1850, the very next year on 16th of February he arrived at Santiago of Cuba and in the same year he begins his pastoral visits.⁶³ Cuba in many cases was hostile to him. But his enthusiasm and creativity can be noted in all ministries and pastoral activities undertaken by him. His balloon designing is one of his spontaneous contributions in this regard.

⁶¹ Gil, "Carta a Sor Dolore Sánchez, July 25, 1850" in *Epistolario de San Anthony Mary Claret*, Vol. I, 413.

⁶² José Puigdesens, *Espíritu del Venerable P. Antonio María Claret* (Barcelona: Tipografía Claret, 1928), 195.

⁶³ *Aut* 509, 360.

It happened during his pastoral visits on 23rd February 1852 in Holguín. During the evening they were doing the royal feast and while the celebration there was a balloon lifted up using aeronautic technique with a person below. But it was not successful that it fell down immediately. This made Claret to think over these problems and Fr. Vilaró⁶⁴ was surprised to see that in two days he prepared a guide by drawing and explaining the techniques to make the hot air balloon even work with the opposite wind (Fig 5).⁶⁵ Fr. Vilaró took note of it in his diary on 27th February, 1852.

“Una barca H que tenga la figura de un ave sin alas, suspendida de un globo E. Del fondo de la barquilla se levantará un mástil o palo redondo de hierro G, que atravesará el globo por medio de un tubo que ha de tener el globo en su centro. De la punta C del mástil se pondrá como una vela latina, que se extenderá hasta la punta A de la barca, o sea, su pico, y al mismo tiempo esta vela tocará o estará sujeta en las dos mitades I e I de la barca, de modo que forme una nariz de lienzo. El mástil ha de ser movible alrededor y tener por la parte de abajo una rueda horizontal B para moverle en la dirección que se quiera como la de los timones de los buques; de modo que sin tocar al globo, que queda siempre resguardado dentro de la nariz o vela de la barca... La fuerza motriz la dará un tubo F que atraviesa a lo largo la barquilla, el cual estará cerrado hacia la parte del pico de la barca y abierto por detrás; y por aquí se le pondrá pólvora, para que, encendida, haga empuje hacia adelante, como sucede con los cohetes.”⁶⁶

It needs a good mathematical precision and scientific knowledge and more than that an artistic calibre to do this task which the professionals failed to do. I think it as a continuation of his artistic interest and creative instinct.

2.6. Art in the Cathedral Singing

Music and singing are part of once artistic stature and Claret even contributed to this area too, in order that the liturgy be a high spiritual experience. As it is noted, he made use of all his personal talent for the Glory of God. Regarding the art in the cathedral singing, he wrote a book titled “*Arte de canto eclesiástico y cantoral para uso de los seminarios*” in the year 1861. “Y, como somos criados para conocer, amar, servir y alabar a Dios, he pensado que, para

⁶⁴ The co-founder of the Congregation of the Immaculate Heart of Mary and the fellow traveler to Cuba

⁶⁵ Fernández, *El Beato padre Antonio María Claret*, Vol. I, 666-667.

⁶⁶ *Ibid.*, Vol.II, 480. (“Diary of Vilaró dated as 27th February, 1852” in *Anales de la Congregación de Misioneros Hijos del Inmaculado Corazon de María*, Vol. 18 (Madrid: Estanislao Maestre, 1921), 372.)

llenar un clérigo todos sus deberes necesitaban saber de canto eclesiástico, y al efecto he escrito y dado a luz un cuaderno en que con la mayor brevedad y facilidad se enseña el modo de cantar y alabar a Dios.”⁶⁷

In the prologue of the same book he shortly describes about the objective and the content of the work. He explains that the desire with which he wrote this book is to facilitate the study of the *Canto Eclesiástico*. It is divided into two parts and the first part speaks about the history and the importance in which the priests should learn to sing, and the explanation of the musical signs and the second part is the *cantoral*. “En la primera tratamos del origen del canto y de su esencia, hacemos ver la obligación que tienen los clérigos de saber el *canto eclesiástico*... luego damos conocimiento de los signos musicales, que son como el abecedario del presente arte, que está contenido en la primera parte de este cuaderno y la segunda parte el Cantoral...”⁶⁸In his letter to María Antonia Paris on 26th march, 1862, he mentions about it telling that because of the divided opinion about the singers, it was very difficult for him to organize and arrange it.⁶⁹It was a successful publication of that time with three editions and had a good demand. In another letter dating December 11, 1863 he explains that because of the increasing demand for the book he had to give away 60 copies he had been reserved for himself.⁷⁰ It is a demonstration of Claret’s love and passion for the art not only related to drawing but also the music and it cannot be excluded from the comprehensive evaluation of the personality of Claret as an artist.

2.7. Mystical Drawings

Though it does not provide an aesthetic beauty, his drawings on mystical and spiritual themes are very important. There are a number of them published through booklets and leaflets. But it shows the artistic calibre and symbolic and creative comprehension of Claret based on the artistic formation he received. As mentioned above, he testifies that his studies in Barcelona helped him to do the works on mysticism too. “Y, en efecto, mucho me ha servido para dibujar estampas del Catecismo y de asuntos místicos.”⁷¹

⁶⁷Aut 327, 280.

⁶⁸Antonio Claret, *Arte del canto eclesiástico y cantoral para uso de los seminarios* (Madrid 1861), 3.

⁶⁹ Gil, “Carta a la M. Antonia París, 26 de marzo, 1862” in *Epistolario de San Anthony Mary Claret*, Vol. II, 453.

⁷⁰ Ibid., 264.

⁷¹Aut 56, 158.

Though there are a few *grabados* in this regard it is good to take for evaluation the popular and the celebrated one, ‘*La Paloma*’ (Fig 6). Citing the sacred scriptures, he used the symbol of *paloma* (dove) as the human soul, which moves towards perfection. The little work is titled as the “*Resumen de los principales documentos que necesitan las almas que aspiran a la perfección*”, published in the year 1847. “De cortas dimensiones, este áureo librito tiene carácter ascético, orientador y práctico”⁷²The artistic element here is the explanation of *paloma*. The piece of art is divided into nine parts, presenting a dove moving from the world towards heaven. The world is presented with hills, trees, and buildings. The *paloma* is in movement, flying towards the heaven. The heaven is presented with an eyed triangle. The triangle is the symbol of the three in one God and explains the great love of God. The second aspect is the heart in the *paloma*. The human heart is filled with God who created and redeemed him; however, he wants to possess it by our voluntary donation and that is what mark our freedom. The third and fourth numbers are the eyes, the right eye signifies the right intention, and the left eye stands for the *respetos humanos* which is very important in the journey of perfection. The fifth and sixth number speak about the wings which signifies the prayer and the silence. As the birds cannot fly without wings, the human cannot achieve the perfection without prayer and silence. The numbers seven and eight are the feet of the *paloma* which indicates the humility and mortification that helps the soul to overcome the sins when they walk around. The last aspect is the tail which is the symbol of death.⁷³ The *grabado* is a clear guide of the artistic excellence on spiritual and mystical exhibition form the part of Claret.

3. Institutions that help the Artists

Claret became part of many of the foundations and most of them either directly or indirectly associated to art. Here will discuss about the institutions that are founded by him and are involved in helping artists and encourage activities with artistic value. In most of them we can see his artistic contribution and his desire to promote art and artist. This would clarify his genuine concern for the artists and using their skills for the better expression of the Christian doctrine and faith.

⁷²Fernández, *El Beato padre Antonio María Claret*, Vol. I, 419.

⁷³ “Resumen de los principales documentos que necesitan las almas que aspiran a la perfección” en Arxiu Claret-Vic, A.11.6.2.

3.1. *Librería religiosa*

When we consider the importance of the institutions that supported the artists, the first work that comes to the light is *Librería Religiosa*, which made a remarkable movement in the press apostolate in Spain. It has got its artistic connection in updating the press with machines that could produce *estampas* and illustrated books and was successful in this regard. Claret together with Don José Caixal⁷⁴ and Don Antonio Palau⁷⁵ founded the *Librería Religiosa*. This foundation came out as part of the realization of what a good book can do. But all of them had to undergo a lot of difficulties to realize this project. Regarding its foundations, Carlos Sánchez speaks about three phases. The first phase is the continuous interest that is expressed and discussed by two personas: Claret and Caixal, following a project of having their own printing to have the circulation of good books. The second phase passes through the establishment of the ‘*Hermandad Espiritual de los Buenos Libros* in the 1847. Claret, in the letter written to P. Cruells, mentions about this association for the first time. And the last phase is the establishment of the *Librería Religiosa* but the exact date of the foundation is not clear.⁷⁶ “Pronto, su sugerencia del Arzobispo de Tarragona, se dio a la nueva organización el nombre *Librería Religiosa* y esta iniciaba su historia, en diciembre de 1848, mientras su fundador se hallaba en Canarias, publicando el *Catecismo Explicat*, en catalán y castellano...”⁷⁷ The *Revista Católica* summarizes the process of the starting point of it.

“El 2 de febrero de 1847 tuvimos el honor de asistir a una reunión que el Sr. Claret tomó la iniciativa en este negocio: propusieron de las bases, discutiéndose algunas dificultades y se trató seriamente de llevar el plan a ejecución. Pero marchóse entonces a Canarias el misionero catalán, y con su ausencia, quedó algún tanto paralizado el asunto. Sin embargo, no olvidaron sus amigos el encargo que les había hecho el celoso misionero: se confabularon repetidas veces

⁷⁴ José Caixal y Estradé was born in Lérida, Spain in the year 1803 and was ordained as a priest in the year 1827. He was consecrated as a bishop in the year 1853 as the bishop of Urgel. He was a great friend of Claret and they were united in their thoughts and apostolic activities. They get to know each other in Tarragona and collaborated in the foundation of the *Librería Religiosa*. He died in the year 1879.

⁷⁵ Don Antonio Palau was born in Valls, Spain in the year 1806. He was a canon in 1852 of Tarragona, Bishop of Vic in 1854 and three years later, the bishop of the diocese of Barcelona. He collaborated with Claret for the foundation of the *Librería Religiosa* and founded the *Revista Católica* in the year 1842. He died in the year 1862.

⁷⁶ Carlos Sánchez Miranda, *Las misiones populares del Padre Claret en Cataluña entre 1840 y 1850* (Barcelona: Urget, 2019), 272-273.

⁷⁷ Lozano, *Una Vida al Servicio del Evangelio; Antonio María Claret*, 135.

y, por fin, el 1.º de diciembre, como primer fruto de sus trabajos, editó el Catecismo con láminas del mencionado Sr. Claret.”⁷⁸

What is its connection to the theme in its relation to the art and artists? It cannot be excluded from the institutions that promoted and encouraged the art and the artists. First and foremost, the first fruit of this publication is the *Catecismo Explicado* with *láminas*. It has both an artistic value and also is the subject matter of this study that we will be studying in the chapters to come. Another aspect is the support it has given to the artists of the time by providing them opportunities to have books that are illustrated. In a letter written to Caixal on 28th May, 1847 mentions regarding the division of payments for the artists working with them and it is a clear indication of the collaboration of the artists in the *Librería Religiosa*.

“Jal i haurem escrit que per medi de M. Anton Oliva, que es lo encar regat de esta, vas fer entregar á M. Pere Maudó once dobles de quatre las set se componían de diners de M Aguilar, S. C. Soler y meus; aqueixas anavan el fondo non volem, ni esperem res, las altres quatre son diners meus quels he entregats tambe per lo fondo y puguessen servir per anar pagant lo Gravador.”⁷⁹

Another artistic dimension and Claret’s artistic contribution is the creation of the seal of the *Librería Religiosa*, which is repeated in the works they published. In the letter written to Caixal around the year 1868⁸⁰ Claret mentions about the use of the seal as a mark of the publication, as this letter speaks about the suggestions for the renovation of the *Librería Religiosa*. “La Junta representará la autoridad de María Santísima, defenderá la propiedad que esta Señora tiene en la Librería Religiosa, y en todas las obras hará poner su marca, como en el día trae todos los libros que imprime, y jamás permitirá que impresor alguno la lleve, ni se podrá llamar con este nombre sino el impresor que hará trabajar la Junta.”⁸¹

The seal (Fig 7) is presented in a very significant way and very much in relation to the institution. It contains a few symbols that would give a clear understanding of the objective of the *Librería Religiosa*. The prominent symbol contained in it is the mountain and the monastery

⁷⁸ Fernández, *El Beato padre Antonio María Claret*, Vol. I, 498. (Fernández has taken it from *Revista Católica* without referring to the date of the publication.)

⁷⁹ Gil, “Carta al Canónigo Caixal, May 28, 1847” in *Epistolario de San Anthony Mary Claret*, Vol. 1, 219-220.

⁸⁰ The date of this letter is not clear.

⁸¹ Gil, “Carta al Obispo de Urgel” in *Epistolario de San Anthony Mary Claret*, Vol. III, 539-540.

of Monserrat, which is the symbol of the Holy Virgin of Montserrat. “La Virgen Santísima de Montserrat es la Señora y Propietaria de la *Librería Religiosa*.”⁸²The other symbol contained in it is the symbol of the *Ave María* which goes in relation to it. Another significant factor is the wood saws, which symbolizes the workers and the ordinary people, who could have access to the books in an affordable price. The upper part of the seal is decorated with the title or the name of the institution and the lower part is decorated again with symbols. The symbols are sword, balance and a Latin quote which are symbols of St. Michael, because the *Librería Religiosa* is founded under the protection of the Archangel St. Michael.⁸³The sword and the balance are the two instruments with which St. Michael is illustrated. So, Claret used them as symbols of him and again the Latin quote ‘*Quis Ut Deus*’ which means ‘Who is like God’ which is traditionally attributed to St. Michel. Thus, contributing such a seal Claret explains exactly what *Librería Religiosa* is.

3.2. The Charity House of Puerto Príncipe

It is one of the institutions Claret intended to establish in a true social sense, for the rehabilitation of the poor in Cuba. There are a number of such social developing projects he had like the saving banks established on 15th February of 1854, prison ministry, instructions on agriculture etc. With regard to agriculture he wrote booklets and works that introduced advanced methods and techniques on Agriculture like that of the publication of a booklet on 1854 with the title ‘*Reflexiones sobre la agricultura*’.⁸⁴Later on in the year 1856 he wrote the *Las Delicias del Campo* which provided the sketch of the project of the *Casa de beneficencia de Puerto Príncipe* and was useful of many for such institutions and farms.⁸⁵It was carried out by the supervision of Curriers. The *Casa de beneficencia de Puerto Príncipe* is counted among the social development projects Claret had. Its importance here is its relation to art.

The foundation of the Charity house of Puerto Príncipe supported many, specially abandoned children to study a form of art professionally as a method of livelihood. The

⁸²Ibid., 537.

⁸³F. Aguilar, *Vida del Excmo. E Illmo Sr. Don Antonio María Claret*, 97.

⁸⁴Fernández, *El Beato padre Antonio María Claret*, Vol. I, 738.

⁸⁵Aut 568, 387.

establishment encouraged them to do so. In this way he motivated the children to cultivate a form of art for their livelihood.

“El Plan de esta obra era recoger a los Niños y Niñas pobres, que muchos de ellos se pierden por las calles pidiendo limosna. Y allí se les había de mantener de comida y vestido y se les había de enseñar la Religión, leer, escribir, etc., y después arte u oficio, el que quisiesen...Por manera que cuando saliesen de dicha casa habían de tener instrucción y además habían de haber aprendido algún arte u oficio, y se les había de entregar lo que ellos hubiesen ganado.”⁸⁶

The place for the realization of this project was Puerto Principe, the capital of Camaguey, in one way started by the purchase of the land on 8th of January, 1855, which could give shelter to the poor old people and at the same time the abandoned and orphan children that they may be instructed. Though they had completed the infrastructure, the smooth functioning was not realized due to his return to Spain and other political reasons. But the project he had was that planned and convincing which even shows his artistic ability. So, it not only demonstrates his love to encourage artists but also his own artistic and engineering ability.

The whole ranch walled and enclosed and later divided into plots, where a botanical garden of trees planted, some native to the island, others foreign but adaptable and useful in that climate. It was arranged systematically with a catalog of the lists of numbers, the types, source use and propagation. There was also a special section for the animals both native and imported for the purpose of breeding.⁸⁷ “Para adelantarlas en lo posible, púsose en la misma finca un tejtar en donde se fabricaba toda obra que era necesaria, aserrador, cerrajería, carpintería y calera en que se quemaba toda la cal que se iba gastando.”⁸⁸

The realization of this project was opposed and disturbed by many factors and the initial goal was never achieved. His pastoral zeal and social responsibility always motivated him to be more creative and newer utilizing all his ability. This project is an indication and an example of his artistic interests and its pastoral and social application.

⁸⁶Aut 564, 386.

⁸⁷Aut 567, 386-387.

⁸⁸ F. Aguilar, *Vida del Excmo. E Illmo Sr. Don Antonio María Claret*, 212.

3.3. St. Michael's Academy

In the year 1858 he designs a logo for St. Michael's Academy he founded. The Academy of St. Michael was blessed by Pius IX on February 28, 1859 and approved by Isabel II on the 16th March of the same year. It was an association of artists, writers, and men of science in the service of evangelization. "El proyecto de la academia de San Miguel, como una Asociación de literatos, artistas y propagandistas, lo había acariciado el P. Claret en Cuba, antes de su regreso a la Península."⁸⁹ Once he reached he was that passionate in putting together art, science and literature, which are elevated classes of the society together for the service of the religion.

"Precioso es que los hombres aficionados al estudio de las ciencias eclesiásticas, amantes de la religión católica y deseosos del bien espiritual de sus hermanos, procuren también, como hijos de la luz, asociarse para fomentar las ciencias y las artes por el lado religioso, y para el logro de tan santos y elevados fines, reunidos en una sociedad literaria y artística, podrán aunar sus esfuerzos para combatir los errores, propagar los buenos libros y con ellos las buenas doctrinas."⁹⁰

The academy not only encouraged and invited together all the artists and writers for the Church but Claret himself invested his artistic talent into it. He testifies himself about its creation and he does it as an archbishop. It has an artistic value as a piece of art and at the same time it provides us the idea that even towards the end of his life and as an archbishop he uses all his artistic skills for ecclesiastical purposes. His artistic interests are clear from this foundation as an association of Artists, for supporting and utilizing their skills and abilities. Claret thought about the master plan for the Academy of St. Michael, when he was bedridden. Once he was physically fit, he designed its emblem and drafted its bylaws, which was approved by royal charter and have received the blessing and good wishes of His Holiness, Pope Pius IX.⁹¹ It can be seen in his short work, *Plan de la Academia de San Miguel* (Madrid 1859), where the regulations and approvals that the Saint mentions can be found. "El reglamento de la academia de San Miguel merece más detallada noticia que otros reglamentos claretianos mencionados a lo largo de esta historia, porque refleja sorprendentes modalidades y gustos

⁸⁹ Fernández, *El Beato padre Antonio María Claret*, Vol. II, 497.

⁹⁰ *Ibid.*, 498.

⁹¹ *Aut* 581, 393.

artísticos en el alma del P. Claret.”⁹²The quality and the importance of this work can be highlighted by its members that the king and the queen even were the members of the Academy and it was supported by the *Librería Religiosa*. The board of directors of the Academy meets in Madrid every Sunday to carry out the objectives of its bylaws and there were a good number of branches in Madrid and all the major cities in Spain and could contribute good works to the society.⁹³

The *lámina* for the *Diploma de los socios de la Academia de San Miguel* (Fig 8) is an artistic contribution of Claret by drawing it and later on worked on this *lámina* by D. Domingo Martínez.⁹⁴ “Este soberbio diploma, que tan alta idea da del buen gusto artístico y de la habilidad del Arzobispo Claret, era ya entonces muy buscado, sobre todo si llevaba la firma autógrafa del Fundador, como el que poseían los socios de las mentadas jerarquías.”⁹⁵ In the *Lamina* created for the diploma of the academy represents a building in a gothic style which symbolise the Church, as the door of the heaven and the door is guarded by the Archangel Michael. Both sides there are monsters fight, discharging fires. In the superior part of the *Lámina*, the Holy Virgin is presented as a symbol, protecting the Church. And above the Virgin, the Holy Trinity is presented, circled by angels and saints adoring the Triune God. And this is without any doubt a well-defined picture of Claret’s artistic abilities and motivation to utilize it for the greater Glory of God.

4. Patron of Arts

His interests for art is being acknowledged even after his death that he was elevated to this position of the patron of Arts and it complements the study as we evaluate historically the person of Anthony Mary Claret and his artistic interests and contributions. I consider it as the culmination of this evaluation that the church and the society accept and elevate him, considering him as an excellent student of art, his artistic contributions and using of it for the pastoral activities, mission and the social development.

⁹² Fernández, *El Beato padre Antonio María Claret*, Vol. II, 498.

⁹³Aut 332, 282-285.

⁹⁴ He was a professor of engraving at the School of Fine Arts and awarded several times in public exhibitions for his artistic works.

⁹⁵ Fernández, *El Beato padre Antonio María Claret*, Vol. II, 508.

4.1. Death and Canonization

Due to the interruption of the Vatican Council I from Rome, he went to France, and got a refuge in the Cistercian monastery of Fontfroide, near Narbonne, where he dies on October 24, at 8:45 a.m. He was 62 years and 10 months. He was buried there itself.⁹⁶ The canonization opened new horizons. On 7th May 1950, Pope Pius XII pronounced in the cause his magisterial and final decision, “B. Antonium M. Claret Episcopum, Confessorem, SANCTUM esse decernimus et definimus ac Sanctorum Catalogo adscribimus.”⁹⁷ Pope Pius XII explained interestingly regarding Anthony Mary Claret as a saint to all using his gifts for the edification of the Church. He used the gifts according to his charism and his mission.⁹⁸ The words of Pope XII is a clear indication that all his gifts, which includes his artistic abilities, for the edification of the Church. Church considers them as valuable.

4.2. Declaration as the Patron of Arts

He was declared as the Patron of arts of the *Escuela de Artes y Oficios Artísticos de Barcelona* on 23 of April, 1952 after his canonization. It is considered to be an act of importance, when we evaluate his artistic background and contributions. It is testified that he was elected so, as the previous student of the school. César Martinell, in one of his works states or defines him as an exemplary patron, because of his relation to the school, his artistic interests and contributions.

“Por benévola concesión de nuestro amado y Excmo. Sr. Obispo, doctor Modrego, fechada en 23 de abril de presente año, la Escuela de Artes y Oficios Artísticos de Barcelona tiene por Patrono que intercede por ella cerca del Altísimo, al que un día fué su alumno preclaro, San Antonio María Claret. Pocos patronatos habrá más justificados y más densos de ejemplaridad para profesores y alumnos que el de este Santo, elevado poco ha a los altars, que hace siglo y cuarto acudía a estas mismas clases de la Lonja, donde todavía continua la Central de nuestra Escuela.”⁹⁹

⁹⁶ F. Aguilar, *Vida del Excmo. E Illmo Sr. Don Antonio María Claret*, 403.

⁹⁷Aut “Apéndice VI”, 1108. (We decree and define that the Blessed Anthony Claret, bishop and confessor is Saint and we enroll him in the catalogue of the saints.)

⁹⁸Aut “Introducción a la Autobiografía”, 124.

⁹⁹ César Martinell, *San Antonio María Claret, Patrono de la Escuela de Artes y Oficios Artísticos de Barcelona*, (Barcelona: Escuela de Artes y Oficios Artísticos de Barcelona, 1952), 5.

Claret was considered to be a person who can guide the steps of students and teachers of all artisan schools in general and in a special way of the Arts and Crafts as the Patron of Arts. He is venerated here as the one who has taken the concept of artistic craft and other artistic abilities applied to his life in its highest sense, to the highest rank.¹⁰⁰ Martinell moves on explaining the reason and aptness of having him as the patron of the school, highlighting his previous identity as the student of the same school and the holiness of his life that he could be the best example to all those who are associated to the school. What elevates him to this position is the transformation of his artistic abilities creatively in his way towards the holiness. He utilized all his artistic abilities in different occasions where it was useful for the greater glory of God. The former student of *La Lonja* who searched for the ideal perfection was a great saint who achieved the unbeatable glory. The highlighting point is that he did everything for the human goodness, leading an exemplary life, cultivating and developing his divine gift of holiness that he had from his childhood on. He never got away from the worldly materials but he knew how to triumph over them by the inner light God had given him.¹⁰¹ This is an acknowledgement of the artistic contribution of Claret for the glory of God.

4.3. The Doctrine of Aesthetics of Claret

All throughout this chapter, Claret's doctrine of aesthetics is developed and highlighted. He always maintained his artistic interest converting them into pastoral methods and gave a creative dimension to his ministry. This element could be considered as his doctrine of aesthetics. It is very well expressed in the booklet of César Martinell. His artistic interest was always in a rhythm and symphony with all other priorities of his life. There is a perfect blend of intelligence, morality and aesthetic equilibrium in the life of Claret. His spirit establishes itself in the harmony between the morals and the beauty. He converts the artistic beauty into a divine beauty or he uses the art as a symbol to explain the divine beauty. Claret considered art in a higher occupation. He does not have the idea or concept of art for art, but he felt the art to channel life to the point where the art seems to part with matter. Claret's doctrine of aesthetics is well expressed in his work *Plan de la Academia de San Miguel*. The fine arts has contributed a lot to understand the concepts and the Catholic Church always encouraged it.

¹⁰⁰ Ibid., 13.

¹⁰¹ Ibid., 5.

“Los mejores artistas del mundo han sido siempre los católicos; y hay una razón de filosofía estética para que lo sean...Los filósofos que mejor han escrito de estética convienen en que no se puede hablar acerca del bello ideal, ni concebir este, sin que haya una idea archetipa de un sumo bien, y de una belleza sobresaliente; de modo que cuanto más se aproxime un artefacto á esta idea suma de belleza, será más bello, y cuando más se retire, será más feo y deforme. Esta belleza suprema es Dios, cualquiera que sea el nombre que se le dé.”¹⁰²

The purity of the soul is a characteristic feature that an eminent artist should possess to paint or draw the figures or faces of the Saviour and the Virgin Mary, as it was followed by many of the eminent catholic artists. The real beauty does not come in the reproduction or coping of an image exactly but it comes in making use of them for the service of God, the supreme beauty.¹⁰³ The ability of aesthetic creation for Claret is the gift of God, given to the artists freely. It should not be reduced into a talent but it is the reflection of the creative faculty of God.¹⁰⁴ It is evident in general from his life and contributions, as we have seen his passion in learning and practicing the art initially and later on in his life we see the realization in his every act the creative faculty of God, using all for the greater Glory of God.¹⁰⁵ This doctrinal influence is manifested in the creation of the *estampas* of the *Catecismo Explicado*, as the concept of beauty was not depended upon the fine lines of the figures in it but the purpose in which the *estampas* had been utilized.

Conclusion

This chapter depicts a clear picture of Claret, who had a genuine artistic interest and artistic abilities. It evaluates historically the biography of Anthony Mary Claret, in an artistic point of view. He began his artistic journey from his childhood formation where he could inculcate his artistic skills working in the textile factory of his family and familiarize and manifest these skills in various capacities in his childhood itself. Later on, in Barcelona he gained proficiency in *dibujos* and designs with a high academic profile. Though he left his dream to become a businessman, he moves on with his creative and artistic interests by contributing in various capacities like Seminarian, Priest and Archbishop. The chapter evaluates

¹⁰² Antonio Claret, *Plan de la Academia de San Miguel* (Barcelona: Librería Religiosa, 1859), 8-9.

¹⁰³ *Ibid.*, 10-11.

¹⁰⁴ Martinell, *San Antonio María Claret, Patrono de la Escuela de Artes y Oficios Artísticos de Barcelona*, 12-14.

¹⁰⁵ Claret was influenced by Saint Ignatius Loyola and his motto: For the greater Glory of God. Even to make his episcopal seal; this influence can be seen.

also the culmination of Claret's artistic interests after his death by the acknowledgement of him as the patron of Art in the same school where he studied. I consider them very essential in elaborating his *estampas* in the *Catecismo Explicado*. We find a very clear transformation of his skills and creativity for the pastoral and evangelical activities. This will certainly clarify in the coming chapters that all his catechetical and pastoral interests motivating him to use his artistic and creative skills and converting them into pastoral methods.

CHAPTER II

CATECHETICAL INTEREST OF CLARET

AND *CATECISMO EXPLICADO*

Introduction

In this chapter, the search will be on the areas in which Claret, as a person who invested his entire life for Catechism from the very beginning toward the end of his life. His unfathomable interest and love made him to use all his artistic skills and abilities to emancipate, enrich and nourish his catechetical activities in a direct or indirect way and inviting others into an artistic experience in learning Christian Doctrine. His creative approach towards the catechetical activities are logically based on his artistic skills, with or without being conscious of it. The illustrated catechism can thus be considered as a fruit of his creativity, passion and interest for a catechising method that would be more dynamic and attractive using drawings (*Estampas*), explaining the entire Christian doctrine. This chapter investigates his catechetical interests highlighting his celebrated work *Catecismo Explicado (Illustrated Catechism)* which marked a different catechetical experience in the 19th century.

1. The 19th Century Catechisms in Spain

To get a clear picture of the catechetical interest of Claret and the work *Illustrated Catechism*, it is essential to explain the nineteenth century catechism in Spain, the background in which he lived. Claret as a person of 19th century, it is appropriate to associate with the general trends of the catechism in Spain in the same century. The book of catechism is a collection of the essentials of the Christian doctrine. “En la iglesia recoge, de modo autorizado y auténtico los documentos o fuentes de la fe que considera esenciales para la fundamentación y maduración de la vida cristiana de los creyentes en una situación y tiempo determinados.”¹⁰⁶ And all of them in general came out with the objective of helping the Christian communities to know about the Christian doctrine but the method, style and the socio-political and religious atmosphere of the particular century influence the molding of each of these catechisms.

¹⁰⁶ Vicente M. Pedrosa, “Catecismos de la Iglesia Católica” in *Diccionario de Pastoral y evangelización*, (Burgos: Monte Carmelo, 2000), 156.

Catechisms of the 19th century was therefore influenced by various factors which formed its general character. The priority given by the catechisms of the 19th century was the presentation and the projection of faith. Luis Resines says about it in this way that, “Una preocupación preferente de su época fue conseguir la mayor exactitud posible en la presentación de la fe, de manera que esta resultara aquilatada y segura, sin resquicios, aunque se sacrificara hasta cierto punto la comprensión. La fe bien aprendida y bien repetida, era garantía de una óptima formación religiosa.”¹⁰⁷ This can be seen in the expressions of Claret too. “El catecismo lo aprendí con tanta perfección que lo recitaba siempre que quería de un principio al último sin ningún error. Otros tres niños también lo aprendieron como yo.”¹⁰⁸

“A number of 19th century catechisms tried to depart from subject matter of orientation and to center on the individual’s natural concern for himself with questions like ‘why did God made you?’ The only clear result was an anthropocentrism in a projective sense.”¹⁰⁹ This is due to the fact of the two tendencies prevalent in the century. The defensive method and the *escolarización* which are explained by Resines in his book *La Catequesis en España. Historia y textos*. The defensive and apologetic concerns were of a predominant factor due to the protestant reformation and the evident tension between the Catholics and the Protestants affected the formulation of the catechisms of the century in Spain. The presence of the protestants in Spain was due to the cause of the growing climate prepared by the political scenario of the time in Spain.

“Estos periodos de permisividad son los de los años 1834-1839, con el liberalismo instalado en el poder; los del 1840-1843, coincidiendo con la regencia de Espartero; los años 1854-1856, es decir, los del Bienio Progresista y los años 1868-1873, a partir de la revolución de septiembre y hasta la instauración de la I Republica. Esta permisividad legal hace posible que se produzca una mayor incidencia de propaganda protestante.”¹¹⁰

This made the writes to orient themselves in defending the catholic faith and doctrine and they inform and educate the people, the true faith in order that they may be remained in catholic faith. The diffusion and dissimilation of the catechism in Spain was affected by the

¹⁰⁷ Luis Resines, “Los catechismos de Claret”, *Estudio Agustiniano*, 39 (2004): 33.

¹⁰⁸ *Aut* 23, 143

¹⁰⁹ G.S Sloyan, “Catechisms” in *New Catholic Encyclopedia*, Vol. 3., ed. (2nd edition), 244.

¹¹⁰ Luis Resines, *La catequesis en España. Historia y textos*, (Madrid: Autores Cristianos, 1997), 525.

escolarización. *Escolarización* is a movement that highlighted the aspect of obligatory education. This encouraged the education of the Christian doctrine to the children. The increase in the number of catechisms in the century for the children is a clear example of this development. “El P. Claret en sus escritos lamenta repetidas veces la falta de predicadores tras la supresión de los conventos (exclaustración y desamortización) a partir de 1835; pero no se lamenta por igual de falta de catequesis. Sin embargo, dada su dedicación a esta tarea y sus múltiples publicaciones en este campo, parece que no estaba satisfecho con los usos del momento.”¹¹¹ There was ignorance and the lack of primary education in Spain due to the fact of the lower level of *escolarización*.

Another element of the catechesis of the 19th century is the idea of a universal catechism. The idea of a universal catechism was not the product of 19th century. It began in the previous century due to the fact that every individual author started interpreting and writing the Christian doctrine in manner that losses its uniformity and therefore the fathers of the council of Vatican I tried to actualize it. The development of this idea can be seen in Spain too. “With every passing year the number of catechisms grew so that already in 1742 Pope Benedict XIV recommended that Bellarmine’s catechism became standard throughout the catholic world. In 1761 Pope Clement XIII protested against the rationalism of the enlightenment. He urged a uniform catechetical method that would employ the same words and expressions.”¹¹² Claret is considered to be an important figure in Spain to recommend a universal catechism in Spain. The national catechism comes in relation to the universal catechism that could make at least a uniformity within the nation. In 19th century the thought about a national catechism also was very much prevalent in Spain. The considerations for a unity in educating the children on Christian doctrine was a need of the time. It was not a concern only for Spain but also for many other nations like that of United States. “In the United States the bishops made repeated attempts to reach agreement on a uniform catechism for the whole country. In the wake of Vatican I they achieved their goal.”¹¹³

¹¹¹ Severiano Blanco, “San Antonio María Claret y la Catequesis”, *Separata de Teología y Catequesis*, 74 (abril-junio 2000): 121.

¹¹² Sloyan, “Catechisms”, 244.

¹¹³ Id.

In the 19th century catechisms, there is a bounding or a link connected to the politics of the time. It was a general trend in Europe. “In the 1770s Empress Maria Teresa directed Johann Ignaz von Felbiger to edit a series of catechisms for the use in the schools throughout Austria and Bohemia. Emperor Napoleon I commissioned and ordered an imperial catechism, to be used in all churches of the French empire.”¹¹⁴ Though the above said examples are contributions of the civil administration, there are works in the 19th century that give explicit references to the political situations of the time and include political content too. “Sebastián de Jesús Maria de Torres habla de las consecuencias funestas de que se haya suprimido la monarquía, y de la tempestad que hemos sufrido en estos cinco o seis años: escrita la obra probablemente en 1812 en la primera edición, remite inequívocamente a la Guerra de la independencia y sin referirse a él de forma abierta, hace veladas alusiones a Napoleón Bonaparte.”¹¹⁵

The teaching of Catechism was also included in the primary education in the public schools with the Law of public instruction on 26th November, 1838 as part of the enhancement of the cultural patrimony of the country.¹¹⁶ There were also preaching in an instructive and doctrinal way in the Churches as part of the diffusion of faith and its transmission.¹¹⁷ And regarding the methodology, though there are not of much change in it that of the previous century as part of the systematization of catechesis the more refined examples and the use of images are used. “Otro elemento de metodología consiste en el empleo de gráficos o ilustraciones. Parece extraordinariamente simple, y, sin embargo, no se había empleado con la frecuencia con que hubiera sido de desear para la transmisión catequética.”¹¹⁸ And the catechesis is mostly realized by the Sunday catechisms, which is for the children and periodically for the adults. The preparations for the confession, confirmation and the communion were special days for the intense classes of the Catechesis.¹¹⁹

¹¹⁴ Id.

¹¹⁵ Resines, *La catequesis en España. Historia y textos*, 505.

¹¹⁶ Ibid., 538.

¹¹⁷ Fernández, *El Beato Padre Antonio María Claret*, Vol. I, 356.

¹¹⁸ Resines, *La catequesis en España. Historia y textos*, 543.

¹¹⁹ Casiano Floristán, dir. “Catequesis”, *Nuevo Diccionario Pastoral* (Madrid: San Pablo, 2002), 135.

2. Pastoral and catechetical Interest in the life of Claret

Pastoral and catechetical interest in the life of Claret is interrelated to his life associated to his artistic talents. He could become innovative and attractive in these activities when he incorporated his artistic interests into it. It also shows his passion to share the Word of God and Christian faith in an effective and practical manner. His method and creative approach towards pastoral and catechetical activities can be seen all throughout his life. He respected always the conventional and traditional methods of 17th and 18th centuries with a new dimensions and orientations in it. His catechetical and pastoral interest would guide us into the logic in which he went that extent to create catechetical *grabados*. He could pursue his catechetical interest with all possible means as a student of the Christian doctrine during his childhood till the last year of his life and could produce fruits in abundance for this tiresome and passionate work. As a result, Pope Pio XI would call him a ‘modern pastor’ taking into consideration his contributions and the modernization of his methods.

“Debemos añadir que Nos es particularmente grato que el Señor Nos haya permitido este decreto hoy día de los santos Reyes, día de su gran manifestación, por tocar una de las características de este grande y verdaderamente moderno siervo de Dios: Decimos moderno, no como un modo de hablar que tantas veces significa lo contrario de lo que se piensa y quiere decir, ni solo por una disposición o manera subjetiva de la persona y de su obra, sino propiamente en razón de la objetividad de los medios y métodos adoptados, que la antigüedad no tuvo, ni conoció, y que en nuestros días representan una parte tan importante y eficaz de nuestra vida.”¹²⁰

This is an acknowledgement of his care, interest and ability to the evangelization with a lot of enthusiasm and creativity which include his catechetical and pastoral interests. What added colour to his dynamic activities was the humility and the selflessness in which he developed his interest that it is not for any show off or self-glory but for the pastoral good out of the love of God and good of the soul. “De sus labios no se desprende una sola frase que tienda a esa grandilocuencia enfática, tan aclimatada en nuestros días, ni revele pretensiones de

¹²⁰Address of the Pope, January 6, 1926, *L'Osservatore Romano*, January 7, 1926.

orador aventajado, ni trasluzca propensión a ostentar dotes ni privilegios de esos que son tan apreciados entre los hombres. Su objeto es únicamente el bien de las almas.”¹²¹

While looking at his attitude it is appropriate to know the intensity of his love for catechetical activities especially to the children. While writing to Pius IX regarding the unity of catechism in Spain, he highlights the importance catechism had in the Spanish society inherently and the realization of this would be the reason that Claret dedicates his whole life for studying catechism, writing catechetical materials and catechisms , publishing and editing catechetical works, founding institutions to promote catechism, drawing and creating art works to promote attractively catechism and animate others for a unified catechism.

“El catecismo es la fuente en donde los españoles hemos bebido las puras cristalinas aguas de la sacrosanta Religión Católica. Aun los infantitos no saben hablar que ya las madres y las nadržas con signos les enseñan la unidad de Dios, y otras verdades importantes, y se tienen buen cuidado que las primeras palabras que forman aquellos balbucientes labios sean los dulcísimos nombres de Jesús y María.”¹²²

It is clear that the catechism and the catechesis were given utmost importance in the life of Claret in different ways explicitly presenting his deep catechetical interest. His zeal for pastoral and catechetical activities throughout his life will be introspected, evaluating various phases of his life.

2.1. His interest for Pastoral and Catechetical Activities as a Child

His genuine interest for catechism and a realization that the catechism can give the children, a God experience can be seen from the very beginning of his childhood. In the autobiography he explains that he had been interested in the piety and the religion from the childhood itself that he used to participate in the Holy Mass during the feast days and the days of precept and all the other possible days too with sufficient devotion.¹²³ He testifies also that without even leaving a feast day he participated in the Sunday catechesis in the Parish church in Sallent together with other activities of the church.¹²⁴ The testimony of Don Tomás

¹²¹ Fernández, *El Beato Padre Antonio Maria Claret*, Vol. I, 343. It is a citation he does from the *Boletín de las Conferencias de San Vicente de Paul*, Vol. II, 298-308.

¹²² Gil, “A S.S. Pio IX’, 8 Diciembre de 1863” in *Epistolario de San Antonio María Claret*, Vol. II, 729-730.

¹²³ *Aut* 36, 149.

¹²⁴ *Aut* 39, 150.

Viladomiu, his childhood friend shows his interest in this regard as a child which is cited from Iris de Paz, number 1086 by Cristóbal Fernández.

“Cuando era niño, su madre le enviaba al catecismo que todos los días de fiesta se enseñaba en la iglesia parroquial. Antonio Claret era siempre muy puntual, obediente y devoto, de manera que los sacerdotes nos lo proponían a todos como modelo. Yo era más distraído, y no pensaba más que en jugar; así que, muchas veces, en lugar de ir al catecismo, me quedaba por las calles con otros compañeros. Y para poder contestar a mi madre, que, al volver a casa, me preguntaba por el nombre del sacerdote que había explicado el catecismo y el del niño que había subido al púlpito, yo preguntaba estas cosas a Antonio Claret. Dos veces me lo dijo; pero, advirtiéndome mi astucia, a la tercera vez me contestó: No te lo quiero decir; ve al catecismo, como te lo manda tu madre, y sabrás contestar a sus preguntas. Yo te haría ser malo con esta mi condescendencia.”¹²⁵

As a child, the catechism he used was not very clear. In the article written by Severiano Blanco, he exhibits that every teacher of catechesis would have his proper catechism and in Catalunya what was used the most was that of Rafael Lasala which could be possible to be used by Claret or Claret would know it as a child.¹²⁶ Though he himself testifies that he did not understand any thing of the doctrine he studied, there was a deep interest in him to pursue the contents of truth in it. “Confiesa él de sí mismo que su niñez no entendía el diálogo de la doctrina cristiana; pero que no dejó por eso de sacar de él un gran provecho, porque, aclarándose en su mente las interesantes verdades en el mismo contenidas, y las iba conociendo unas tras otras y viendo con placer su grande utilidad, su encadenamiento y hermosura.”¹²⁷ Cristóbal Fernández expresses regarding the childhood formation of Claret in this way:

“Y a la verdad que la gracia, juntamente con la naturaleza y la educación, iban diseñando en aquel pequeño sallentino la miniatura de algo excepcional. Cuerpecito menudo a sus once años, con la cabeza algo grande para la pequeñez del cuerpo: genio vivo y despierto, siempre dócil y obediente: accesible a la expansión con los amigos, pero nunca pródigo de estos inocentes solaces: amante del silencio y del retiro, pero fácil en divagar sobre temas de historia sagrada, de catecismo o de virtud.”¹²⁸

¹²⁵ Fernández, *El Beato Padre Antonio María Claret*, Vol. I, 36.

¹²⁶ Severiano Blanco, “Antonio María Claret y la catequesis”, 120.

¹²⁷ Clotet, *Vida Edificante del Padre Claret, misionero y fundador*, 23.

¹²⁸ Fernández, *El Beato Padre Antonio María Claret*, Vol. I, 39.

This explains us that how deep he was convinced about the catechism and these convictions animated him to move forward with his interest in this field. His kind and loving gesture which can be a pastoral attitude that is seen in the factory of his father and among his peer groups. His childhood formation both in the family and in the society made him to be creative in the pastoral area and catechesis with a genuine interest.

2.2. The Seminarian and the Catechetical Interest

As a seminarian in Vic, he prepared himself to be a creative and loving pastor. It is very clear from different testimonies and instances. More than teaching catechesis he engaged himself in preparation, but there are instances of him teaching catechesis as a seminarian too. One of the interesting testimonies that are associated to the investigation is that of a girl child¹²⁹ in his house in Sallent, during the summer holidays during his seminary studies, cited by Fernández in his book. It brings light into his catechetical interest as a seminarian and his creativity in convincing the children to pray. He uses the realistic image of birds singing in the morning as a sign of adoration to God and motivated the children to pray similarly.

“Cada noche nos enseñaba el catecismo, y a él debo el saberlo mejor que otros... Cuando, siendo fiesta, íbamos todos a misa alternando los días ya a San Martín ya a Serrahima, por el camino nos explicaba también catecismo y otras cosas buenas. “Oíd, oíd, solía repetir, los gorjeos de las avechitas; lo primero que hacen al amanecer es cantar y alabar a Dios Nuestro Señor, y nosotros muchas veces, lo primero que procuramos es comer.” ¡Era cuán santo! Nos gustaba mucho y le respetábamos muchísimo. Sed muy humildes, nos dice, y Dios os bendecirá y todos os querrán; si sois orgullosos, todo el mundo os aborrecerá.”¹³⁰

He puts artistically the examples that the children could easily associate with and keep in mind without forgetting it. The examples are created in such a creative manner making use of the ordinary and habitual instances into images that can make a stable and permanent impression in the heart of the listener which is what an artist do. His preparation was that intense that after his classes in the seminary he used to go to the episcopal library to spend time in learning the Sacred Scripture and the religion.

¹²⁹ She was a child that time and after she becomes a nun named Hermana Francisca Soler, Josefina de la Caridad. She in her testimony explains about the exemplary character of Claret, the sallentine student.

¹³⁰ Fernández, *El Beato Padre Antonio María Claret*, Vol.I, 92.

“Después del seminario, solía ir a la magnífica biblioteca episcopal de aquella ciudad, en la que se le veía como uno de los lectores más asiduos, sucediendo muchas veces permanecer allí solos largas horas el futuro arzobispo de Cuba y el célebre doctor D. Jaime Balmes. Los libros de religión, y singularmente la sagrada Biblia, formaban el objeto preferente de sus lecturas, sin que por esto desdeñara los que tratan de filosofía, de ciencias naturales y de literatura. Cuando estaba cansado de estos estudios, dedicaba algunos ratos al dibujo.”¹³¹

2.3. Parish Ministry and Catechesis

The parish of Sallent has a predominant importance in the life of Claret not only because it is the parish of his native village but also he had done his services in various capacities in the same parish. It was the place in which he experimented and moulded his catechetical methods and activities. After his ordination on 13th of June in the year 1835 in Solsona, he was named parochial vicar and then two years later, the administrator of St. Mary’s Church in Sallent.¹³² The parish then should have about 2,000 members and the territory of it was limited to the town and to Cabrianes.¹³³ In his pastoral activities in Sallent, the catechism classes were an unavoidable element and it can be considered as the beginning of his catechetical contributions and he offered two segments of catechism classes. The Sunday catechism and daily catechism during the Lenten season. In his autobiography he explains about it. “Además de la enseñanza en la iglesia del Catecismo, lo hacía también todos los días de la Cuaresma de las dos a las tres de la tarde para las niñas en la iglesia, y para los niños, de las siete a las ocho de la noche en la casa rectoral.”¹³⁴ He also explains regarding the Sunday catechism that he held it every Sunday of the year without a single exception.¹³⁵ This indicates the clear vision, method and plan of Claret regarding the catechism and the importance of it in the pastoral activities. With regard to the special classes during the Lenten season, Cristóbal Fernández, explains in this way:

“Además había cursos extraordinarios de Doctrina durante la Cuaresma, dándola diariamente en la iglesia de tres a cuatro para las niñas, y en la casa rectoral de siete a ocho para los niños. Algunas madres como la del Dr. D. José Segalés, después Dean de Tarragona, llevaban sus hijos a estas instrucciones vespertinas, solo para que disfrutasen de la dicha de estar

¹³¹ Clotet, *Vida Edificante del Padre Claret, misionero y fundador*, 55-56.

¹³² *Aut* 106, 183.

¹³³ Sola, *Historia de Sallent*, 349.

¹³⁴ *Aut* 109, 185.

¹³⁵ *Ibid.*

junto a un santo, pues de tal eran considerados los ejemplos que les daba y las exhortaciones que les hacía Mosén Antón.”¹³⁶

The value others had regarding his teaching of the Doctrine was that simple that the children could understand them with simple examples as testified above. Another aspect in relation to the artistic background is that he used to distribute *estampas* after the classes that they will be able to associate the Doctrine with an image. In a letter to Caixal, on 26th December 1846, it is mentioned that. “En tots las Poblacions reunisch a tots los Noys y Noyas y despres de las exortacions que los fasdes del pulpito los dono a tots una de estas estampas, o dels avisos als Noys.”¹³⁷ This would possibly be the influencing factor for the later publication of the illustrated catechism.

After leaving the Jesuit novitiate in Roma on February, 1840, he reached Spain and was appointed as a regent in the Parish of Viladrau. He was sent there possibly to gain back his health and take rest as this parish did not need two priests to look after. But still he engaged himself in the field of catechism due to his immense interest for it and practiced the catechetical methods learned from the Jesuit novitiate. In the parish of Viladrau also he emphasized on catechesis together with other spiritual care for the people. “Establecido en la Parroquia de Viladrau de regente, cuidaba del mejor modo que sabía del bien espiritual de aquellas almas. En los domingos y fiestas explicaba el Evangelio por la mañana en la Misa mayor, y por la tarde enseñaba el catecismo a los chicos y grandes de ambos sexos.”¹³⁸ All these activities are demonstrations of his catechetical interest.

2.4. Apostolic Missionary and Catechesis

Claret’s great desire to become an effective and creative preacher throughout the world motivated him to join the Propaganda Fide in Rome and thus he left Spain in the month of September, 1839 to join it. As he could not meet the responsible persons of the Propaganda Fide, he began his annual retreat in a Jesuit house and in a process of continuation he entered the Jesuit novitiate on 2nd of November 1839, thinking that which would ultimately help him to be missionary preacher. Because of the severe pain on the right leg, he discontinued from the

¹³⁶ Fernández, *El Beato Padre Antonio María Claret*, Vol.I, 109.

¹³⁷ Gil, “A Jose Caixal’ en el dia 26 diciembre, 1846” in *Epistolario de San Antonio María Claret*, Vol. I, 185.

¹³⁸ *Aut* 170, 214.

Jesuit noviciate on 29th of February 1840.¹³⁹ This period is important in his life in stimulating his catechetical interest too as he mentions it in the autobiography. “Allí aprendí el modo de dar los ejercicios espirituales de S. Ignacio, el método de predicar, catequizar y confesar con grande utilidad.”¹⁴⁰ After returning from Rome, he realized his dream of becoming an eloquent and itinerant preacher. After a short period in Viladrau in 1840 as a regent, on 23rd January, 1841 he left the parish and dedicated totally for the preaching and evangelization according to the mandate of his superior and, the Apostolic See conferred on him the title of apostolic missionary on 9th July 1841. In all those missions he had undertaken, catechism was an inseparable element. In his Plan of Mission, he explains about it.

“Tras un ligero desayuno, consiste en el clásico chocolate clerical, volvía a la iglesia para confesar hasta las doce, si, como era frecuente, antes no desempeñaba otros ministerios de instrucción a los niños o de pláticas y ejercicios a diversas clases de personas. La catequesis y misión a los pequeños solía hacerla de diez a once; las pláticas de ejercicios, de once a doce. Después de comer y de un ligero descanso, otra vez dirigía nueva plática a ejercitantes, bien a los de la mañana, bien a nuevos auditorios, entre los que se veía obligado a repartir las horas.”¹⁴¹

The clarity of the description explains about the importance of the teaching of the Christian doctrine during the missions he gave. In the old constitutions of the Sons of the Immaculate heart of the blessed Virgen Mary gives other details of this style. Chapter XIII of it speaks about the ‘*Ejercicios de la misión*’ and the number 132 elaborates the plan regarding catechism for the youth during the mission. “A los jóvenes desde el principio de la misión se les enseñará y explicará el catecismo mayor o menor según su capacidad; y cuando se crea oportuno, se les darán ejercicios que consistirán en un rato de meditación y en una breve plática: todo acomodado a sus circunstancias. La hora de hacer todo esto será de diez y media a once y media de la mañana.”¹⁴²

Claret as an Archbishop of Santiago de Cuba, in his small work titled ‘*Método de Misionar en las Aldeas o Campos y Arrabales de las Ciudades, trazado y practicado por el Excmo. Sr. Arzobispo de Santiago de Cuba y sus colaboradores*’ give 8 points for the conduct

¹³⁹ *Aut* 121-161, 190-210.

¹⁴⁰ *Aut* 152, 206.

¹⁴¹ Fernández, *El Beato Padre Antonio María Claret*, Vol. I, 348.

¹⁴² *Ibid.*, 350.

of the missionary. The second point is that of the subject of this study. “El mismo misionero, concluido el Rosario, acto continuo, cantará las letrillas para la santa Misión y rezará la doctrina, y después de haber leído un rato el Catecismo, leerá un ejemplo.”¹⁴³ All these above instances are clear examples of his catechetical interest as a missionary doing missions in different villages and towns from 1841 until towards the end of his life.

2.5. Writer of Catechisms and Catechetical Publications

Catechetical interest of Claret is always manifested in the works he published. There are a good number of his works which were exclusively catechetical in a very comprehensive manner including all age groups. The passion he had for the catechism was that strong that he freely gives away the permissions to reprint them. “En cuanto a Nos toca, damos permiso a todos los impresores para reimprimir este Catecismo, con tal que sea sin añadir, ni quitar, ni variar cosa alguna, pues que de otra manera no damos permiso, antes lo prohibimos; según las facultades que nos otorga la ley. EL AUTOR.”¹⁴⁴ He does this truly because of his love to spread the doctrines of the Church and not concerned about the financial gain.

His career as a writer began with the small work titled *Reglas de espíritu que a unas religiosas muy solícitas de su perfección enseñaban San Alfonso y el V. P. Segneri Juniore* consisting of sixteen pages published in the year 1843. Though there are instructions for various group of persons, his first catechetical work was published in the year 1847 titled *Catecismo menor que per la ensenyansa dels noys y noyas luego que saben parlar ha escrit...* in catalan with forty pages. This was a beginning of a series of catechetical writings in the following years. In the year 1848, he published *Catecismo brevísimo que solamente contiene lo que indispensablemente ha de saber todo Cristiano* and *Compendi o breu explicació de la doctrina cristiana en forma de diálogo entre pare y fill*¹⁴⁵ with 156 pages and had 15 editions during his life time itself. In the same year with other publications he also published the most celebrated catechetical work which was written in Catalan with the title *Catecisme de la doctrina cristiana explicat y adaptat a la capacitat dels noys y noyas y adornat ab moltas estampas* and published by the *Librería Religiosa*, each chapter of the book was illustrated with an engraving designed

¹⁴³ Ibid., 348.

¹⁴⁴ Antonio María Claret, *Catecismo de la doctrina cristiana, escrito por ... y dedicado a la Inmaculada Concepción de María Santísima, patrona de las Españas* (Madrid, 1866), 2.

¹⁴⁵ It is an ordinary catechism based on the work of Smandia, arranged and augmented by Claret.

by Claret. The book was translated to Spanish and Portuguese, which reaches up to 19 editions Spanish and 10 editions in Catalan in the year 1870. Though there are some small works and editions of the previous publications, another important work on Catechism was published in the year 1864, which he combined using the best six texts sent to Rome for the purpose of having a single catechism in Spain. It is titled as *Catecismo de la Doctrina Cristiana* (Catecismo único). The work was translated to Catalan and other languages. In the year 1867 he published a book titled *Unidad del Catecismo* which defended a single and unified catechism all throughout Spain.¹⁴⁶ He also published a work in the year he died in 1870 titled as *Santa Ley de Dios, explicada...*(1870). It gives a detailed discussion on the commandments of God with a catechetical dialogue.

In the year 1846 there was a work titled *Catecismo de los principales deberes de un militar Cristiano* which could either be edited or published by him as we can find a lot of books not on the theme also of this category.¹⁴⁷ Most of his catechetical writings were published by the publication he founded, *Librería Religiosa*. As a writer and publisher, his contributions on catechism and the instructions show a tremendous interest of Claret regarding it.

2.6. Catechism Teaching and the Confessor of Queen Isabel II

Catechism was a passion for him that Claret could exercise it even as a confessor of the Queen of Spain. Here he could consider it as an official assignment, but he went beyond, by teaching catechism personally to the members of the royal family, because of the value and interest he invested on the same. He was nominated as the confessor of the Queen Isabel II of Spain in the year 1857, 5th of June. “A los primeros de junio de 1857 llegamos a Madrid; me presenté a S. M., y el día 5 del mismo mes me pasó y comunicó la real Orden nombrándome su Confesor.”¹⁴⁸ It was an advanced strategic post where he could serve the Church by opposing many evils and promoting good works.

While being spiritual director and confessor of the Queen in various aspects, that are related to personal and political life but also had the opportunity in explaining the Christian Doctrine. He did not limit himself with the Queen alone but the *Rey consorte* and their children.

¹⁴⁶ Viñas, Bermejo, “Bibliografía General” en *Autobiografía y Escritos Complementarios*, 27-43.

¹⁴⁷ Ibid.

¹⁴⁸ *Aut* 614, 409.

“Las nobles intervenciones del P. Claret ante la Reina, con los excelentes resultados que insinuados quedan, no pudieron menos de trascender a toda la familia de Isabel II.”¹⁴⁹

Claret turned to be teacher and instructor of the Children of the Queen and had the opportunity to train them in Christian doctrine and motivate them to be good persons.¹⁵⁰ His intense catechetical interest is seen and manifested here, though he was the in charge of the instruction of catechesis, he could delegate it to someone else for this but he took personal care to instruct them.

2.6.1. Teacher of Isabel of Borbón

Isabel of Borbón was the first-born daughter of the Queen Isabel II. She was born in Madrid in the year 1851, December 20 and was married to Don Cayetano¹⁵¹, in the year 1868, May 13. She died on April 22, 1931 without leaving an heir in Paris. Claret became her teacher of catechism out of the queen’s request. “Al cabo de pocos días me dijo que instruyera a la Infanta Isabel en la santa Religión; entonces tenía algunos cinco años; le he dado siempre sus lecciones...”¹⁵²

He continued this task almost for eleven years as her teacher and guide. It is a demonstration of his catechetical interest. In one of his autobiographical documents he explains that this was not an obligation for him but because of his deep interest to explain the Christian doctrine he took it up and he was very happy to see the results. He could be an integral part of her growth, passing various important stages in her life especially in relation to the reception of the sacraments. “Sin estar obligado , no más que por mi Buena voluntad, sin jamás por esto pedir ni desear el más pequeño estipendio, he sido profesor de la Religión y Moral, y aun su confesor y director espiritual de la Infanta doña Isabel, desde los cinco años hasta que se

¹⁴⁹ Cristóbal Fernández, *El Confesor de Isabel II y sus actividades en Madrid* (Madrid: Editorial Cocusa, 1964), 171.

¹⁵⁰ Antonio Jesús Pérez Alcántara, “San Antonio María Claret y La catequesis actual”, *Studia Claretiana* 30 (2015): 78.

¹⁵¹ The marriage of the Infanta was blessed by Father Claret, in Madrid, with the Neapolitan Prince Don Cayetano Maria Federico de Borbón (1846-1871), Count of Girgenti, brother of the King of Naples Francisco II. He supported and defended Queen Isabel II in the battle of Alcolea but he was not that brave and committed suicide in Suiza on 26th of January, 1871. (Ibid.)

¹⁵² *Aut* 614, 409.

casó...”¹⁵³ And he was very happy to know that she had turned out to be a very well educated person and the admiration of her parents, citizens and foreigners. She also had a great veneration towards him that she would say many years later that “Fue mi confesor, a quien yo tanto quería.”¹⁵⁴

2.6.2. Catechism Teacher of Alfonso XII

Alfonso XII was the heir of the crown of Spain and the prince of Asturias, who was born on 28th of November 1857. Claret taught him the basics of the Christian doctrine and was his first teacher. Claret in his autobiographical writings mentions that “Las primeras lecciones que recibió el Príncipe en Religión y Moral, las recibió de mí: hasta el presente sigo instruyéndolo en este importante asunto.”¹⁵⁵

But once he reached the age of formal education, there were a lot of suggestions to appoint a director who could give the future king a comprehensive education and was appointed Cardinal Puente as the teacher of Religion and Moral and they did not consider Claret because of the political opposition in implementing their own ideologies in the Prince. Though Claret was not the official teacher of Alfonso XII, out of his catechetical interest and passion, he helped and taught him unofficially. This is an obvious depiction of his deep love of imparting the Christian doctrine. In one of the fragments of the letter of Claret during the time of exile¹⁵⁶ he mentioned about teaching him. “Además del domingo, voy todos los lunes y jueves a dar lección al Príncipe y a las infantas.”¹⁵⁷ The interest and passion he invested on catechesis moved him to be a great catechism teacher even during the time of tension and problems like that of exile.

¹⁵³ “Documentos Anexos a la biografía del arzobispo Antonio María Claret”, in *Archivo Historico de la Congregación de Misioneros Hijos del Inmaculado Corazón de María*, Vol. I (Madrid: Imprenta Iberica, 1915), 396. (It will be abbreviated as *Hist. Archives CMF I* and the page number.)

¹⁵⁴ *Anales CMF* 25 (1929), 235.

¹⁵⁵ *Hist. Archives CMF I*, 396.

¹⁵⁶ On September 30, 1868, the Queen is exiled to France. P. Claret accompanied her and resided in Pau. When the royal family moved to Paris for the education of the Children, Claret also moved with them to Paris and stayed in the school of the Hermanas de San José.

¹⁵⁷ Fernández, *El Beato Padre Antonio Maria Claret*, Vol. II, 799.

2.6.3. Teacher of the Rest of the Princesses

He was the teacher of the other three daughters of the Queen Isabel II, Pilar, Paz and Eulalia. The autobiographical document published in the *Historical Archives CMF I*, Claret mentions about it. “Las instrucciones religiosas y morales que han aprendido y están aprendiendo las tres Infantas Pilar, Paz y Eulalia de mi las han aprendido, y las iré continuando si esta es la voluntad de Dios y la de SS. MM.”¹⁵⁸ Regarding Infanta Concepción, Claret baptized her the next day after her birth on 26th of December, 1859. But he could not teach her because of her immature death. One of the testimonies regarding the experience of the one among them is that of the Infanta Paz. During the celebrations for the beatification of Fr. Claret, she managed to associate with our missionaries in Germany, where she explained her childhood memories regarding her experience with Fr. Claret. “Los chicos oían con asombro que yo había conocido al fundador, y que después de haber sido preceptor de mis hermanos mayores, me había dado, de pequeña, lecciones de religión; que después de su muerte habíamos seguido rezando con mi madre en los libros que él había escrito y le había regalado.”¹⁵⁹ The entire royal family could in one way or the other receive instructions and advices and it is an advanced view of the passion and interest Claret invested on catechism.

2.7. Vatican I and Catechism

He started his travel from Paris on 30th March 1869 and reached Rome on 2nd of April, 1869. Even though his intention of the travel was different from that of the participation of the Council of Vatican I, he could participate in it. “Por fin, el 1 de marzo la había convencido de que era mejor que él se fuera por un poco tiempo a Roma hasta que se asentaran las cosas en España. El pretexto del viaje a Roma iba a ser las bodas de oro sacerdotales de Pio IX.”¹⁶⁰ When he reached Rome, the advanced preparations for the Council was on. His activity as a council father began in the same month as it is clear in the letter he has written to Antonia París. “Ahora estoy muy ocupado con los preparativos para el Concilio; como he estado y visto tantos lugares,

¹⁵⁸ *Hist. Archives CMF I*, 396.

¹⁵⁹ Iris de Paz, 8 abril de 1934. (Fernández, *El Confesor de Isabel II y sus actividades en Madrid*, 180.)

¹⁶⁰ Lozano, *Una vida al Servicio del Evangelio. Antonio Maria Claret*, 536.

soy preguntado sobre varios puntos, y esto me tiene muy ocupado. Yo espero grandes bienes sobre este Concilio; ya recordara lo que escribí en el libro titulado los Apuntes.”¹⁶¹

Amidst all different problems like new place, language and culture and participating in the preparation and sessions of the Vatican Council I, dedicating himself in preaching and teaching in Rome especially teaching catechism. “No se crea, sin embargo, que Antonio Maria Claret se estaba con las manos quietas. A pesar de los achaques, se entregó en Roma a numerosas ocupaciones y actividades.” In the introduction to the bicentenary edition of the Autobiography of Claret, Jose María Viñas and Jesús Bermejo explains that in Rome as a father of Vatican Council I, he also engaged in teaching catechism to the children, soldiers and conferences to seminarians and religious sisters.¹⁶² Claret explains that he has copied a series of questions and answers in Italian with fundamental truths in order that it would be easy to carry. “Todos los domingos enseñaba el Catecismo a los novicios y Hermanos legos de San Adrián, y hubo día en que predicó tres veces.”¹⁶³ This shows his intense catechetical interest that even there are different barriers, his passion and love for catechesis cannot be ceased. The question on uniform catechism also is in relation towards the Vatican Council I, as there were discussions and decisions regarding it in the Council.

The discussions regarding the *De Parvo Catechismo* took place in two parts from 10 to 22 February and 29 April to 4 May. Many of them supported the schema and a few opposed them. There were three plans. The first plan was catechetical plan where they supported it in defense of the orthodoxy in front of the errors of the past. The second plan is a historical plan which catch hold of the opinion of the Council of Trent in making a uniform catechism. Third plan is an ecclesiastical plan where they discussed regarding the unity of the universal church and the bishops. The plan was not to take away the authority of the bishops or impose the authority of Pope but to have a unity. As a result of the first round of discussions in addition to a foreword, the text was revised. It was distributed on 25 April to the council members. In the

¹⁶¹ Gil, “A A.M.Paris, 21 julio 1869” in *Epistolario de San Antonio Maria Claret*, Vol. II, 1411.

¹⁶² Viñas, Bermejo, “Introducción general” en *Autobiografía y Escritos Complementarios*, 13.

¹⁶³ Mariano Aguilar, *Vida Admirable del Siervo de Dios P. Antonio Maria Claret*, Vol. II (Madrid: Establecimiento tipográfico de San Francisco de Sales, 1894), 322.

second part which started on 29 April and finished on 4 May, they have voted and approved it.¹⁶⁴

2.7.1. Uniform Catechism in Spain

With regard to this aspect, even though the concept of uniform catechism had its birth before the Vatican Council I, it is associated to the Council. And it is one of the themes that manifests Claret's passion and love for Catechism. Uniform Catechism must be considered as one of his major contributions in this regard¹⁶⁵. He understood and visioned the necessity of having a unified catechism and its teaching because of the changing tendencies of the world. With the invention of the train, the world had turned into a province and there for the teaching needed to be organized and unified. In the year 1863, he requested the Pope for a unified catechism and these above said affirmations are clear in the latter to Pope Pius IX dated 8th of December 1863.

“Muchos, grandes y muy satisfactorios son los resultados que están dando todos estos desvelos; pero serían mucho mayores si se quitaba un grande obstáculo que entorpece bastante la marcha. Este obstáculo, Beatísimo Padre, es la multitud de Catecismos que están en uso para esta enseñanza de la doctrina cristiana: casi en cada diócesis hay dos o más catecismos diversos, hay diócesis que tiene cuatro muy diferentes unos de otros. Para quitar esta prejudicial multitud y diversidad de catecismos ha pensado el exponente reunir todos los Catecismos que se hallan actualmente en uso en este reino de España y de todos ha escogido los que le han parecido más completos, compendiosos y metódicos y se hallan más en uso; y estos los presenta a V. Sd. para que los haga examinar detenidamente y el que entre ellos sea el mejor, quitando, añadiendo, o variando lo que estimen conveniente: se digne V. Sd. aprobarlo o mandarlo, y este catecismo llamaremos *El Catecismo de Pio IX*. Y así como tenemos el Catecismo de Pio V para los párrocos y catequistas, tendremos el de Pio IX para los catequizandos.”¹⁶⁶

He sent five prevalent and complete catechisms that were used in Spain to the Pope that he might select the best one among them and approve them as the Uniform Catechism. “A Vuestra Santidad suplica el exponente se digne mandar examinar los cinco catecismos que tiene

¹⁶⁴ Ramiro Pellitero, “El Compendio del Catecismo de la Iglesia Católica y las cuestiones planteadas desde el debate *De Parvo Catechismo*”, *AHIg* 15 (2006): 92-94.

¹⁶⁵ Pérez Alcántara, “San Antonio Maria Claret y La catequesis actual”, 79-80.

¹⁶⁶ Gil, “A Pio IX”, 8 Diciembre de 1863” in *Epistolario de San Antonio Maria Claret*, Vol. II, 727.

la grande dicha de presentar, y el que sea estimado por más útil, mande V. Sd. que se enseñe por él en toda España.”¹⁶⁷ It is very interesting to note that Claret’s interest regarding this was that intense that he did not insist the Pope on selecting the catechism he wrote but rather he wanted to have the best and united catechism and that he selected the best five and unfortunately none of them were approved.

In the year 1866 he wrote a uniform catechism, corrected according to the observations of the Holy See, which was approved by Rome and approved by the Ordinary and the Board. It was then proposed as a text for the secondary education.¹⁶⁸ “This year I also wrote a uniform Catechism for all Spain.”¹⁶⁹ During the Vatican Council I, Claret addressed the Spanish bishops who used to gather during the Thursdays in the Gabrielli Palace, regarding the Schema for the Shaping of the Small Catechism which was presented on 10th of February, in the 24th congregation. Here he supports the three reasons for which he supports the schema. And towards the end of the address he explains something that would project the amount of compromises that he would admit in order that this plan be realized. “Sin embargo de todas estas garantías, con tal que se haga general, renuncio a cuanto he hecho, y deseo que se haga una comisión por todos los obispos españoles, y que esta comisión examine nuevamente mi Catecismo, que añada o quita lo que tenga por conveniente, o que haga otro nuevo que sea a gusto de todos.”¹⁷⁰ In all these, the person of Claret is presented, highlighting the intense interest in the theme of catechism that he would do all possible means and all his abilities that the teaching of catechism be creative, attractive and unified.

3. Types and Methods Claret used for Catechism

The catechism had a huge position in the life of Claret which is known by the intensity and the love he had for it. Due to this he practiced different methods and moulded different types of it in order that the catechism be reached to the people and that the people may know the Christian doctrine. In the catechetical history of Spain his name is always heard. “En las obras generales de la historia eclesiástica española, Mazo y Claret aparecen siempre citados

¹⁶⁷ *Ibid.*, 730.

¹⁶⁸ “Manuscritos claretianos: autógrafos de San Antonio Maria Claret, Vol. XII” in <https://www.cescvic.org/manuscritos-2/>, 389. (It Will be abbreviated as Mss. Claret, XII.)

¹⁶⁹ *Aut* 799, 480.

¹⁷⁰ Mss. Claret, XII, 389.

juntos como los dos catequistas más señalados de su siglo.”¹⁷¹ And it has covered his entire life. He himself testifies about it. “En vista, pues, de estos y otros ejemplos, que yo sé y aquí omito, me sentía poderosamente incitado en la misma inclinación que siempre he tenido de catequizar a los Niños y Niñas, y siempre lo he practicado, ya cuando era estudiante, ya cuando sacerdote, siendo teniente cura, después ecónomo, cuando misionero, y aun después siendo arzobispo.”¹⁷² Though he does not make a specified emphasise regarding different types, he wrote catechisms orienting different types of readers. Thus, he speaks about four catechisms. “Por el amor que tenía a los Niños y por lo mismo que deseaba que se instruyeran en la doctrina cristiana, he escrito cuatro catecismos: uno para los párvulos, desde que hablan hasta los siete años, otro para los rústicos, otro de más extenso y otro explicado, con estampas.”¹⁷³ They are not clear cut divisions but are orientations in writing catechism and would help the readers to personalise the Christiane doctrine. Even though he speaks about four catechisms, they were branched to twelve and he also edited various other catechisms, booklets and leaflets. During the initial years of the pastoral ministry of Claret, he arranged three catechisms with specific audience and purposes with a cyclical and progressive nature and were complimentary to each other. Cristóbal Fernández divide them as the minor with basic and elementary aspects the child should learn, the medium, a brief exhibition of all the doctrine and the explained, with the purpose of the enhancement of the catechetical instructions.¹⁷⁴

3.1. Catechisms for all

The catechetical orientation of Claret was all encompassed and he knew the importance in having catechisms for all the categories of people which included boys, girls, seminarians, adults, prisoners, poor people and soldiers. All these are clear from his activities and words. The prior importance was definitively given to the children.

“La primera cosa que procuraba era la instrucción de los Niños en la doctrina cristiana, ya por la afición que siempre he tenido a esta clase de enseñanza, ya también porque conocía que es lo más principal, por ser el catecismo el fundamento de este edificio de la instrucción religiosa y moral. Y, además, que los niños lo aprenden fácilmente, se les queda más impreso,

¹⁷¹ Jesús María Alday, “El Padre Claret en la historia reciente de la catequesis”, *Studia Claretiana* 12 (1994): 128.

¹⁷² *Aut* 284, 262.

¹⁷³ *Aut* 285, 262.

¹⁷⁴ Fernández, *El Beato Padre Antonio María Claret*, Vol. II, 537.

se les preserva del error, del vicio y de la ignorancia, y se les forma en la virtud muy fácilmente, por ser más dóciles que los adultos. En los niños sólo hay el trabajo de plantar, y en los adultos, de arrancar y de plantar.”¹⁷⁵

He also considered adult instruction as an important element and considered catechism as a light that could lead the blind or compass that can guide the navigator.¹⁷⁶ He realized and was enthusiastic regarding the adult instructions too. He is of the opinion that the adult instruction is the most productive means, and he testifies that he could rescue adult persons from an ignorance that others cannot be imagined.

“El Catecismo a los mayores es el medio que he conocido hacía más fruto. Con él se les sacaba de la ignorancia, que es mayor de lo que se puede figurar, aun entre aquellas personas que oyen sermones con frecuencia, porque los predicadores suponen el auditorio instruido, y cabalmente esta instrucción es la que falta por lo común entre los católicos. Y además se les instruye en sus respectivas obligaciones y en el modo de cumplirlas.”¹⁷⁷

In relation to it, the poor had a predominant place in his life, whether it be orphan or prisoners or people struggling for livelihood. While helping them in their difficulty he considered instructing Christian doctrine as an element that will lead them to have a true Christian life. He testifies regarding it in his autobiography. By seeing the needs of the poor, he was habitual in gathering the poor on every Monday of the year, all throughout his life in Cuba gave each person money. Due to the fact that they are poorer in spirit than flesh, he understood the need of catechising them, and he himself instructed them the Christian doctrine. As a continuation he used to give talks on sacrament of penance and many of them were converted received the sacraments of penance and the Eucharist.¹⁷⁸

Another area of instruction of the Christian doctrine consists of prison and the prisoners. He visited the prison and catechized them in Cuba as he himself confirms it. “También visitaba a los presos de las cárceles; les catequizaba y predicaba con mucha frecuencia, y les daba después una peseta a cada uno, y así me oían con gusto y aplicación.”¹⁷⁹ Seminarians were considered to be another group who are to be instructed in Christian doctrine. As they are going

¹⁷⁵ *Aut* 275, 258.

¹⁷⁶ *Mss. Claret*, II, 265.

¹⁷⁷ *Aut* 287, 263.

¹⁷⁸ *Aut* 562, 385.

¹⁷⁹ *Aut* 570, 388.

to be priest who should teach catechism. As the archbishop of the Santiago de Cuba he asked the seminarians to teach the catechism in the churches in order that they may have sufficient practice in this regard. “Puse la Hermandad de la Doctrina Cristiana, y en un principio que nos hallamos en la Isla, todos los Estudiantes¹⁸⁰ tenían que enseñar la doctrina distribuidos en todas las iglesias.”¹⁸¹ He emphasized regarding the same in the work *El colegial o seminarista teórica y prácticamente instruido* and his writings regarding seminary formation. In the manuscripts he instructs that the boys in the minor seminary and in the schools should have a little catechism in order that they may be oriented well.

All these instances notify an all-encompassing and comprehensive move from Claret towards catechism and catechesis. This would rank him to an elevated passion with an intense and passionate attention to spread the Christian doctrine and a strong conviction to take challenges in this regard.

3.2. Methods of Catechesis: Holy Cards, Medals, Questions and Answers

He employed various methods in teaching and writing catechism. His interest in this regard was that instance that he has utilized all his talents and capacities to make an attractive presentation of the Christian doctrine. The methods consisted of visual elaboration with pictures, drawings, stamps, question answer sessions, distribution of the holy cards and medals etc. The method Claret had been using is explained in the book he wrote titled as the *El Colegial o seminarista teórica y prácticamente Instruido* in the section 5, chapter 4.¹⁸²

“Cuando los niños saben la letra del catecismo, el catequista variará las expresiones, y preguntará las mismas cosas, para ver si las entienden. También añadirá algunas preguntas a la misma, pero esto no se hará hasta que se sepa bien el librito. Antes de concluir se hace un discursito de pocos minutos ... con términos claros y sencillos, que tendrá cinco partes: la 1. será de proposición, que servirá de introducción: la 2. la ampliación: 3. el ejemplo o caso: 4. la moralidad y 5. la moción”¹⁸³

¹⁸⁰ Son seminaristas

¹⁸¹ *Aut* 560, 383.

¹⁸² *Aut* 286, 263.

¹⁸³ Antonio Claret, *El Colegial o seminarista teórica y prácticamente Instruido*, (Barcelona: Librería Religiosa, 1861), 519-520

In the manuscript of Claret number XII, we can find a method utilized by him in catechizing, which would at the same time a question answers session without losing its dynamism. He explains that “Dos de ellos, o tantos como asigne su maestro, servirán la Misa principal; los demás cantarán en coro. Por la noche, se preguntarán unos a otros su Catecismo. Asimismo, se harán preguntas de su Pintón¹⁸⁴ o Compendio de religión.”¹⁸⁵

Another example of the method he used to practice in Cuba as an archbishop also is very noteworthy to be observed ‘the question answer method’. Such similar practices were part of his early ministries in Catalunya. This is a description that gives us an idea of his question answer method that seems to be dynamic and useful more than making professor all the time teaching them.

“En los domingos hacíamos procesiones de niños, y en los atrios o plazas de las iglesias se paraba la procesión y se colocaban dos mesas, y encima de ellas subían dos niños y en alta y clara voz se preguntaban mutuamente. Y así los demás, y el pueblo, que se agrupaba con esta novedad, aprendía la doctrina cristiana, que tanto necesita. Visitaba siempre y en todas las poblaciones las escuelas de niños y de niñas y platicaba en ellas a los Maestros y Maestras y a los discípulos y discípulas.”¹⁸⁶

Apart from all these question answer methods he also made use of other complimentary methods like the application and distribution of the holy cards, medals etc., that led the proliferation and propagation of the faith and at the same time could encourage the children to engage in the studies of the Christian doctrine. He speaks about it in relation to the pastoral visits in Cuba. “Se casaban o se separaban los que habían vivido amancebados. A todos dábamos libros, estampas, medallas y rosarios; y todos quedaban tan contentos, y nosotros también.”¹⁸⁷ In the autobiography there are various numbers giving references to the distribution of the holy cards and medals and considered this as an important means of apostolate to children and he also gives references to the approximate numbers of the holy cards and medals he distributed and the people converted through them. In the first round of pastoral

¹⁸⁴ The French author Joseph Pinton’s catechetical work *Compendio histórico de la religión* was a famous source book with lot of editions during the 18th and 19th centuries.

¹⁸⁵ Mss Claret, XII, 426.

¹⁸⁶ *Aut* 560, 383.

¹⁸⁷ *Aut* 544,

visits in Cuba he distributed 89,500 holy cards, 20,663 rosaries and 8,931 religious medals.¹⁸⁸ He not only considered its religious value but was quite aware about its artistic and symbolic value that it could transmit the faith of the children and that of their parents.

Apart from these techniques, the traditional methods like memorizing has been used as Claret recollected his childhood memories in memorizing the Christian Doctrine. Later on these turned to be an effective method in this regard. But it gets completed in the conceptualization of what is memorized. In the method Claret used these elements were also highlighted. The question answer sessions would certainly conceptualize the ideas as the children ask questions regarding their doubts. And most of his advises in the *Catecismo Explicado* are not limited to what is theoretical but rather practical.

3.3. Catechism as an Essential Element in Forming in Catholic Faith

The importance that Claret give for catechism all throughout his activities are due to the convictions that it is a core and essential element in forming a true catholic. In his instructions to the seminarians he says that “The catechism is more necessary than preaching, since the latter is almost useless when the audience ignores the catechism.”¹⁸⁹ His strong conviction and passion for catechism, to the point of making use of all his energy and talents is presented here. He considered it as a means to do good especially in instructing children and he gave primary importance for the instruction of the children. He explains in his own works regarding it.

“La primera cosa que procuraba era la instrucción de los Niños en la doctrina cristiana, ya por la afición que siempre he tenido a esta clase de enseñanza, ya también porque conocía que es lo más principal, por ser el catecismo el fundamento de este edificio de la instrucción religiosa y moral. Y, además, que los niños lo aprenden fácilmente, se les queda más impreso, se les preserva del error, del vicio y de la ignorancia, y se les forma en la virtud muy fácilmente, por ser más dóciles que los adultos. En los niños sólo hay el trabajo de plantar, y en los adultos, de arrancar y de plantar.”¹⁹⁰

Claret was quite convinced about the fact that the ignorance of the people regarding the religious aspects and faith would certainly become a threatening element in the apostolic

¹⁸⁸ *Aut* 545, 379.

¹⁸⁹ Claret, *El colegial o seminarista instruido*, 514-515.

¹⁹⁰ *Aut* 275, 258.

activities among the faithful both in the cities and in the villages. Alleviation of this ignorance can make a notable difference in the attitude of the people in dealing with the religious aspects and would create in them an unceasing interest in growing in faith. In his letter to Pope regarding the uniform catechism he explains about its importance.

“Que convencido de la grande necesidad que hay de que se instruyan los niños en la santa Religión católica desde sus primeros años, ha trabajado e instado con grande empeño, de todos modos y de muchos años a esta parte, para que los Párrocos, los Misioneros y demás clérigos se dediquen a la enseñanza del Catecismo. No sólo, Beatísimo Padre, ha procurado excitar a esta santa tarea con sus escritos y palabras a los clérigos, si que también a los padres y madres de familia, a los señores de las Conferencias de San Vicente y a las señoras celosas que viven en medio de la sociedad, para que se consagren a esta santa enseñanza por medio de las escuelas Dominicales, pero singularmente está exhortando continuamente a las Hermanas de todos los institutos de nueva fundación, como son las Terciarias del Carmen, de Santo Domingo, del Sagrado Corazón de Jesús, del Santísimo Corazón de María, de la Caridad, de la Escuela Pía, etc.”¹⁹¹

This is a clear signal of his idea that explains the essential place of catechism in the life of a growing Christian. This profound conviction made Claret to dedicate himself for this noble work in all possible means and elaborate, teach, write and draw themes on catechism for a better proliferation.

4. *Catecismo Explicado*

This work is one of Claret’s most celebrated work that were in circulation for a long time. It is a work of importance here because of its various specialties that underlined the figure of Claret, using his artistic capacities in an explicit way by the *láminas* associated to it. It is a projection of the catechetical interest that we have seen with the extent of utilizing all his abilities for a better diffusion of the knowledge of the Christian doctrine. Cristóbal Fernández speaks about this work, positioning it in an elevated place.

“Este tercer catecismo, el de láminas, es el más alto exponente de la técnica catequística lograda por el P. Claret y quizá por todos los catequistas modernos, no sólo por sus láminas, que subliman el método intuitivo de su enseñanza a la más alta perfección, sino también, y acaso

¹⁹¹ Gil, “A S.S. Pio IX’, 8 diciembre de 1863” in *Epistolario de San Antonio Maria Claret*, Vol. II, 726.

principalmente, por el armonioso conjunto que instruye, ordena y espiritualiza, abarcando con sus expiraciones, exhortaciones y variadas instrucciones cuanto puede hacer a los cristianos cultos en religión, intachables en moral y piadosos servidores de Dios.”¹⁹²

The motivation behind such an intense and tiresome work had come from the exhortation of the council of Trent. Claret testifies it in the presentation of the *Catecismo explicado*: “También os pongo esas estampas para cumplir con lo que me manda el Sagrado Concilio de Trento, que dice: Enseñen con esmero los Obispos que por medio de las historias de nuestra Redención, expresadas en pinturas u otras semejanzas, se instruye y confirma el pueblo recordándole los artículos de la fe y recapacitándole continuamente con ellos.”¹⁹³ In the book *Enseñanza Catequística*, Francisco Javier Besalú y Ros elucidates that so repeated and numerous editions prove the intrinsic qualities and a realization of the importance of Catechism together with the most successful application of the *Estampas*.¹⁹⁴

Alday’s description regarding the book gives us a general idea of what is the objective of the book in a general sense. “La preocupación de su autor por hacer un catecismo de actualidad que arrojara luz sobre los errores y vicios del día, un catecismo moderno por el método de la exposición y la utilización de las láminas, un catecismo, en fin, que pudiera dar unidad a la enseñanza religiosa en España, confiere el máximo interés a la obra.”¹⁹⁵

4.1. Artist and the Writer Culminated in the same Person

One of the highlighting points regarding the work is the comprehensive contribution of Claret in publishing it as a writer and as an artist. It added novelty to it and the best exhibition of the *láminas* with appropriate explanations. Normally a person needed to add images to the content he has to solicit and express to the artist the idea he has regarding the content but most of the time, less the harmony will be evident. In the article titled “Los catecismos de Claret”, Luis Resines speaks about Claret as an author of Catechisms where it mentions Claret being converted from a catechism teacher to a specialist in catechism. “Considerando Claret como autor de catecismos, paso insensiblemente de *catequista* a *catequeta*: al principio se conformó con ediciones sencillas, casi rutinarias con respecto a lo que venía siendo común en su entorno;

¹⁹² Fernández, *El Beato Padre Antonio Maria Claret*, Vol. II, 537-538.

¹⁹³ *Ibid.*, 539. (La presentación del Catecismo)

¹⁹⁴ Francisco Javier Besalú y Ros, *Enseñanza Catequística* (Madrid, 1963), 355- 356.

¹⁹⁵ Alday, “El Padre Claret en la historia reciente de la catequesis”, 127.

después, a través de la reflexión, comenzó a perfilar unos textos de catecismo, pensados, suficientemente madurados y elaborados.”¹⁹⁶ This quality and systematization can be seen in the *Catecismo Explicado*.

In the case of *Catecismo explicado*, there is a perfect synchronization between both. It is evident from the title itself. The title is *Catecismo de la Doctrina Cristiana, explicado y adaptado a la capacidad de los niños y adornado con muchas estampas por el Reverendo D. Antonio Claret*.¹⁹⁷ In the title he clarifies that both are by him. In the *advertencia* of the book there is a clarification regarding the sources of the book. “A cuantos lean este Catecismo debo advertirles, que la explicación de estampas y de algunos otros puntos es de mi pobre caudal; pero el diálogo, como ya se advierte en el prólogo, es del doctor Francisco Mateu y Smandía que entre los muchos catecismos que he visto y mirado expresamente pareceme que merece la preferencia, y que es el único que debía enseñarse.”¹⁹⁸ By this *advertencia* he makes it clear that he is the author of both the *estampas* and the explanations.

This synchronization of the two aspects in creating the work made Claret very special in this field and enhanced the quality of the work. Puigdessens mentions regarding it in his book that Claret has well proven its competence in both disciplines the art and the writing by showing them together in his work *Catecismo Explicado*.¹⁹⁹ Claret by utilizing his artistic and writing qualities in *Catecismo explicado* really made a unique history in this regard.

4.2. Publication and Editions

The publication and the editions of the work and the number of copies it had would certainly explain the popularity of it and its value among the users of it and at the same time it provides a picture of the style that was well received by the people. “Para lograr la difusión del catecismo compuso, siendo misionero en Cataluña, el *Compendi o Breu explicació de la Doctrina Cristiana*, que vio la luz en 1847, y vertido al castellano en 1860, con una tirada en este idioma de 38,000 ejemplares. Mientras redactaba este compendio, llevaba entre manos una

¹⁹⁶ Resines, “Los catecismos de Claret”, 36.

¹⁹⁷ Title is taken from the 1st edition of the book (1848).

¹⁹⁸ Antonio Claret, *Catecismo de la Doctrina Cristiana, explicado y adaptado a la capacidad de los niños y adornado con muchas estampas (Catecismo Explicado)*, (Barcelona: Los Herederos de la V. Pla, 1848), 7. The title of the book will be used as *Catecismo Explicado* in the following citations.

¹⁹⁹ Puigdessens, *Espíritu del Vble. P. Antonio María Claret*, 472.

obra de mayor empeño, el *Catecismo explicado*, que apareció en lengua catalana en 1848 y poco más tarde en castellano.”²⁰⁰

The first edition had come out in Catalan as it is stated above and was published later in Spanish by the publishing house *Librería Religiosa*, which was founded by Claret but in reality the name of the publishing house was given after the publication of the first edition. So in the book the name of the printing press is given. That is *Imprenta de los Herederos de la V. Pla*. It was also one of the first publishing ventures of *Librería Religiosa*. “Para juzgar de la profusión con que circuló este catecismo, bastará decir que solo la Librería Religiosa, fundada por el mismo Venerable, tiró 170.000 ejemplares de la edición en catalán y 145.000 de la castellana.”²⁰¹ The number of copies it had was the proof for its fame and circulation. In the book *La Catequesis en España* Resines mentions regarding this that even after the death of Claret the editions continued. “La obra apareció en Barcelona, *Librería Religiosa*, en 1848. Las ediciones que conozco se publicaron, con excepciones, en la *Librería Religiosa*. No he apreciado diferencia entre las ediciones catalanas y las castellanas. A la muerte de Claret, las ediciones catalanas se siguieron haciendo allí; en cambio, las castellanas no siempre.”²⁰² It was translated to Portuguese later on. The novelty in presentation and its attractive style made the work to be easily circulated and by the time of the death of Claret in 1870 it had 19 editions.

Resines explains that the editions were continued with modifications to the legitimate work after the death of Claret by adding to it the *Primer Catecismo que se enseñará a los niños desde que empiecen a hablar*, adding a chapter on original sin, changing the *láminas* with others which served the same motive but were of other artists etc. All these aspects in printing, presentation and editions make us understand the reception of it in a substantial way.

4.3. Style of the Work

In order to evaluate the work, it is good to look into its style of presentation. It is created with two important elements adding and modifying the previous work he did in the same year 1848, *El Compendi o Breu explicació de la Doctrina Cristiana, en forma de diàleg entre pare y fill, que per la instrucció de sos feligresos compongué lo Dr. Francesch Matheu y Smandia*,

²⁰⁰ Ibid., 471.

²⁰¹ Id.

²⁰² Resines, *La catequesis en España. Historia y textos*, 577.

prebere y rector que fou de la iglesia de sant Pere de Bigas y de sant Baldiri de Llobregat, bisbat de Barcelona, aumentat, metodisat per lo Rt. Anton Claret. Regarding the doctrinal aspect of the catechism, the *Catecismo Explicado* does not have much of new content and it is based on the work of Fransisco Matheu y Smandia. Luis Resines opinions regarding the source of the book in his article ‘Los Catecismos de Claret’ that

“Publicados ambos en 1848, cabría que el *Compendio* fuera una abreviación del *Catecismo explicado*; o, a la inversa, que el *Catecismo explicado* resultara una ampliación del *Compendio*. Me inclino por la segunda opción, pues en ciertos temas parece que la doctrina que incluye el *Compendio* podría resultar suficiente; eso mismo es aplicado en el *Catecismo explicado*, con una matización aún más aquilatada.”²⁰³

Thus what Claret could do is to take what he seems better from the catechism of Matheu and modified and added questions and formed the work *Compendio* and then added a few more questions, *láminas* and its explanations and formed the *Catecismo explicado*. So the style and uniqueness of the *Catecismo explicado* is centered on the application of the *láminas* and its explications, the many ideas that it contains, were taken from natural, sacred and ecclesiastical histories, exceedingly instructive due to the order and clarity with which they are presented with suitable symbols and ingenious explanations.²⁰⁴

There is a uniformity in presenting every theme, having a method from the beginning till the end. Every theme starts with a *lámina* and a biblical citation, followed by an explanation regarding the theme interpreting the *lámina* used, in a way that a father explains them to the child. The third part consisted of the question answer session between the father and the child. This part has most of its content from the *Compendio*, which is the transformed and altered from the catechism of Matheu. The last paragraph of the prologue of the *Catecismo explicado* mentions it. “Y a fin de que, al mismo tiempo, queridos niños, sepáis lo material de las preguntas y respuestas, he puesto a continuación el Catecismo del Dr. Francisco Matheu y Smandia, con algunas adiciones en ciertos puntos.”²⁰⁵ Evaluating the style of the *Catecismo explicado*, it is

²⁰³ Resines, “Los catecismos de Claret”, 48.

²⁰⁴ M. Aguilar, Vida Admirable del Siervo de Dios P. Antonio Maria Claret, 265.

²⁰⁵ Claret, *Catecismo Explicado*, 6.

very adequate to look into the facets of *láminas* and the explanations which are basically his contribution to the work.

4.3.1. *Láminas*

Láminas are the most highlighted factor of the book which brought out a novelty in the works of catechisms and it is useful for the further evaluation of the iconographical studies of the *láminas*. The *láminas* are that of Claret and had been working for a long time to realize this project. His studies and specialization in Barcelona helped him to realize it without losing its artistic value that we have seen in the first chapter and Claret himself testifies it. He was moved by the catechetical interest he had and permitted him to realize it. Majority of these *láminas* occupy an entire page before starting the explanation at the beginning of each chapter. They size of the *láminas* are uniformly arranged to keep both the aesthetics and utility. 11×7 cm is the size of the *láminas* present in the first edition. All of them have a floral margin to have more attraction and beauty. The divisions within the *láminas* are done also with some natural designs. There are forty-three *láminas* in the first edition. Regarding the number of *láminas* there are confusions since in the later editions new *láminas* were added and some of them were modified and transformed for better clarity by the engravers. If we analyze the *láminas* of 1913 there is a notable difference. But they were formed without losing the spirit of the original works. The example can be taken from the *láminas* of the five commandments of the Church from the editions of 1848 and that of 1913 (Fig 9). There is a notable difference in presentation, that the engravers using new methods tried redefine them. But generally kept the ideas in it intact.

Each *lámina* represents the theme that is referred to and contains the title of the theme and a biblical citation as a footnote. He explained the *láminas* by giving each symbol a number that in the following explanation he used this number to enumerate the symbol he made use in the artwork. “Las láminas son de tipo simbólico, o de orden figurativo. Las simbólicas recogen una serie de escenas en diversos espacios del grabado, que debidamente numerados, encuentran en el texto el sentido correspondiente que el autor ha querido darles, en relación con cada uno de los temas.”²⁰⁶ Regarding its preparation, Claret mentions it in one of the letters to Jose Caixal in the year 1847, a few months ahead of its publication. “Mi S. y Dno.: he recibido la de V. del

²⁰⁶ Resines, *La catequesis en España. Historia y textos*, 576.

día 30 a la que contesto: a no equivocarme dejaba a la discreción de V. juzga que no se puedan omitir ponerlos abajo, o a los lados de la estampa y si no caben ponerlos todos abajo y continuarlos al tras de la estampa, antes de empezar la explicación.”²⁰⁷

Claret was concerned about its practical applications and were aware about the fact of the preferences of the children. He could presume that it is one of the most useful method that would make the catechism studies more interesting for the children explaining every aspect of the Christian doctrine with *láminas*. “Sabido que os gustan las estampas lo he adornado con ellas, y como lo que se come con gusto es lo que nutre, según dice el adagio, deseando yo nutrir vuestras almas con el alimento de esta explicación de la Doctrina Cristiana, lo he compuesto de modo que os sea agradable.”²⁰⁸ They were created with specific objectives that Claret himself explains in his own words that it is appropriate both for the children and for the parents, respectively.

“Estas láminas no las he puesto precisamente para los niños, sino también para los mayores, y con especialidad para vosotros, padres de familia...A ejemplo, pues, de este caudillo del pueblo de Dios, pongo yo estas estampas con su explicación, aunque sucinta, para que cuando vuestros hijos os preguntaren qué significan esas figuras, les respondáis explicándoles por medio de ellas la religión cristiana, que tenéis obligación vosotros de enseñarles y ellos de aprenderla.”²⁰⁹

They were not reduced to infantile pictures but were mixed with symbols and historical figures that would convert each *láminas* to be a self-explanatory materials regarding the theme they refer to and as they are pictures, the children could be attractive and could create in them a curiosity. The parents could make an explanation appropriate to the children when they approach them.

4.3.2. Explanation

The explanations he gave to the *láminas* are done by him. They play a pivotal role in knowing the *láminas* installed in the book. Without these explanations, the drawing cannot be understood in its totality. The explanations are large enough with the tone of advice to the child

²⁰⁷ Gil, “A D. Jose Caixal, 6 de setiembre, 1847” in *Epistolario de San Antonio Maria Claret*, Vol. I, 241.

²⁰⁸ Claret, *Catecismo Explicado*, 6.

²⁰⁹ *Ibid.*, 5-6.

interpreting the *láminas*. For example, I take the second lesson of the *Catecismo explicado*. Claret begins the explanation with the subtitle. “Explicación de la lámina, y de la primera parte del credo, que es: Creo en Dios, Padre...”²¹⁰ and then begins the explanation. “Mira, hijo: ¿Ves en esta lámina al que está sentado en ese trono de majestad (n.1)? Es la imagen de Dios. Que existe un Dios, nos lo enseñan la fe y la razón natural, como lo representan las otras figuras de más abajo.”²¹¹ In most of the lessons, he followed this method in elaborating the drawing.

“Las explicaciones tienen un notable acierto: están redactadas en segunda persona en muchísimas ocasiones, de manera que se establece a través del libro un diálogo directo entre el autor y el lector. Es una forma de que las explicaciones tengan mayor poder incisivo para sugerir, invitar a la oración, estimular a la recepción de un sacramento, o a la adopción de un estilo de un comportamiento cristiano.”²¹²

In some of the explanations we can find biblical citations in the explanations like for example the 13th lesson regarding the ‘Resumen de la fe’. Here in the first paragraphs itself he cites Mt. 18: 17 indirectly in explaining the type of persons who does not want to obey the Church will be treated like that of the gentiles and publicans. “Es otros de la izquierda (n. 3), son las que no quieren escuchar ni obedecer a la iglesia, y esta lanza excomuniones contra ellos, tratándolos como gentiles y publicanos, conforme mandó Jesucristo (Math.18,17).”²¹³ There are occasions where we can see the direct citations too. In the same lesson in the next paragraph Claret cites directly from Lk, 22:32 “La autoridad del Papa es superior a la de los obispos, y estos la deben respetar y obedecer, porque está puesta por el mismo Jesucristo; y así se lo encargó a S. Pedro cuando dijo: yo he rogado por ti, que no falte tu fe: y tú, una vez convertido, confirma a tus hermanos (Luc. 22,32).”²¹⁴ Luis Resines explains regarding it and gives light to the style of the explanations.

“Aunque son muchas las ocasiones en que cita la Biblia, no puede decirse que sea una explicación que gravite sobre la palabra de Dios; esta no es citada por Claret con el carácter de fuente que hoy se reclama para la Biblia. Para Claret, como para la catequesis del XIX, era una

²¹⁰ Ibid., 35.

²¹¹ Id.

²¹² Resines, “Los catecismos de Claret”, 59-60.

²¹³ Claret, *Catecismo Explicado*, 127.

²¹⁴ Ibid., 128.

fuentes más, aprovechables; la diferencia es que Claret la aprovechó bastante más que muchos de sus contemporáneos que nunca la citaban.”²¹⁵

4.4. Content of *Catecismo Explicado*

In order to get a clear picture of the *Catecismo Explicado*, it is good to introspect the content of the book. The book follows a traditional content division that had been practiced in the Church for centuries. The catechisms division is done into four parts concerned with the Creed, the sacraments, the commandments, and the Lord’s prayer, continues the tradition of the medieval catechesis²¹⁶ and was emphasized and followed by the Council of Trent. Claret in his letter to José Caixal explains about the division of content in the catechism.

“También me parece muy bien que se divida el catecismo en cuatro partes. Si a V. le han enviado los dos catecismos *Menor* y *Segundo* en este había puesto algunas adiciones y plan de doctrina, ó método, quisiera que tuviese, sino lo tiene ya; porque me parece que así tendría mejor método que no tiene el Catecismo de Smandia; y que este mismo plan se engastrara al mismo catecismo *Segundo*, como una tabla.”²¹⁷

The content of the *Catecismo explicado* develops according to the two methods Claret had; *Comprensión intelectual* and *moción de la voluntad*. The dialogue that is presented at the end of the chapter would recapitulate the presented doctrine and facilitate a review in a person.²¹⁸ The *Catecismo explicado* is divided into four parts titling as *Doctrina de Fe*, *Doctrina de Esperanza*, *Doctrina de Caridad* y *Doctrina de Obras*. Though the title does not represent the traditional title, the doctrine of faith contains the Creed, the doctrine of hope contains the Lord’s prayer, the doctrine of love contains the commandments and the doctrine of works contains the sacraments. Thus, it maintains the traditional structure of the catechism. But maintaining this, the novelty was projected through the application of a drawing for each theme. The content of the *Catecismo explicado* begins with a preamble and a preliminary lesson introducing the child to know the importance of the sign of the cross. Both of them are explained with *estampas* that are appropriate to the themes and among which the second one of the sign of the cross is very much of a tutorial for the child to learn the sign of the cross.

²¹⁵ Resines, “Los catecismos de Claret”, 60.

²¹⁶ G.S Sloyan, “Catechisms”, 243.

²¹⁷ Gil, “A Jose Caxial, 6 de septiembre 1847” in *Epistolario de San Antonio Maria Claret*, Vol. I, 242.

²¹⁸ Julio Vivas, *San Antonio Maria Claret. Catecismo Explicado I* (s.e) (Roma, 1963), 25.

The first part is the doctrine of faith, which is subdivided into seventeen lessons, each of them explaining every element of the creed with individual *estampas*. After a lesson of introduction, the explanation begins with ‘I believe in God the father’ and ends with the eternal life, explaining each aspect with *estampa*. The second part is the Doctrine of Hope where he describes three prayers starting with Lord’s prayer, the Hail Mary and the Salve Regina. The third part is the Doctrine of Love subdivided into two lessons explaining the 10 commandments and the commandments of the holy Church. The last part is the biggest part illuminating as the doctrine of works divided into two sections and subdivided into twenty-one lessons explaining the bad and good works. It is here in the good works he explains the entire sacraments taking each one of the sacraments with *estampas*.

The detailed study on the content of the *Catecismo explicado* is done by Julio Vivas. He explains regarding the content that in the organization he followed the general line of the tradition started by St. Agustin and the *Catecismo Romano*. The character of the content cannot be reduced to a particular point that it contains traces of morality, biblical influence and liturgical dimensions. In the preliminary lesson of the book *Catecismo explicado* speaks about the *fin del hombre* and present Christ as author of the Christian doctrine, with the help of the *estampas* of crucified Jesus, which is the manifestation of the love of God. And the objective of the Christian doctrine is to know the love of Jesus Christ. Vivas opinions that if logically following the preliminary explanation of Claret, it must be a catechism of historical biblical approach. “Pero lo hemos visto positivamente renunció a hacerla, y, así, el contenido de la catequesis claretiana no puede calificarse de histórico, ni de bíblico, y tampoco valientemente de Cristocéntrico. Resultó una catequesis dogmático moral, que se pierde, a veces, en abstractas distinciones escolásticas, siembre propensa a pequeñeces casuísticas muy en consonancia con la situación histórica que la vio nacer.”²¹⁹

4.5. Uniqueness of the Work

One of the major specialties of this work is that it is one of the first ones of its kind in the world. It is not the first book published with *grabados* and there are clear instances that there were illustrated catechisms before. The *Catecismo explicado* by Claret is special and

²¹⁹ Vivas, *San Antonio Maria Claret. Catecismo Explicado I*, 12.

pioneering because of the comprehensive coverage, dedicating each theme with a *grabado o lámina*, which is appropriate, well symbolized and very well explained.

“Esta obra (El catecismo explicado) de la cual se han hecho numerosísimas ediciones, representa en España un adelanto de más de medio siglo sobre los procedimientos intuitivos usados en la actualidad, y acaso sea la primera en el mundo que se ha publicado con láminas propiamente dichas catequísticas, no contando entre ellas los cuadros de Historia Sagrada que ya de antiguo se emplean en el estudio de la historia de la religión verdadera.”²²⁰

Most of the Works or images that helped to study the Christian doctrine were historical representations of the Old Testament and the New Testament and they were presented with a limited point of view. Only by combining the historical representation with a symbolic representation can make it possible to have a comprehensive demonstration of the religious truth.

The Works of this type were published a few years later in Paris according to the observation of booklet prepared by Francisco Naval. He opinions that *Le catechisme en images* published in the year 1862 in Paris under the direction of Abate Coussinier and the *Catechisme en images* edited by Montpellier in the year 1872 could be two works that could have some type of association to the *Catecismo explicado* by Claret, which were published almost 10 years before the publication of the later mentioned catechisms. *Le catechisme en images* by Abate Coussinier was presented with images that are exclusively historical and the *Catechisme en images* by Montpellier are excessively symbolic using various symbols that made the understanding and the interpretation a difficult task to be accomplished. The two *grabados* we can take for example that of Claret and that of Abate regarding the sacrament of baptism, it is quite clear that the *grabado* of Coussinier is a historical representation of the baptism of Jesus where as in that of Claret the fundamental symbols that refer to the nature and effects of baptism appear. In the case of the work of Claret, the *láminas* had a perfect synchronization of the symbolism and history and the theme is clearly expressed. The explanation and the images are very well liked that the drawings are presented in a natural and expressive way arranging the truth and splendor in a balanced and agreeable way.²²¹

²²⁰ Puigdessens, *Espíritu del Vble. P. Antonio María Claret*, 472.

²²¹ *Ibid.*, 473.

So, with this we can make an affirmation that the artistic efforts in which Claret composed *Catecismo explicado* contributed the novelty in this area. The faith is represented with images and provided a clear information and knowledge. It had a harmonious link to the lessons followed by the drawings and had an equilibrium between the historical and symbolic approaches.

Conclusion

This chapter could introspect into the life of Claret writer and teacher of catechism and the extent of interest he invested in this area dedicating his entire life from the childhood to the death and the contributions and works in the area of catechism. It was an indispensable element that could have positive effect during the time in which he lived. The work of the *Catecismo explicado* is a clear impact of the passion and hard work utilizing all his catechetical, artistic and writing abilities. The catechesis of the 19th century and the catechetical interest of Claret and the study on *Catecismo explicado* can orient us to the final chapter that would intricately and ichnographically study a few of his catechetical *grabados* and can provide a better precision and vision. We can therefore say that Anthony Mary Claret could open a new artistic dimension and could explain easily and creatively the Christian doctrine in an effective manner out of his great passion to actualize his catechetical interests.

CHAPTER III

ICONOGRAPHIC ANALYSIS OF THE *ESTAMPAS* OF CLARET

Introduction

In this chapter, the major concern is to explore the artistic and Iconographic features of the *estampas* by Claret, looking into the historical background and style of illustrated books and *láminas* of the 19th century. A general view on the illustrated books and in particular the illustrated Bible and the illustrated catechism explain the importance of the art in evangelization and catechesis of the century and is a proof of the gradual and successive development of the art in the printed books from the 15th century. They would clarify the necessity and novelty of the *estampas* of Claret and its reach in contributing a visual elaboration to the Christian doctrine. Applying an iconographic analysis of the figures and symbols Claret utilized in the *estampas*, would expose the importance of the use of art or pictures and the visual media to explain easily and creatively the catholic theology or dogma for the ordinary people in the 19th century.

1. *Estampas* of the 19th Century in Spain

The evaluation of the catechetical *estampas* of Claret is better understood with the style and use of *estampas* in general in the Spanish society for the better comprehension of the theme presented. The *estampas* in the books have its origin in the later medieval period which perfected the idea of the content of the book and provided a premium and solemn outlook to the book. By the invention of the printing presses and the change of the socio political atmosphere, the *estampas* also had undergone transformations and were used not only for the decoration of the book but also for the clearer conception of ideas in the nineteenth century. “...la invención de la imprenta, que tuvo lugar como sabemos, en Alemania hacia mediados del siglo XV. Las posibilidades de reproducción repetida de imágenes hicieron que estas se multiplicaron en los mismos libros y que estos no fueron ya contemplados como objetos maravillosos, raros y únicos. La ilustración y la tipografía entraron en una nueva época.”²²²

²²² Juan Carrete Parrondo, Fernando Checa Cremades y Valeriano Bozal. *El grabado en España (siglos XV-XVIII)*. *Summa Artis*. Vol. 31 (Madrid: Espasa Calpe, 1994), 12.

The *grabados* were prevalent in Spain from 15th century and the first known one is that of Diego Gumiel in the year 1494. The progression and the development are done through various centuries in Europe and in particular in Spain, due to the change caused by the Renaissance and installation of the modernity in art and in educational methods. The conventional and traditional methods of the medieval world were transformed into new horizons and meanings and became the faces of modernity. Here comes the importance of the books, considering them as channels of the transmission and spreading of ideas especially with the illustrated books.

It is mostly done through the *estampas*. The objective of the *estampas* and the graphic art is the transmission of a visual information with an artistic presentation. It is created with specific techniques and had a value equal to that of a painting. The pigmentation is done through pencils, brushes and *rodillos* and could make repeated production of it. And they underwent a drastic and positive transformation after the invention of the printing press and its popular application. The transformation of the *grabados* was realized all throughout the 19th century by using different technics of reproduction which started out in the renaissance period. “Así pues, a partir del siglo XIX y hasta nuestros días en el arte gráfico seriado conviven varias técnicas básicas: el grabado calcográfico con predominio del aguafuerte, el grabado en madera a la tesa, la litografía, los procedimientos fotomecánicos y la serigrafía.”²²³ In the 19th century in Spain all these techniques of *Grabados* were in a time of transmission as the sophisticated methods were applied to this area like that of *fotomecánicos*. So there existed a crisis of leaving a conventional method to get adapted to that is more modern and economical.

1.1. The Reproducing Techniques of *Estampas*

It is good to clarify the prevalent printing methods of making *grabados* existed in Spain during the 19th century and how they worked and reproduced *estampas*. The graphic art has its importance in creating illustrated books in the 19th century in Spain and it depended totally on different methods of making the *grabados* in order that they may be reproduced. Claret, in making the *láminas* too had to use them. Here we will introspect some of the prevalent methods that were existing during the time of Claret. The freedom of press during the time of Isabel II

²²³ Juan Carrete Prondo et al. *El grabado en España (siglos XIX y XX)*. *Summa Artis*. Vol. 32 (Madrid: Espasa Calpe, 1994), 10.

animated the different use of printing methods and techniques in Spain and made a constant progress in it utilizing diverse methods.

“La libertad de imprenta que sobrevino con el reinado de Isabel II supuso el fin del estancamiento y el desarrollo de todas las técnicas de producción de imágenes seriadas y, por consiguiente, a una parquedad o escasez absoluta de estampas le sucedió un gran número de libros, periódicos o simples folletos adornados con todo tipo de imágenes, amén de la publicación de estampas sueltas.”²²⁴

First and foremost, the major and classical technique of the reproduction of the *estampas* is the woodcut method, an ancient technique, which were developed and updated for the use of contemporary times too. It is done through the artists, curving an image to the surface of a wood, leaving the marks that are needed to be printed and non-printable parts will be removed from the surface. Then the artist applies the ink to the printable area and stamped or pressed to the surface of a paper or a cloth to reproduce the image in various copies. This method is also known as xylography.²²⁵ Another popular technique that are used during the century is Chalcography. It is a technique of printmaking using the copper plates. The lines to be printed are cut into the metal plate by a cutting tool. The application of the ink on the surface of the metal plate, the image or the letter will be marked on the area where it is needed to be reproduced. This technique was prevalent until the mid-19th century.²²⁶ Another important technique in reproduction of the images in printing is lithography. It is a more advanced printmaking technique using a smooth surface of a stone. The artist draws the image on the surface of the stone with oil or wax. When a compatible ink is applied together with a water mixture, the positive part will be reproduced to the paper introduced as it is water repelling.²²⁷ This technology is used even today as offset lithography. These were the major technique in reproducing the images in various copies during the century.

²²⁴ Jesusa Vega, “Modernidad y tradición en la estampa española del siglo XIX”. *Anuario del Departamento de Historia y Teoría del Arte (U.A.M.)*, 9-10 (1997-1998): 372.

²²⁵ Juan Carrete Prirondo et al. *El grabado en España (siglos XIX y XX)*. *Summa Artis*. Vol. 32, 44.

²²⁶ Xavier Barral i Altet, et al., ed., “De L’Epoca del Barroc a la Il.lustració”, *Art de Catalunya. Artes del Llibre. Manuscrits, gravats, cartelles* Vol. 10 (Barcelona: L’isard, 2000), 175.

²²⁷Ibid., 276.

1.2. The Technique Used in the Production of the Catechetical *Estampas* of Claret

While evaluating the *estampas* of the 19th century, it is good to look into the technique in which Claret made use in preparing the *estampas* for the *Catecismo Explicado*. The *estampas* that we study comes under the graphic art of the nineteenth century. Claret tried to use what is more practical and economical of his time to be part of this process as he knew the procedure and functioning technically, as he received the artistic formation from the School of Lonja, Barcelona and he was quite aware about the change of its procedures in realizing a *grabado*.

In this process of making the *estampas*, Claret utilized the woodcut method, as it was used in a frequent manner during the century. “La escuela española del grabado tiene características definidas en la segunda mitad del siglo XIX en los grabados en madera.”²²⁸ It is the updated version of the ancient method, which received fame in the beginning of the 19th century, adapting itself to the typographical use and resulted economical, effective and practical. In Spain, the updated version of the *grabados de madera* can be seen from 1838 due to the fact of the political reasons and war²²⁹. This method was realized using the hard wood like *boj* (boxwood), cherry or pear tree etc.²³⁰ The *grabador* had a prominent role in realizing a project. “Ciertamente el sistema lineal de grabación dependía en gran manera del taller xilográfico. El grabador podía añadir un cierto Encanto al dibujo, al que solía ser fiel, sin embargo, para no desvirtuar la obra del ilustrador.”²³¹ Though we don’t find a direct mention of the use of *boj* for the reproduction of the *estampas* of Claret, his first biographer Aguilar mentions about it. “Es preciosísimo; por medio de 40²³² láminas grabadas de boj se ponen al alcance de los más rudos las más sublimes verdades y los más recónditos arcanos de nuestra santa religión.”²³³ Another important detail regarding the production of the *estampas* is the disagreement of artists in the drawings or engravings of Claret. In a letter written to Caxial, Claret mentions about the artists who criticises about the *estampas*.

²²⁸ N.N., “Libro” en *Enciclopedia Universal Ilustrada*, Vol. XXVI (Bilbao: Espasa-Calpe, n.d.), 855.

²²⁹ It is because of the Napoleonic war in Spain during the years 1808-1814, the art and artistic developments were extinguished.

²³⁰ N.N., “Libro” en *Enciclopedia Universal Ilustrada*, Vol. XXVI, 855.

²³¹ M^a Dolores Bastida de la Calle, “La figura del xilógrafo en las revistas ilustradas del siglo XIX”, *Espacio, tiempo y forma. Serie VII. Historia del Arte*, 10 (1997): 245.

²³² I correct the first biography of Claret. There is an error regarding the number of *láminas*. It is not 40. There are 43 *láminas*.

²³³ F. Aguilar, *Vida del Excmo. E Illmo Sr. Don Antonio Maria Claret*, 98.

“Molt S. y Dno.: he vist lo que me diu ab la que me escriu en lo dia de la Ascenció respecte de las estampas del Gravador: *peritis in arte credendum*. Me apar que se ha de fer distinció, de quant parlan com a perits despreocupats, á quant diuen com artistas apassionats. Com suecchi ab un sastre que queixantseli per que la roba se descusia molt aviat li demanavan que la cusis mes espes; y lo sastre responqué massa espessa que es cusida, puig que si fos cusida clar, lo un punt no se refiaria del altre, tots aguantarrian y la roba no se descusiria com fa. Donchs axis parlan molts vegadas los artistas apassionats.”²³⁴

The use of *estampas* and their technicality are known to Claret and he acted professionally in dealing with it. In the footnote given by Gil to the above said letter describes that, “Este entorpecimiento que a la impresion de su obra de *Catecismo Explicado* hacían críticos y grabadores y artistas...” and it also gives us the idea that the engravers and artists discussed about it and its value.

2. Illustrated Books

Illustrated books in the first half of the 15th century came out as a decorative element of the book rather than being part of the content of the book. One of the earliest known illustrated book in Spain is *La Cárcel de Amor*, novel of Diego de San Pedro printed in Barcelona.²³⁵ As a prelude to the illustrated books of the 19th century, there was an increasing popularity of the *estampas* in relation to the religious culture in Spain that using the reproductive technology of the *estampas* they could economically distribute the religious *estampas* to the people.

“Sembla que la difusió i popularitat de les estampaciones religioses – fulls solts, catecismes, llibres de devoció- a l’època fou considerable, i els punts de venda, diversos: convents, confraries, llibreries, estampers ambulants... En realitat, però, ben poca cosa saben de la producció i consum d’aquest gènere gràfic. El corpus iconogràfic dels exemplars conservats pot orientar cap a unes determinades preferències. No obstant això, considerem necessària una investigació més àmplia de la qüestió.”²³⁶

The illustration of the book was a publishing methods to make the book more attractive to the clients and it could be more helpful to the people with low literacy rate. And this turned

²³⁴ Gil, “Al Canonigo Caixal, 28 Maig de 1847” in *Epistolario de San Antonio Maria Claret*, Vol. I, 218-219.

²³⁵N.N., “Libro” en *Enciclopedia Universal Ilustrada*, Vol. XXX, 541.

²³⁶ Barral i Altet, et al., ed., *Art de Catalunya: Artes del Llibre. Manuscrits, gravats, cartelles* Vol. 10, 156.

to be a method to carry out messages to the social classes with less purchasing power. This popularity solely turned to have centres of reproduction and they turned to be part of the content rather than a decoration. And as a result, the *estampas* started to serve the text in the book. “Així, el gravat vinculat a la lletra impresa, al marge de la seva funció decorativa en portades, orles, caplletres i colophons, es convertí en un element indispensable en la difusió de les ciències descriptives.”²³⁷ The new researches and experiments brought forth new horizons in the field of printing and engraving in the latter half of the 17th century and had a clear, direct and speedy development of visual and written communication systems. And this benefited a lot in the centuries to come especially the 18th and the 19th century.

The great influences Claret had in formulating his catechetical *estampas* from the previous centuries are first of all of the work of the Jesuit P.J. David titled as *Veridicus Christianus*, published in the year 1606. In this work there is a systematization of the *láminas* can be seen. Another major influence of an illustrated catechism was that of Fleury titled as *Catechisme Historicque* published in the year 1683, where a lot of images had been used to illustrate the sacred history. Another influencing factor could be the *Catecismo de los Padres Ripalda y Astete*, which was published in the year 1820 with 153 *láminas*. All the *láminas* of this catechism are of historical nature.²³⁸

Thus in the 19th century, this process was continued and illustrated books were printed with in different realms and the religious books were of predominate importance due to the influence of the romanticism and reflected them in the art and the letters. 19th century is considered to be *a century of images* due to the change of methods and the influence of modernity by the application of the images. Here comes the origin of the culture of modern visual.²³⁹ Translations of the content through the visible form, either through images or paintings became a greater solution to universalize the instruction of the doctrine. “En este esfuerzo de sensibilización tienen origen la ‘vidrieras historiadadas’, estatuas, tallas en madera, cuadros que se prodigaban en las Iglesias y que representaban episodios de la ‘Biblia Pauperum’, hecha de imágenes, lenguaje comprendido por los ignorantes.”²⁴⁰ Our focus here is

²³⁷Ibid., 167.

²³⁸ Vivas, *San Antonio Maria Claret. Catecismo Explicado I*, 27.

²³⁹Carmen Yebra Rovira, “Biblia e Imagen. Lectura grafica de la escritura sagrada en la España del siglo XIX” (Tesis Doctoral, Universidad Pontificia Comillas de Madrid, 2012), 83.

²⁴⁰ Vivas, *San Antonio Maria Claret. Catecismo Explicado I*, 26.

to have a general vision on different aspects of illustrated books in the century, particularly the illustrated bible and the illustrated Catechism that could have seen or possibly used by Claret. Thus, it gives us an orientation on illustrated books with a strong link and relation to the *Illustrated catechism* of Claret.

2.1. *La Santa Biblia*

In the 19th century, taking advantage of all the methods of the reproduction of images and being influenced by the ideologies and cultures the illustrated bibles took a different style and means to have a better use and appearance. It had a great link and influence of the previous centuries which valued illustrating biblical episodes. In the case of illustrated Bibles in Spain, the known date of the proper Spanish illustration happened in the last years of the 18th century. Claret might have had exposed to some of the illustrated Bibles during the first years of his priesthood. But when we evaluate illustrated Bible in the 19th century, Claret also contributed to it as *Librería Religiosa*, which he founded, published *La Santa Biblia* in the year 1852. It was an illustrated Bible dedicated to the archbishop Claret. It is a Bible, translated to Spanish from Latin vulgate by Felipe Scio de San Miguel, who translated the entire Bible in the year 1793. “La primera edición de esta traducción, como antes se dijo, apareció publicada en Valencia en el año 1790 en las prensas de José y Tomás de Orga. Constaba de 8 tomos para el Antiguo Testamento y 2 para el Nuevo, el último de los cuales lleva fecha de 1793. En el año 1794 se publicó, esta vez en Madrid, en la imprenta de Benito Cano, la segunda edición.”²⁴¹ In the *advertencia* of the Bible we can find the details of it that it is by the order of the late king Carlos III through the Secretary of the State of that time in the year 1780, to translate the entire Bible from Latin to Spanish, in order that all the people can read the Bible.²⁴² The Secretary of the State was Manuel de Roda who headed the realization of this project.²⁴³

Regarding the use of *estampas* in it and the objective of this edition are well explained in the dedication by José Caixal and Antonio Palau and emphasised the moral aspect of the

²⁴¹ Francisco Salas Salgado, “La traducción de la Biblia del P. Felipe Scio y su época”, *Fortunatae* 22 (2011): 305.

²⁴² Felipe Scio de San Miguel, *Santa Biblia. Traducida al español de la vulgata Latina* Vol. 1 (Barcelona: Librería Religiosa, 1852), 11.

²⁴³ Salgado, “La traducción de la Biblia del P. Felipe Scio y su época”, 306.

estampas and the reach of the work to the people, publishing the book with a price comparatively less.

“Recordamos haber oído lamentar a V. E. Muchas veces los estragos que causan a la moral pública las estampas indecentes en obras destinadas a la propagación de sanos principios, y por esto al publicar este libro en que nos enseña el mismo Dios las más ejemplares y sublimes virtudes, hemos pensado adornarlo con estampas en que compitan la belleza del arte con la moral más pura. Recordamos también haber visto a V. E. Santamente anheloso de poder ofrecer a los fieles españoles una edición de la Santa Biblia que, a las condiciones de baratura y corrección reuniese las bellezas y elegancia del arte tipográfico.”²⁴⁴

It contains 32 *láminas* realized by the artists Barrias, Gerard Segnin, L. Duveau, L. Boulanger and the engravers like Geoffroy, Roze, Blanchard, Goutière, Outhwaite, etc. “Son estampas de gran finura y estilo romántico que se emplazan en los libros bíblicos correspondientes.”²⁴⁵

2.2. *Catecismo Histórico*

Though there were a lot of catechisms, the illustrated catechisms were something that needed much more development and dedication. When it speaks about the catechesis and catechisms of the 19th century, the *Diccionario de Historia Eclesiástica de España* speaks about the illustrated catechism of Claret rather than mentioning other catechisms. “Van perdiendo terreno los renacentistas, desplazados por otros más completos y menos áridos (Costa y Borrás, etc.). Logró enorme difusión el Catecismo explicado (1849 en catalán, 1850 en castellano) de San Antonio Maria Claret, con 45 láminas acentuadamente bíblicas, litúrgicas y simbólicas.”²⁴⁶

We take here for our evaluation the work *Catecismo Histórico que contiene en compendio La Historia Sagrada y La Doctrina Cristiana*. It is an illustrated catechism written in French by Claudio Fleury and translated to Spanish by Juan Interian de Ayala in the year

²⁴⁴ Ibid., 6.

²⁴⁵ Yebra Rovira, “Biblia e Imagen. Lectura grafica de la escritura sagrada en la España del siglo XIX”, 243.

²⁴⁶ J. Tusquets, “Catequesis” en *Diccionario de Historia Eclesiástica de España*, Vol. I (Madrid: CSIC., 1972), 386. There is an error in the date of publications of both the editions in Catalan and in Spanish. Both of them were published in the same year 1848. Regarding the number of *láminas*, there are only 43 full-fledged *láminas* that can be classified as *láminas* and there are other 3 drawings more in the content in the first edition.

1805. It is an illustrated work published before Claret was born and though there are no direct mentions of the influence of this work in the life of Claret, there are possibilities that Claret knows this work as he is passionate from the very beginning of his ministry, teaching catechisms. This work is divided into two: *La Historia Sagrada* and *La Doctrina Cristiana*. The first part of the work contains *estampas* illustrating the initial lessons. They are picturizations of the biblical episodes in relation to the theme explained in it. The first lesson is about creation and the *estampa* is illustrated with the figure of God the father, sky, earth, sun, moon, plants and animals, which supports the reader to orient himself or herself to the theme of the lesson “the creation”. There are 16 *láminas*, 8 from the Old Testament and 8 from the New Testament, explaining the important elements of the Sacred History. In the explanation of the *Razón del Designio y del Uso de este Catecismo*, the author clarifies the details of the objective of this work that to wipe away the growing ignorance both among the working class and illiterate people and also for the educated people who are ignorant of the Christian Doctrine.²⁴⁷

3. *Estampas* of Claret: A Visual Communication Through Figures and Symbols

In the prologue of the catechism we can see the explanation of the objective in which Claret uses the *estampas* that he follows the instructions of the Council of Trent in the session XXV that the mystery of our redemption can be explained in pictures and figures that the people may understand them in an easy way. The specialty of the work of Claret is that all these *estampas* are presented with a proper catechetical characteristic, making use of figures and symbols that facilitate an easy comprehension of the Christian Doctrine. “La especialidad y el mérito de las láminas catequísticas del Venerable P. Claret no tanto se cifran en haber sido las primeras que iniciaron el procedimiento llamado intuitivo, cuanto en ser las únicas que han reunido en armónico enlace el sistema simbólico y el histórico de dicho procedimiento.”²⁴⁸ By

²⁴⁷Claudio Fleuty, *Catecismo Histórico que contiene en compendio La Historia Sagrada, y La Doctrina Cristiana* (Madrid: Josef Doblado, 1805), 1.

²⁴⁸Francisco Naval, *Laminas catequísticas del V. P. Antonio Ma Claret*, (Madrid: Editorial del corazón de Maria, 1913), 4.

a balanced use of the historical figures and symbols he could facilitate a better comprehension both for the children and for the adult.

He was aware about the scope of having an illustrated catechism as he was exposed to other such materials like for example the illustrated Bible. The majority of the *estampas* that were attached illustrated catechisms during the time were presented with historical figures and scenes from the Bible and were most of the time insufficient in explaining the Christian Doctrine and faith. And later on, there were instances that there were pictural presentation of the Doctrine of faith explained through symbols and turned to be complexed element in explaining the mysteries of redemption. By evaluating the balanced elements of the use of figures and symbols in the *estampas* would certainly provide us a picture of a clear result of its pastoral utility through visual expansion. Claret by employing this method, opened a new pedagogy in explaining catechism using images and letters in a synchronized form and provided a practical facility to learn the Doctrine of Faith by *estampas*.

3.1. The use of Historical Figures in the *Estampas*

Images are re-production or imitation of the form of a person or thing especially a visual representation of something. The important specialty of an image is that the great and exact resemblance to the original. In the use of the historical figures it is what happens in the iconography. But there are specific and universal methods in which the artist to work on it to have that representation, irrespective of what cultural and artistic tradition they belong too. They imitate what they represent, whereas symbols need not resemble what they symbolize. It is sufficient if the symbols suggest or are associated with their meaning.

In the iconographic presentation, the figures are formed using the sacred scriptures and traditions. And to specify a particular theme it is, in a way very essential to express and carry out the sentiments and meaning the artist wants to convey. Why we realize a particular plot is because of its association of the figures in which the picture possesses. In the catechetical *estampas* of Claret, the figures occupy a significant role too. Apart from the frequent use of the Iconographic features of Trinitarian God, each person and Trinity as a unit is habitually illustrated in all most all the *estampas* in the *Catecismo Explicado*. In the Christian art, they have defined the figures in the Trinity especially God the Father and the Holy Spirit, using biblical symbols. Concerning the iconographic features of Jesus Christ, it is done mostly

following the incardinated human form. There are instances in the *estampas* of Claret using Jesus in a symbolic way. For example, the use of *Agnus Dei* in the *lámina* ‘*La Vida Perdurable. Amen*’²⁴⁹(Fig 10). In the Christian art, it is the mystical representation of Christ, like lamb of God who redeemed the humankind.²⁵⁰ Here in this *Agnus Dei* is presented on a mound of perfect and Glory. This gives light to the traditional representation of *Agnus Dei* in Christian iconography. Though Claret does not mention about the name of the mount, it is traditionally represented as mount Zion.

“Durante el periodo paleocristiano, el cordero se representa frecuentemente nimbado, aunque sin mayores atributos. En los siglos posteriores se consolidará su imagen apocalíptica. Aparecerá normalmente degollado o alanceado, pero en pie y portando en una de sus patas la cruz, como símbolo de la victoria sobre la muerte y el pecado. Con cierta frecuencia, puede incorporar los siete ojos y cuernos que narra el Apocalipsis. Es frecuente verlo también sobre el Libro de los Siete Sellos, encaramado al monte Sión, o sobre una fuente de la que parten los cuatro ríos del paraíso.”²⁵¹

The most common image of God, the Father in the *estampas* are of the Eternal Father, with the features of an Old Man with long beard. The Holy Spirit is represented habitually in the *estampas* in the form of a Dove. The traditional and historical figures that Claret made use are that of the Old Testament, the New Testament, and the figures of the Saints in general. There are cases of examples that Claret also utilized other figures which would serve as symbols and not as figures.

3.1.1. Old Testament Figures

In the Christian art, the Old Testament figures occupy a predominant position in explaining the coming of Jesus Christ spreading throughout forty-six books in the Old Testament. There is always a parallel connection to the biblical history and systematic catechism. In the use of *estampas* in the catechism to explain the doctrine this aspect is

²⁴⁹ Claret, *Catecismo Explicado*, 154.

²⁵⁰ Luis Monreal y Tejada, *Iconografía del Cristianismo* (Barcelona: Acantilado, 2000), 46.

²⁵¹ Helena Carvajal González, “El *Agnus Dei*”, *Revista Digital de Iconografía Medieval*, vol. II, n° 4, (2010): 1. <https://dialnet.unirioja.es/servlet/revista?codigo=19887>

highlighted which is in fact the internal link between the history of salvation and the doctrine of salvation.

In the catechetical *estampas* of Claret, the application of the Old Testament figures are one of the prominent features. The Catechism is based on sacred scripture and particularly the Old Testament in connection and continuation of the New Testament. For example, in the *estampa* ‘*Pecado original, sus consecuncias*’²⁵²(Fig 11), the first three portions of the *lámina* explain the creation, the first sin and its consequences. It is done to elaborate the Original Sin, together with many other symbols, as a background to the explanation. Figures like Cain and Abel, Moses, Jonah, David and Saul, Job, Eliseo, Elias and Enoc, Onias and Jeremias etc. had been illustrated by Claret with the purpose of explaining the Christian Doctrine. All of them are used to elaborate a particular theme in relation to the Old Testament act. One of the portions of the *estampa*, ‘*Padeció bajo el poder de Poncio Pilato; fue crucificado, muerto y sepultado*’²⁵³, there is representation of the prophet Jonah together with many other figures and scenes. In the Christian Iconography, the history of Jonah has been greatly illustrated as this represents the resurrection of Christ. Jonah and the whale are one of the most preferred episodes in Christian Iconography. “Unas veces se le ve al ser engullido por la ballena y otras cuando esta lo vomita y llega a la playa. Alguna vez se ha pintado la extravagante escena de Jonás dentro del vientre de la ballena durante tres días.”²⁵⁴ Claret used the scene of Jonah being vomited by the whale and it is used together with many other aspects in the *lámina* to represent the crucifixion, death and burial of Jesus Christ.

3.1.2. New Testament Figures

The New Testament figures for the most part, centers on the person of Jesus Christ, his identity, and the significance of his life and ministry. Though it is centered around Christ, all the personalities that are related to Christ in the four Gospels and the Acts of the Apostles and other letters and the book of Revelation, the figures of the iconography emerge. In relation to the new testament, artist in the iconography had contributed the picturing of the Parables and

²⁵² Claret, *Catecismo Explicado*, 58.

²⁵³ *Ibid.*, 74.

²⁵⁴ Monreal y Tejada, *Iconografía del Cristianismo*, 77.

teachings too. “Toda esta riquísima iconografía narra escenas históricas y de carácter descriptivo, por lo que los artistas se acogen al mayor o menor realismo que consienta el estilo en que cada uno de ellos se expresa, procurando evocar con precisión y hacer reconocibles los numerosos episodios evangélicos.”²⁵⁵

In the *estampas* of Claret too there are a quite number of New Testament figures, to have a better expression of the theme he treats in the *estampa*. The fundamentals of creed or sacraments or all other divisions of the catechism established itself in the Gospels and the New Testament. So, there is a reasonable use of the New Testament figures to clarify the dogma. The figure of Jesus is depicted in different styles depending up on the demand of the theme. Apart from it the figures of Virgin Mary, the apostles like Peter, John etc are used, following different episodes of the New Testament. The example can be taken form the lamina ‘*Que fue concebido por obra del Espíritu Santo, y nació de la Santa Maria Virgen*’²⁵⁶(Fig 12). The *lámina* contains the episode of the annunciation. The iconographic presentation of this scene is traditionally illustrated from second century on in the *Catacumbas de Prisila*.²⁵⁷ The figure is practically applied using the traditional way of making figures. Another presentation of the New Testament figures are the figures of the Apostols. In order to represent the Creed, each *estampa* in this part has a presence of an Apostol, representing twelve apostles. The same *estampa* Thus by making use of the figures of the apostles, he created a logical connection from the beginning till the end of the first part of the *Catecismo Explicado*.

3.2. Use of Symbols in the *Estampas*

The religious pictures in general and the iconography in particular use symbols for the easy transmission of the ideas. But symbols carry meanings that depend upon one’s cultural background; in other words, the meaning of a symbol is not inherent in the symbol itself but is culturally and religiously learned and formed. Symbols together with the figures form a very important role in the explication of *Catecismo Explicado*. Claret present to the children symbols in a very smooth way, aware about the danger of abstraction in presenting the Christian doctrine. “Las doctrinas más abstractas hallan siempre su traducción sensible; en ocasiones, se

²⁵⁵ Ibid., 99.

²⁵⁶ Claret, *Catecismo Explicado*, 64.

²⁵⁷ Rafael Garcia Mahiques, dir., *Los Tipos Iconograficos de la Tradición Cristiana; Los Angeles I* (Madrid:

reduce a la explicación de la lámina; otras aumenta su poder de atracción.”²⁵⁸ In the *lámina* of Claret, he utilized symbols that are universally known and are presented together with the figures and scenes of the New and Old testaments of the Bible. “Muchas de las verdades reveladas y sobre todo los ministerios no pueden representarse adecuadamente por historias ni imágenes, y hay que apelar al emblema o representación simbólica si queremos dar de ella alguna idea por el procedimiento gráfico.”²⁵⁹

3.2.1. Kinds of Symbols Claret Utilized in the *Estampas*

There are a number of types of symbols that Claret used in order to express the Christian Doctrine in an attractive and comprehensible way. Unless and until we make a distinction, we may not be able to grasp the real meaning of symbol in different occasions and backgrounds. Symbols are used differently in different situations. We can generally categorize them into four depending up on the types and use of it. And most of these symbols utilized by Claret generally used in different art form both in secular and in religious images and are universally accepted and would provide us with a universal pattern Claret followed in his *estampas*.

3.2.1.1. Arbitrary Symbols

These symbols are not found in nature but are established by decree or declarations for an appropriate use in the science. They are not spontaneous but are arbitrarily made. The plus sign in mathematics and the notation used in music could be used to understand this type of symbols. They are sometime called stenographic or code symbols.²⁶⁰ Even though we don't much see such symbols in the catechetical *estampas* of Claret there are a very few of such types. For example, he has employed a symbol in the *lámina* titled *La salve*²⁶¹(Fig 13) where the 12th number is a symbol that stands for virginity and virgin Maria which is created by over layering the letters ‘M’ and ‘A’ and was in the popular use during that time and it is known as *Ave Maria* symbol. The symbol is placed just below the feet of the Virgin. The same symbol can be seen also in the *lamina* titled *Los novisimos o postrimerias del Hombre*²⁶². In the first part of the

²⁵⁸ Vivas, San Antonio Maria Claret. *Catecismo Explicado*, 31.

²⁵⁹ Naval, *Laminas catequísticas del V. P. Antonio Ma Claret*, 5.

²⁶⁰ J. M. Somerville, “Symbol” en *New Catholic Encyclopedia* 13, 2^a ed. (New York: Thomson/Gale, 2003) 662.

²⁶¹ Claret, *Catecismo Explicado*, 196.

²⁶² *Ibid.*, 464.

lámina he presents the good death and the bad death and along side of the lady who was about to die, this symbol is presented.

3.2.1.2. Associative Symbols

Here the symbol and its meaning are joined in virtue of an implicit middle term with which they are connected either naturally or because of some historical event. Thus a key is a natural and almost inevitable symbol for authority because of its association ownership or stewardship. The dove and the olive branch stand for peace, no doubt because of the story of Noah.²⁶³ In the *estampas* of Claret a good number of symbols that are associated to a particular point. In many of the *lámina* the sky is associated to heaven. In the *lámina* titled as *La Santísima Trinidad*²⁶⁴ and explain the Holy Trinity, placing the three persons of the Trinity circled by the cloud and this same symbol is utilized in many of the *estampas* in the catechism presenting God in the heaven. Another example of the associative symbols used by Claret is the ray of light that comes down from a dove is associated to the presence and graces of the Holy Spirit. In presenting most of the sacraments, the symbol of the ray of light coming down on the person who receives the sacraments can be seen. In the *lamina* titled as *Los Pecados que Claman Venganza*²⁶⁵ (Fig 14), the natural symbol of thunder and lightning as an act of punishment and the fire is associated towards the condemnation.

3.2.1.3. Evocative Symbols

These symbols suggest their meaning by engendering certain attitudes and feelings rather than by direct statement. Symbolists, both in art and literature seek to communicate an impression in a non-conceptual way by the use of colour or word combinations or object as when a lurid green is employed to suggest envy.²⁶⁶ Though the *lámina* are not coloured, we can find evocative symbols in the *lámina* created by Claret. In *Las Bienaventuranzas* (Fig 15) in the centre top part of the *estampa* present a balance is pictured to suggest justice which is a known and a universal symbol. “Ese del n. 4 que está de rodillas figura un joven que pregunta a Jesucristo lo que ha de hacer para salvarse, y este divino Maestro le responde que observe los

²⁶³ Somerville, “Symbol”, 662.

²⁶⁴ Claret, *Catecismo Explicado*, 50.

²⁶⁵ *Ibid.*, 278.

²⁶⁶ Somerville, “Symbol”, 662.

mandamientos; y como estos previenen que se de a cada uno lo que le pertenece, por eso ves allá arriba pintadas unas balanzas, símbolo de la justicia.”²⁶⁷ Thus by making use of this object, Claret communicates a theme in a non-conceptual way.

3.2.1.4. Religious Symbols

Since symbols need not imitate what they represent and since they refer to something that is in a different and higher category, they are ideally suited for expressing not only abstract notions and mental operations but also spiritual and religious truths. None of these symbols can be pictured in a literal way. While some symbols are conventionalized and instrumental that they are totally unlike what is symbolized, the majority of symbols do bare some natural relationship to their meaning. Moreover, they usually have an emotive quality whereby they evoke in the knower not simply an intellectual assent but an affective response. The most pregnant religious symbols stand somewhere between the extremes of iconic (pectoral) and stenographic (code) representation. The reason is that the pictorial symbols are too literal that they leave little to the imagination. On the other hand, the code symbols are created by the human mind and they are affectively neutral and lacking in depth.²⁶⁸

In the catechetical *lámina* of Claret, the religious symbols had a predominant roll. As habitual to the Christian iconography, the symbols are used in abundance that reveal a spiritual truth. Such symbols are the cross, triangle, the dove etc. The cross is the symbolic representation of the Christianity, the death and the passion, death and the resurrection of Jesus. The dove is represented to Holy Spirit. Such symbols are religious symbols originated in a context to describe and represent truth that are beyond the explanations. We can take an example from the *lámina* of *Las Virtudes Teologales*²⁶⁹ (Fig 16). At the centre of the *estampa* there is a picturization of a triangle with an eye. Monreal y Tejada explained this symbol as “Ojo de Dios es el que simboliza la omnisciencia divina y aparece solo o, más frecuentemente, encerrado en un triángulo que representa al Dios trino.”²⁷⁰

²⁶⁷ Claret, *Catecismo Explicado*, 432.

²⁶⁸ Somerville, “Symbol”, 662.

²⁶⁹ Claret, *Catecismo Explicado*, 390.

²⁷⁰ Monreal y Tejada, *Iconografía del Cristianismo*, 524.

4. Iconographic Analysis of the Selected *Laminas* by Claret

Once we have seen the general pattern and iconographic methods used by Claret, it is apt to analyze iconographically some of the laminas created by him and his appropriate and balanced use of figures and symbols to explain the Christian Doctrine. Here we analyze a few of the laminas out of 48, which would represent each division of the catechism and would enable us to make proper conclusions regarding the general trend and character of the lamina and its pastoral contributions through the visual pedagogy.

4.1. *Señal del Cristiano*

It is the second lamina of the *Catecismo Explicado* (Fig 17) and is an initiation into the catechism and a preparation for all those who study catechism. Here he explains the instructions of the sign of the cross and its importance and merits. The *lámina* is emphasized by a biblical citation. “Nunca Dios permita que yo me gloríe, sino en la cruz de Nuestro señor Jesucristo. (Galat. VI, 14).” This adds a clarity and vision of the theme presented in the *lámina*. He explains the *lámina* using numbers, to evict confusion in the elaboration and the explanations that he gives. “1. Un niño que se signa, 2. Un niño que se santigua, 3. Moisés en el desierto, 4. Constantino, 5. El infierno.”²⁷¹

4.1.1. Description of the *Lámina*

The superior part of the *lamina*, there is a cross fixed on the top of the globe of the world. At the foot of the cross he presents a serpent, a skull and a broken chain. Both sides of the cross there are two children who do the sign of the cross. The first child, who Claret marked with n.1 is presented with three crosses on the forehead, the other on the mouth and the last one on the chest. The second child who is given the n.2. is presented with a larger cross, covering his forehead, shoulders, and the chest. The middle portion of the *lámina* is divided into two and are given numbers 3 and 4. The third one explains about the Biblical scene where Moses elevate a bronze serpent to save all those who were bitten by vipers. The next scene is a historical scene is the apparition of the sign of the cross in the sky to the Emperor Constantine which helped

²⁷¹ Francisco Naval, *Láminas Catequísticas* (Madrid: Editorial de Corazón de María, 1913), 12.

him to defeat his enemies. The inferior part of the *lámina* presents the flames of fire where monsters spiting fire and devils are presented.

4.1.2. Iconographic Analysis

The first aspect that is taken for the analysis is the cross which is planted or fixed on the world or the globe. “En los primeros siglos del Cristianismo no se representa la cruz, pues para el mundo antiguo era un signo de infamia. A partir del siglo V se va utilizando como símbolo de la iglesia. La cruz de Cristo es la que se llama ‘cruz latina’, con el madero transversal más corto que el vertical. Pero según los casos, hay variantes en la forma de la cruz.”²⁷² He explains in his catechism what cross means to the children. “Has de saber que la santa cruz es la señal exterior del cristiano; es como la insignia y divisa de nuestro gran Rey Cristo... La cruz es la señal del cristiano, porque en ella nos redimió Jesucristo nuestro Señor.”²⁷³ In the *lámina* the redemptive aspect is highlighted by a few more symbols, the globe which is an associative symbol of the world, the broken chain which is attributed to liberty and salvation and the human skull, which signifies death here as Claret explains it. It has got other meanings too in the Christian iconography like that of the meditation of death.²⁷⁴ The serpent according to the iconographic methodology is a symbol of demon following the biblical references to it. “Como consecuencia de ser la tentadora en el paraíso, la serpiente tiene carácter de animal maligno, muchas veces símbolo del demonio.”²⁷⁵ Using a lot of these elements together, Claret make the explanation. “Y como Jesucristo por medio de la santa cruz triunfó del infierno y de la muerte, y nos redimió de la esclavitud del demonio y del pecado; está muy puesto en razón, que ella sea el escudo o las armas de Cristo y de todo cristiano.”²⁷⁶

The two children who were at both sides of the cross, explain very well how to do the sign of the cross in a very practical and attractive way. The pedagogical element of the *lámina* is very clear here. The first child shows how to do the sign of the cross three time and the other child explains the method of the long sign of the cross. They are graphical representation of how to do the sign of the cross. “Las he señalado en ese niño (n. 1) de la estampa, en los lugares

²⁷² Luis Monreal y Tejada, *Iconografía del Cristianismo* (Barcelona: Acantilado, 2000), 472.

²⁷³ Claret, *Catecismo Explicado*, 17.

²⁷⁴ Monreal y Tejada, *Iconografía del Cristianismo*, 458.

²⁷⁵ *Ibid.*, 547.

²⁷⁶ Claret, *Catecismo Explicado*, 17-18.

en que tú las has de hacer, y significan un solo Dios en tres personas; la de la frente significa al Padre, la de la boca al Hijo, y la del pecho al Espíritu Santo.”²⁷⁷ And the second child with the long sign of the cross signifies the Incarnation of the son of God. In the *lámina* he even differentiates the positions of the hands and the fingers to facilitate a good practical experience.

The middle part of the *lámina* is more of historical side explains the scenes from the Bible and the conversion of the emperor Constantine. Both of them are presented to show the reader the clear effects of the sign of the cross. “Moisés es el gran profeta nacido en Egipto, saca de este país al pueblo hebreo...Su tipo iconográfico se ha ido elaborando desde los primeros siglos de Cristianismo como el de un hombre robusto y barbado, al que cubren amplias vestiduras talaras. Sus barbas se hacen más largas y partidas desde el Renacimiento.”²⁷⁸ Claret present the Moses with a beard and pictures the bronze serpent and show an indication to look into it and all those who looked into it are alive and there are a few who does not looked into it are dead. “El éxodo, Segundo libro del Pentateuco, tiene a Moisés como protagonista y establece su ciclo iconográfico al narrar la cautividad del pueblo hebreo en Egipto...Fabrica Moisés una serpiente de bronce que coloca sobre un asta para que la miren los hebreos y se salven del ataque de serpientes venenosas que han invadido su campamento.”²⁷⁹ This scene gives an allusion to the holy cross in relation to the salvation and Claret utilized it in its relation to the Holy Cross and the salvation received through it.

Claret presents in this *lámina* the figure of Constantine too, to evaluate the effect of the cross and the main cause for his conversion is traditionally associated to the apparition of a Cross. “Aunque no canonizado, el emperador Constantino es considerado santo por los cristianos orientales, como los apóstoles, e incluso en Occidente aparece muchas veces su figura en obras de arte religioso.”²⁸⁰ In the *lámina*, he is presented like a warrior who goes for a fight on a horse accompanied by the soldiers, looking at the appeared cross on the sky. In the Iconographic presentations, normally Constantine is presented with a cross or has an association or attribution of the cross. “El emperador es protagonista en pasajes como su sueño en la víspera de la batalla contra Majencio y la propia batalla de Puente Milvio.”²⁸¹ He could win the battle

²⁷⁷ Ibid., 18.

²⁷⁸ Monreal y Tejada, *Iconografía del Cristianismo*, 82.

²⁷⁹ Ibid., 83 – 84.

²⁸⁰ Ibid., 233

²⁸¹ Id.

due to the sign of the cross. Claret utilized both these historical figures to explain and enumerate the importance and effect of the Holy Cross on all those who use it.

The inferior part of the *lámina* is presented with the flames and three figures looks like monsters. It is the representation of the hell. The hell is presented iconographically with the flames of fire and figures of demon, demonstrating the real anguish and pain. “Las llamas llenan el recinto del Infierno y entre ellas hay figurillas humanas desnudas que son las almas de los condenados, metidos en grandes calderas o sufriendos otras torturas que sinistros diábolos les infligen.”²⁸² Claret in the *lámina* does not include the naked human figures with a pedagogical intention. Here he avoids them to show that all those who do the sign of the cross will be saved. He explains that in a particular way God frees us from our enemies through the holy cross.²⁸³ Fire is either representation of the Purgatory or of the hell so as to present the amount of the torture that are in these places and the figures of the demons, presenting the responsibility of the torture.

“Parece innecesario exponer la iconografía del diablo, para la que desde antiguo creo el arte un tipo absolutamente popular. Aunque su imagen no aparece hasta el siglo VI, se inspira en los sátiros de la Antigüedad clásica, de los que toma algunos rasgos como los cuernos, las orejas puntiagudas o las pezuñas de cabra...El diablo va siempre desnudo y es de color oscuro, hasta tal punto que muchas veces solo se distingue su silueta...Suele llevar cuernos y rabo.”²⁸⁴

In the hell there are also the presence of the dragons which are also a demonic representation. “Monstruo fabuloso, como un reptil de gran tamaño garras de león y alas, que expele fuego por boca y puede tener varias cabezas simboliza siempre la encarnación del mal.”²⁸⁵ It is an iconography of the triumph of the cross: where the cross of Christ is represented as victorious over the sins and enemies; Contrast of light in both the part, in heaven and hell signifies its merit and richness. The cross is enveloped in light and in glory, while in the hell there is darkness. With this contrast of the explains the victory that the children who sign the cross appear victorious and thus underline the participation of every Christian in the victory given by the cross.

²⁸² Id.

²⁸³ Claret, *Catecismo Explicado*, 21.

²⁸⁴ Monreal y Tejada, *Iconografía del Cristianismo*, 481-482.

²⁸⁵ *Ibid.*, 485-486.

Adding and mixing the symbols and figures that are both historical and analogues in the *lámina* Claret could define and explain the importance of the sign of the cross and are presented an easy way of comprehension and the content of the lamina is understood even without an explanation or an interpretation due to the use of the traditional iconographic method in applying both figures and symbols.

4.2. *El Símbolo de los Apóstoles*

This *lámina* is positioned as the third *lámina* of the *Catecismo Explicado* (Fig 18) and the first one of the first part of the work *Doctrina de la Fe*. In this part he basically explains about the article of the creed and this chapter is an introduction to the entire part. It is presented with two biblical citations, one from the Gospel of Mark and the other from the second letter to the Corinthians. “Id por todo el mundo, y predicad el Evangelio. (Marc. XVI, 15) y reduciendo a cautiverio todo entendimiento para que obedezca a Cristo. (II Corinth, X, 5).”²⁸⁶ This *lámina* is very much appropriate before an elaborative explanation of the apostolic creed and motive behind their missionary expedition and the content of our faith. “Antes de separarse para ir cada uno a evangelizar aquella parte del mundo que le había tocado en la distribución tuvieron por conveniente formar el Credo para enseñar todos una misma doctrina, y al mismo tiempo para que los fieles tuviesen en él como una señal o divisa para diferenciarse y distinguir sus creencias de las de los infieles y herejes.”²⁸⁷

4.2.1. Description of the *Lámina*

Basically, the *lámina* is divided into two. The inferior part of the lamina twelve apostles who are ready for a travel and they are presided over or centred by Peter. In the background there are pillars that gives allusion to a church. At the feet of the apostles there is a person who is lay down on the floor with a book and a lighted torch (*hacha encendida*) towards the floor. The superior part of the *lámina* is subdivided into six parts. The top-left part of the lamina is designed with twelve stones and a temple and they are twelve stones of the river Jordan. The top-centre part of the superior portion of the *lámina* pictures a dove shedding light, stands as the presence of the Holy Spirit. The top-right part is a picture of the piece of decoration in the vestment of the High Priest of the Old Law which is called ‘*racional*’ where 12 precious stones

²⁸⁶ Claret, *Catecismo Explicado*, 28.

²⁸⁷ *Ibid.*, 30.

are placed. The down left of the superior portion of the *lámina* presents a tree with twelve fruits, following the vision St. John had. The down-right part of the *lámina* is decorated with twelve sources of water, following the Exodus description of the sources of water in the desert. At the center of the *lámina*, there is an inscription in Latin “Symbolum Apostolorum in duodecim distinctum articulos juxta assignationem. (According to the assignment of the articles of the Apostles' Creed is divided into twelve)”²⁸⁸

4.2.2. Iconographic Analysis

The *lámina* is well explained by Claret himself in the explanation of the lamina in the *Catecismo Explicado*. The inferior part of the *lámina*, the twelve apostles are presented with walking sticks in their hands and the protagonist of the scene is St. Peter, who has two keys and a book in one hand and the other hand is pointed towards the heaven. Claret elucidates regarding in the explanation of the *lámina* as “Es san Pedro, a quien nuestro Dios y Redentor dio plenos poderes para establecer y gobernar a su Iglesia en todo el mundo, los cuales están figurados en aquellas llaves. Con el índice de la izquierda señala a la paloma de arriba.”²⁸⁹ He is the only one who is specified among the twelve with special features in the *lámina*.

“Desde sus más antiguas representaciones mantiene el mismo tipo físico, que puede ser considerado como un retrato tradicional de edad madura, quizá el más viejo de los apóstoles, con barba redonda gris y cabellos en forma circular alrededor de una amplia clave. Viste la túnica y el manto, más el libro de todos los apóstoles...Su atributo indispensable son las llaves del Cielo. Hay numerosas escenas en que aparece su figura; por lo pronto, en todas las evangélicas en que están reunidos los apóstoles.”²⁹⁰

The other eleven are represented generally and are in movement, which is the symbol of the missionary journey. Another feature or symbol that we can find in this portion for our analysis is the walking stick. They are the symbolic presentation of a pilgrim, missionary and pastor. It could be interpreted as a *báculo*, *bastón* and *bordón*.²⁹¹ The three of these iconographic

²⁸⁸ Ibid., 28.

²⁸⁹ Ibid., 29.

²⁹⁰ Monreal y Tejada, *Iconografía del Cristianismo*, 374.

²⁹¹ Ibid., 452.

symbols are joined in one place that the apostles are pastors and missionaries. “Mira como todos están con el bastón de peregrino en la mano y en ademán de emprender cada uno su camino.”²⁹²

Another aspect that is to be understood here is the person who at the foot of the apostles lay down with a book and a lighted torch, holding upside down. Here it is good to mention regarding the positioning of an object, that would give a different meaning and an interpretation. The torch positioned in a right way would give a positive meaning, but here it is positioned upside down. “Antorcha puede ser atributo de martirio o instrumento de incendiario, pero también símbolo de idealismo, iluminación y purificación.”²⁹³ Here the figure of the person is attached to the land or the world, its activities. The book is also a symbol of knowledge and it is kept in the land which symbolizes its close association to the world and its pleasures, without giving much care to the teaching and the evangelization of the apostles. It signifies the vices and passions and the earthly or worldly wisdom of the pagan philosophers, which the apostles fought and overthrew.²⁹⁴

In the superior part of the *lámina* there are a few number symbols and figures that show the importance of number twelve, taking it from biblical references. Apart from them there is an image of the dove at the top of it and the indication of Peter towards it. Dove in Christian iconography signifies the Holy Spirit. “Aparte de las representaciones de la Santísima Trinidad en figuras de tres varones o como triple rostro, su tercera persona, el Espíritu Santo, toma la forma de una paloma blanca que abre sus alas cerniéndose en el aire. El origen de esta figuración se halla en el evangelio de San Marcos, I, 10, que narra el bautismo de Cristo.”²⁹⁵ In the *lámina* the Holy Spirit is shedding rays of grace to all, preparing them to do the mission.

All other symbols and figures are in relation with the number twelve, which itself become a symbol in explaining the *lámina*. “las otras figuras de arriba simbolizan las virtudes de los doce Apóstoles y de los doce artículos del Credo: las doce piedras del Jordán; los doce frutos del árbol de la vida que vio San. Juan; las doce piedras preciosas del racional que llevaba el Sumo Sacerdote; las doce fuentes de Elim, donde bebieron los hijos de Israel.”²⁹⁶ Most of

²⁹² Claret, *Catecismo Explicado*, 30.

²⁹³ Monreal y Tejada, *Iconografía del Cristianismo*, 444.

²⁹⁴ Naval, *Láminas Catequísticas*, 15.

²⁹⁵ Monreal y Tejada, *Iconografía del Cristianismo*, 53.

²⁹⁶ Naval, *Láminas Catequísticas*, 15.

these symbols comes from the biblical references and that has a highly symbolic value maintaining its historical nature. The references for the twelve stones of Jordan has its reference from the book of Joshua chapter 4. The tree with the twelve fruits is presented in a vision of St. John in the book of Revelation 22: 1-5. In the book of Exodus 28:15 speaks about this *Racional* with twelve precious stones. The twelve sources of water come from the book of Exodus 15: 27. It initially represented the twelve tribes of Israel in the Old covenant and twelve apostles in the new covenant. Claret make use of it to explain the twelve articles of faith. Claret interpret them in a very interesting way relating it to the twelve apostles. Regarding the twelve stones of Jordan he explains that “Las doce piedras que Josué mandó extraer del río Jordán, cuando el pueblo de Dios lo pasó a pie enjuto para entrar en la tierra de promisión; porque los Apóstoles con su celestial doctrina han enseñado al verdadero pueblo de Dios a pasar el torrente impetuoso de las pasiones de este mundo, para entrar en el cielo, verdadera tierra de promisión.”²⁹⁷ Again regarding the tree with twelve fruits had been interpreted by Claret as food that served to the people, and the readers should feed themselves from these fruits, which are the Doctrine of the apostles, if you want to live in this world with grace and eternally in heaven. The twelve sources of water had interpreted by Claret as water that Christians should drink. “Para figurarnos que los apóstoles son estas doce fuentes de que hemos de beber, y junto a las que hemos de descansar los que deseamos llegar al cielo, verdadera tierra de promisión.”²⁹⁸ He thus presented both food and drink, move on with the allusion of changing the importance of the title given to the twelve tribes of Israel to the twelve apostles by presenting the figure of the ‘*racional*’. “La figura más cimera de la mano derecha representa un adorno del vestido del sumo Pontífice de la ley antigua, llamado racional, en el que estaban escritos en doce piedras preciosas los nombres de las doce tribus de Israel, figura de los doce Apóstoles.”²⁹⁹

At the centre of the *lámina*, there is an inscription in Latin, which too serves as a symbol which presents what is Creed and the presence of the twelve articles present in them, citing from St. Agustin. It becomes a symbol by expounding this dimension that highlighted the number twelve to have a logical connection and a sense of unity although out the *lámina*. This would conclude the essence of the *lámina*. In this *lámina* he has made use of both historical

²⁹⁷ Claret, *Catecismo Explicado*, 31.

²⁹⁸ *Ibid.*, 32.

²⁹⁹ *Id.*

figures and symbols that are religious basing upon the sacred scripture and other symbols which are associative and are easy to interpret.

4.3. *El Padre Nuestro*

This is the first *lámina* of the second part of the *Catecismo Explicado* and the nineteenth *lamina* of the first edition (Fig 19). It is titled as *Doctrina de Esperanza* and it has got only three *lámina*, *El Padre Nuestro*, *El Ave María* and *la Salve*. In connection to the *lámina*, it inserts a scriptural reference to it as the presence of such references are universally present in his *lámina*. He cites the Gospel of Matthew, Jesus teaching the disciples, pray the Lord's prayer. "Vosotros, pues, así habéis de orar; Padre Nuestro, etc. (Matth. 6, 9)."³⁰⁰ The Lord's prayer is inscribed in the *lamina* indicating each component of the *lámina*, clarifying each one with a precise visual explanation. It is one of the perfect examples of the comprehensive iconographic presentation of a specific theme in the *lámina* and mark the general characteristic element of the *lámina*. All these seven petitions are given a specific number which is used in the explanation of the *Catecismo Explicado* for clarification and orientation.

4.3.1. Description of the *Lámina*

The *lámina* is subdivided into nine parts. The centre part of the *lamina* occupies the scene of the act of Jesus teaching Lord's prayer to the disciples. The rest of the eight parts transmit to the reader what Jesus taught to his disciples. Above this scene there, God the Father is figured, presenting heaven, covering everywhere the clouds, and semi circled by angels. There after every petition of the 'Our Father' is depicted with a sort of figures and symbols. Top-right part enumerates the first petition 'hallowed be thy name'. It is an interesting division in the *lámina* where a cross is positioned in the middle on a globe and five persons praise God around it. Each person is given specific features in colour style and use of vestments. The next petition is presented in the top-left 'thy kingdom come'. Here the act is symbolized in a searching dimension that persons with lighted lamps, knock at the door, where others still stay in the darkness. To appropriate the third petition 'thy will be done', the scene of the act of Gethsemane is projected. Here Jesus is praying in the garden, represented by trees and a rock and on the rock places the symbol of a chalice. The representation of the fourth petition 'give

³⁰⁰ Ibid., 172.

us this day our daily bread' is symbolised by four persons in the pastures of prayer in closed arms and looking up to the heaven. And in the heaven, there are sacred scripture, chalice and host and little below them is presented the symbols of the physical bread hanging from the cloud, the grapes and wheat. This portion is placed in the middle-left of the *lámina*. The fifth petition 'forgive us our trespasses as we forgive those who trespass against us' is picturized by presenting a scene of two people shaking hands and the other two praying and it is positioned in the bottom-right of the *lámina*. The sixth petition 'lead us not into temptations' is illustrated by two people praying and the opposite side facing them, three figures are symbolized; a person with an arrow and bow, a demon, a skeleton and a globe representing the world and up in the sky a triangle in a circle is exemplified. The positioning of this portion is done in the bottom-middle of the *lámina*. The last petition 'deliver us from the evil one' is represented in the lamina by picturing up in the sky, the guardian angel protecting all those who pray and a fallen person is pictured together with demon and serpents. Fransico Naval describes this *lámina* in a nutshell. "Jesucristo enseñando la oración del padre nuestro, El Padre eterno, 1. Las cinco partes del mundo, 2. Los que buscan el reino de Dios, 3. Jesús en el huerto, 4. Estos piden pan, 5. Estos se perdonan y piden a Dios perdón, 6. Piden a Dios que no les deje caer en la tentación, 7. Piden que sean libres de todo mal."³⁰¹

4.3.2. Iconographic Analysis

When we study this *lámina*, the most valuable characteristic is its all-encompassing and comprehensive nature in elaborating the theme of 'Our Father'. First of all, it elaborates the historical background in which it was taught by presenting a historical act of Jesus teaching his disciples. Here Jesus is positioned seated which is traditionally the posture of teaching and the disciples are positioned in the postures of listeners. The presentation of this is supported by the citation in the *lámina* of the biblical reference (Mt. 6: 9). About the iconographic feature of Jesus according to Luis Monreal y Tejada is that "Su imagen habitual e inconfundible, como hombre, está perfectamente fijada por la tradición: de cuerpo esbelto, moreno, con barba corta y facciones de gran serenidad, vestido con túnica y manto de dos colores, casi siempre rojo y azul."³⁰² Elaborating Christ as a teacher teaching Our Father, Claret divided the *lámina* into

³⁰¹ Naval, *Láminas Catequísticas*, 48.

³⁰² Monreal y Tejada, *Iconografía del Cristianismo*, 43-44.

various portions to explain each aspect of the prayer in detail. “Es esta oración del Padre nuestro la mejor y más excelente fórmula de orar, porque es dictada y enseñada por el mismo Jesucristo, Dios y hombre verdadero, sabiduría increada e Hijo del eterno Padre, a quien pedimos.”³⁰³

Regarding the first phrase and address of the Prayer, ‘Our Father, who art in heaven’, is represented by the at the top-centre of the *lámina*. Claret describes that “Mira lo alto de la estampa, donde el eterno Padre está rodeado de Serafines que lo alaban incesantemente: reflexiona que es el Padre natural de Jesucristo, el cual queriendo ser hermano nuestro con haberse hecho hombre por nosotros, quiere también que tengamos por Padre adoptivo al que lo es suyo natural y que cual él lo llamemos también Padre.”³⁰⁴ Analysing iconographically God the Father in the *lámina*, it is clear that Claret has made you of the conventional typology and features of God, the Father, to have an easy grasping and association. He has implemented this historical figure, for the sake of completing the logical sequence of the *lámina*.

“Dios como primera persona de la Trinidad, tiene su representación en la figura de un vigoroso anciano de largas barbas, vestido con túnica y manto, que lleva en la mano el globo del mundo y que tiene una aureola triangular sobre sobre su cabeza. Se le ve con mucha frecuencia de medio cuerpo y de frente, asomado por encima de una nube, contemplando desde lo más alto lo que sucede en el Universo. Es también el protagonista de las fases de la creación. Su figura puede estar dentro de una mandorla formada por nubes. Como origen de esta imagen, se cita la descripción del Libro de Daniel, 7, 9: <<...se colocaron unos tronos y un anciano de días se sentó. Su vestidura era blanca como la nieve y el cabello de su cabeza puro como la lana...>>”³⁰⁵

If we look at this portion in the *lámina*, almost all the features are kept intact and is positioned in the topmost portion of the *lámina* to project the majesty and importance God the Father. It even could be analysed as a literal projection of the phrase ‘Our Father, who art in Heaven’, presenting heaven with the angels singing praises to the almighty God.

The rest of the portions of the *lámina* is numbered according to the order of the petitions in the prayer ‘Our Father’. Number 1 is the explanation of the ‘hallowed be thy name’ and it represented symbolically by five persons praising the Lord around a globe and the centre of

³⁰³ Claret, *Catecismo Explicado*, 174.

³⁰⁴ *Ibid.*, 175.

³⁰⁵ Monreal y Tejada, *Iconografía del Cristianismo*, 42.

which has a cross. It gives a double significance to the prayer. First of all, the features of the five persons represented in this portion of the *lámina* is expressed diversely. The universality is given not only in unity but in diversity by presenting five parts of the world. This shows that Lord's prayer is a universal prayer, used by all type of persons, culture and language in the world and the second one is that the name of the Father is being praised by all the world. "¿Ves ese globo y la cruz santa que hay encima? ¿Ves esas figuras que están en torno de él? Demuestran que en todas las cinco partes del mundo hay personas que conocen y alaban a Dios Señor nuestro."³⁰⁶ Luis Monreal y Tejada explain the globe with the same meaning of universality in the Christian iconography. "Puede significar universalidad en la actividad apostólica. Cuando está bajo los pies del santo, se refiere a la renuncia y al desprecio del mundo. La esfera rematada por la cruz simboliza al mundo, por lo que la tiene en la mano Dios."³⁰⁷

The second petition is pictured with certain figures, looking for something with a torch or lamp and those who have light are about to find the door. These figures are not necessarily historical. These figures are created symbolically to express this particular meaning 'Your Kingdom come'. The torch or the lamp is a symbol of illumination and wisdom when the background is dark. "La lámpara es símbolo del espíritu y de la sabiduría. La linterna o lámpara de mano ilumina entre las tinieblas."³⁰⁸ Claret applied it to express the knowledge of the Kingdom of God, searching for it with the true wisdom and spirit. "¿Ves en el n. 2 esas personas que llevan una luz en la mano? Figuran a los que buscan a Dios y su Reino en medio de la oscuridad de este mundo, siguiendo el precepto de Jesucristo... También significan las buenas obras con que procuran resplandecer las almas verdaderamente cristianas..."³⁰⁹ This image has a similarity to the image of the parable of the prudent and wicked virgins in the Gospel. But the interpretation of Claret is clear that he made an intentional use with a different meaning.

To picturize the third petition Claret made use of the historical scene of the prayer of Jesus in the garden of Gethsemane. It is pictured as Jesus praying in the Garden the petition 'You will be done'. The garden is represented by the presence of the three and a rock. "La composición habitual de esta escena sitúa a Cristo, en lugar un poco elevado, de rodillas y

³⁰⁶ Claret, *Catecismo Explicado*, 176.

³⁰⁷ Monreal y Tejada, *Iconografía del Cristianismo*, 489.

³⁰⁸ *Ibid.*, 511-512.

³⁰⁹ Claret, *Catecismo Explicado*, 176-177.

orando con angustia.”³¹⁰ Claret pictured them exactly the same but added a Chalice on the top of the rock to specify the acceptance of the will of the Father. It gives references to the prayer of Jesus in the synoptic Gospels Mk 14,36, Mt 26,39.42 y Lk 22,42. “...en medio de las angustias y penas pide a su Padre celestial, que si es posible, le dispense el beber aquel cáliz de pasión y muerte...”³¹¹ One of the best feature of its presentation is the symbol of chalice, is illustrated circled by light of gloria as an effect of accepting the Will of God.

The fourth petition is the prayer for the daily bread, and it is illustrated as persons praying for the daily bread, kneeling down. On the sky appears three elements symbolizing daily bread. An open book, a Chalice and Host and the wheat and grapes. When we make an iconographic analysis, all those symbols are applied perfectly to the *lámina* accordingly. The use of the figures is in a way a direct indication of the movement in the reality. The open book symbolizes the Word of the Lord. The Chalice and the Host represent the Eucharist. “El sacramento de la Eucaristía se simboliza por el pan y el vino...también se manifiesta mediante el cáliz y la Sagrada Forma.”³¹² And the wheat and the grapes symbolize the physical food. “Desde el arte de los primeros siglos, el pan es símbolo de la Eucaristía.”³¹³ Claret made use of it in a direct way to show the physical daily bread. The explanations he gives in the *Catecismo Explicado* provide three types of breads: Bodily bread, bread of the Word of God and the Eucharistic bread. “Esas espigas y racimos de uvas que ves en la estampa bajo el mismo n. 4 significan el *pan corporal*; el libro abierto, que es la sagrada Escritura, significa el *pan de la divina palabra*, y el cáliz con la hostia significa el *pan eucarístico*: pide a Dios que los puedas recibir todos con provecho de tu alma.”³¹⁴

In the portion of the *lámina* which explain the fifth petition of the our Father ‘forgive us our trespasses as we forgive those who trespass against us’ both these elements, our forgiveness towards our brethren and the forgiveness we receive from God are emphasized with direct application of figures. There are two of them shaking hands as a symbol of forgiveness

³¹⁰Monreal y Tejada, *Iconografía del Cristianismo*, 126.

³¹¹ Claret, *Catecismo Explicado*, 177.

³¹² Monreal y Tejada, *Iconografía del Cristianismo*, 492.

³¹³ *Ibid.*, 529.

³¹⁴ Claret, *Catecismo Explicado*, 178.

and the other two, kneel down and beseech the forgiveness from God. It symbolically pictures the rays of light from heaven as forgiveness of God.

The next portion of the *lámina* has a lot of iconographic significance by explaining ‘lead us not into temptation’ and the three temptations are presented symbolically here. This figuratively presents two persons praying by giving them a poster of prayer; kneel down, clasped hands and having a look up to heaven are physical postures of prayer and the intention of the prayer is explicitly present at the foot of the portion. The symbolic significance comes at the presentation of the temptations. Claret illustrate the temptation of the world by picturing a globe. Even though we have seen a symbol of globe before, the presentation here has a difference. The above mentioned was the symbol of creation and universe but the globe represents the worldly values which oppose or deny God. Then pictures the temptation of the devil and is presented by the figure of the devil and the last one is the temptation of the flesh. It is symbolized with a bow and arrow carried by a naked person. Iconographically it has got different significance that it can represent martyrdom and it can represent love in a mystical sense. But here it is a symbol of passion and flesh which takes an anthropomorphic form: “Ese que dispara o arroja flechas de amor deshonesto y de malos pensamientos, es la carne.”³¹⁵ Claret elaborates the effect of falling in the temptations by pencilling a skeleton which is the symbol of death. Luis Monreal y Tejada indicates the same that “Esqueleto por lo común representa a la Muerte.”³¹⁶

The last portion of the *lámina* has a similarity towards the previous petition of the lamina that in both we see the presence of God in the form of a triangle, elements of Globe, devil, the praying figures are the same in this portion. And what changes the meaning and outlook is the presence of the angels who deliver all those who pray from every evil. “Como lo vemos en el n. 7, en el cual está el Ángel custodio en actitud de ahuyentar a los enemigos, que son los que están allá bajo, quedando libres los que oran.”³¹⁷ The Angel is represented here protecting the persons who pray, with a sword. “El arte cristiano sintió muy pronto la necesidad de dar forma visible y absolutamente convencional a los espíritus puros que son los ángeles. Para ellos, se inspiró en representaciones de clasicismo pagano, como las Victorias y los genios alados...El

³¹⁵ Ibid., 178-179.

³¹⁶ Monreal y Tejada, *Iconografía del Cristianismo*, 491.

³¹⁷ Claret, *Catecismo Explicado*, 179.

ángel será siempre un joven de gran belleza y alado.”³¹⁸ Claret makes almost representation equal to the above description but he changed the conventional style of presenting the guardian angel accompanying the children. The speciality of the *estampa* is every part of it contains a prayer which the children should study and memorize. For this the *estampa* helped the children to keep them in mind and memorize the prayer as visual expressions imprint the content easily in children.

4.4. Los Mandamientos de la Ley de Dios

This *lámina* positions in the third part of the *Catecismo Explicado* (Fig 20) and the twenty second one in the order of the entire work with the title ‘*Doctrina de la Caridad*’ which explains both the ten commandments and the five commandments of the Holy Church. This *lámina* presents a complete picture of the ten commandments, which facilitate a person to look at it and would be able to memorize the content of the ten commandments which is from the Bible, Exodus 20:3-17. He explains the *lámina* using different methods comprising of historical figures and symbols and figures which show what is actual. Accompanied by the *lámina* as the usual characteristics there is a citation of the Gospel of Matthew in relation to the ten commandments and very much valued to complete the *lámina*. “Amarás al Señor tu Dios de todo tu corazón...: este es el mayor y el primer mandamiento. Y el segundo semejante es a este: Amarás a tu prójimo, como a ti mismo. (Math. 22, 37, 38 y 39.)”³¹⁹ Another common characteristic feature of this *lámina* is the presence of the numbers to explain each portion of the lamina. Thus, this *lámina* in general indicates the history, the spirituality and the theology of the ten commandments.

4.4.1. Description of the Lámina

The *lámina* is divided into eleven portions, ten portions illustrating each element of the ten commandments and a general vision of it in the centre of the *lámina*. The centre portion represents two figures and three symbols. Moses and Christ, two tablets of the ten commandments, a heart and a triangle with an eye. The first commandment is illustrated just above the centre portion with a number 1. This portion is drawn with scene of Moses receiving the tablets in the mount Sinai and below the mountain, the adoration of the idol. The second

³¹⁸ Monreal y Tejada, *Iconografía del Cristianismo*, 441.

³¹⁹ Claret, *Catecismo Explicado*, 208.

commandment is positioned in the top-left of the *lámina*. It projects the execution of a person who blasphemed with the name of the Lord and the name of the Lord is written on the top circled by the cloud and spreads rays of light. The next portion is in the top-right part of the *lámina* explaining the third commandment. Here a family is illustrated, who practices the third commandment, by presenting persons seated in a semi-circled form praying; a person reads a book and a lady prays the rosary and another person teaches the child showing up to the wall where their working instruments and tools are hanged.

The fourth commandment is exemplified using historical figures of Tobias and his son with the presence of the Archangel Rafael from the Old Testament. The fifth portion of the *lámina* is placed just below the third commandment and it offered readers, the historical act of David and King Saul where David pardoned him instead of killing him. To explain the sixth commandment the act of Joseph and the wife of Potiphar in Egypt is made use. The portion is illustrated as Joseph runs away from the wife of Potiphar as she grabs on his clothes. The seventh one is positioned just below the scene of David and Saul and it is the illustration of the episode of Achan from the book of Joshua, who stole the things that were not supposed to be stolen, that caused the defeat in conquering Ai. The portion of the *lámina* depicts the stealing of the prohibited goods by Achan; taking things from a box and in the background there is a figure of a hanged person. The eighth commandment, that is about the false testimony is illustrated with the Trial of Susanna in the book of Daniel. Here the Judge is seated on a chair and Susanna is presented before him and the two false accusers are also pictured.

The ninth commandment is represented by episode of David and the Bathsheba, the wife of Uriah to highlight the point of not to have desire for the wife of others. The act is designed as Bathsheba washes her legs in the pool in the garden and in the background, there is a palace and on the top of it David having a look towards her. The last one is symbolically exhibited that a person having a desire to have the property of others and they are symbolized in boxes and sacks and at the same time he is being tempted by a devil and is guided by his guardian angel. From the description of the *lámina* it is evident that most of the commandments are represented by the historical figures and on the other hand he has made use of symbolism too in expounding the theme.

4.4.2. Iconographic Analysis

When we start studying about this *lámina*, what is the most dynamic part of it is the centre and major portion of which is comparatively larger than rest of the portions of the *lámina*. Here two figures are illustrated: Jesus Christ and Moses. The iconographic features of both these figures are mentioned above on other examinations and here in this *lámina* too they have been presented exactly. What is important here is the presence of both, Jesus with the cross in the hand and Moses with a stick and both of them pointing up to the tablets of law. This shows the relation and completion of the Old and New Testaments. “En el cuadro central de esta lámina se representa a nuestro señor Jesucristo y a Moisés, que nos enseñaron la Ley de Dios. Moisés la recibió escrita en dos tablas por el dedo del Señor en el monte Sinaí, y Jesucristo dijo que no había venido para quitar esta ley, sino para cumplirla.”³²⁰ By presenting them together Claret put an evident projection of the spirit of the ten commandments. As a continuation he gives an iconographic presentation of the picturization of the two tablets which we could see habitually in the Christian art in relation to Moses. The two tablets are drawn with roman numerals from one to ten is inscribed vertically, three for the first one, which represent that is related to God and seven for the other representing its character to the neighbour. This division is done according the tradition established by St. Agustin.

It is the pictorial representation of the ten commandments. “Distinguió por primera vez los tres primeros preceptos, referidos a Dios, en la primera tabla, de los otros siete, referidos al prójimo, en la segunda tabla.”³²¹ There is also a symbol of the heart on the one side of the tablet. It is the symbol of the intensity of the love of God and most of the cases it is visualized out of the body to exhibit its importance.³²² On the other side of the tablets there is a triangle with an eye. It is the eye of God. “Ojos de Dios es el que simboliza la omnisciencia divina y aparece solo o, más frecuentemente, encerrado en un triángulo que representa al Dios trino.”³²³ Only all those persons who love God can fulfil the law of God and can feel the ever-living presence of God. These are symbolically expressed by the heart and the eye in the triangle in the picture.

³²⁰ Naval, *Láminas Catequísticas*, 55.

³²¹ Miguel Lluch Baixauli, “El Decálogo en los escritos de San Agustín”, *AHIg* 8 (1999): 198.

³²² Monreal y Tejada, *Iconografía del Cristianismo*, 470.

³²³ *Ibid.*, 524.

The first commandment is explained in a very historical manner; the reception of the law of God and the violation of the first commandment. In Claret's words, it is stated evidently citing the book of Exodus 32. "Observa arriba en el n.1, y verás a Moisés que en la cima del monte recibe las tablas de ley, y entretanto el pueblo se forma un becerro de oro de las joyas de las mujeres y lo adora."³²⁴ This episode in the life of Moses is visualised and it becomes the part of the Christian art. This theme comes under one of the most frequent representations from the life of Moses. "Yahveh entrega a Moisés la Tabletas de la ley en el monte Sinaí. Al bajar de la montaña, halla Moisés a los israelitas adorando el becerro de oro que han construido con la tolerancia de Aron."³²⁵ By clubbing these two elements or episodes which are popular from the life of Moses, Claret fulfils his objective in elaborating the first commandment 'Love God more than all other things'.

The second commandment is illustrated very creatively by showing the end of a person who blasphemes in the name of God. The name of Yahve is written in Hebrew on the sky circled by the clouds and bellow on the ground, a few of them stoned to death a person who has blasphemed in the name of the Lord. Claret tried to stipulate the commandment in two approaches by showing the name of Yahve in a majestic and glorious way and so specified the importance and holiness of God and by exemplifying the effects of the violation of the commandment, he clarify the end result of it, that is death. Claret in this part of the lamina refers to the stoning to death, which is God's punishment for blasphemers. It therefore gives allusion to the book of Leviticus 24:16.

The third commandment is particularized by showing the practice of sanctifying the Lord's day. It is the picture of a good family where they spend time in reading books and praying and taking rest that the instruments of the work is hanged in the wall. The person who sits at the middle, possibly the head of the family, teaches the child the importance in practicing the Lord's day, pointing his figure towards the work instruments. "Mira el n. 3 de la lámina, y repara como esta familia modelo de todas las virtudes, habiendo suspendido sus labores, como lo indican los instrumentos que ves allí colgados, está ocupada en leer libros santos, en conversación espiritual y en oración."³²⁶ The pedagogical aspect of it is apparent by illustrating

³²⁴ Claret, *Catecismo Explicado*, 211.

³²⁵ Monreal y Tejada, *Iconografía del Cristianismo*, 84.

³²⁶ Claret, *Catecismo Explicado*, 212.

the hanged work instruments, showing a person reading a book, a lady praying rosary and the child is being trained by the head of the family.

From fourth commandment till the ninth one, each of it is explained by using appropriate and popular historical figures from Sacred Scripture. The fourth one is illustrated by showing the family of Tobias from the book of Tobias with the archangel Rafael. “Mira el n.4 de la lámina ese anciano es Tobías; el joven que tiene delante es su hijo, el otro de más allá es el arcángel san Rafael, que le enseña cómo ha de venerar a su padre.”³²⁷ In the Christian Iconography the accompaniment of the Archangel Rafael with the young Tobias is very much popular. Claret also applied this episode to justify the fourth commandment ‘Respect your parents’. “El libro de Tobías cuenta la historia de dos personajes del mismo nombre, padre e hijo...en medio de sus males recibe la visita del arcángel Rafael bajo apariencia humana. Tobías padre decide enviar a su hijo a Ecbatana para cobrar una cantidad de dinero en casa de sus parientes y Rafael se ofrece para acompañar al muchacho.”³²⁸ Here we see Rafael teaching the son of Tobias how to respect his father. Here archangel Rafael is presented with wings and a walking stick in his hand.

The fifth commandment is represented by the episode of David and Saul. Claret used the plot from 1 Samuel, 24 to explain the commandment ‘Do not kill’. David is depicted in the *lámina* which is normal that of with a sword in his hand and a helmet on his head, cutting a piece of cloth from Saul to demonstrate that he had the opportunity to kill Saul and he did not. Saul is portrayed with a Crown on his head, symbol of the King. By applying iconographically this scene, he could communicate the commandment of do not kill.

The sixth commandment ‘Don’t fornicate’ is explained utilizing the example of Joseph from the book of Genesis, 39. In the *lámina* we can see that Joseph saves himself from the wife of Potiphar who compel him to have relation with her. Joseph is portrayed here with an ordinary cloths that are apt for a servant and the wife of Potiphar is shown laydown on a bed with all luxury, catching hold on to the cloth of Joseph. “Su novelesca histórica, narrada en el Génesis, da lugar a un ciclo iconográfico...Escena muy popular a partir del Renacimiento en que José rechaza las lascivas pretensiones de la mujer de Putifar, general del faraón, de la que huye

³²⁷ Ibid., 213.

³²⁸ Monreal y Tejada, *Iconografía del Cristianismo*,

abandonado su manto en manos de ella.”³²⁹ It turned to be the picturization of the commandment using a biblical example.

The seventh commandment ‘Don’t steal’ is explained through manifesting the biblical episode of Achan from the book of Joshua chapter 7. This is the best example of the aftereffect of the violation of the commandment ‘don’t steal’. Claret symbolically gives this historical figure of the Old Testament to leave a permanent message not to violate this commandment. “Es Acan, que en la ciudad de Jericó cometió este pecado, en castigo del cual hizo Dios morir a treinta y seis de su ejército,... Sabiendo Josué por revelación de Dios, que esto había sido un castigo del cielo, mandó prender a Acan, lo hizo apedrear, e inmediatamente por orden de Dios hizo quemar todo lo robado con lo demás que poseía.”³³⁰ He presents Achan, with the clothing of an Israelite stealing from a box and in his hand, there is a bag of money. And in the background, there is the figure of a hanged person, which symbolizes death.

The story of Susana from the book of Daniel, 13 which is a symbol of false testimony and lie, represents the eighth commandment ‘Don’t lie’. In the *lámina* Claret illustrates, Susana, as a victim of the false testimony, presenting before Daniel, who could find out the false testimonies of the two accusers and converts it to the symbolic representation of the eighth commandment. In Christian Iconography, this theme has a prominence too. Moreal y Tejada explains the iconographic features of Susana as:

“La historia que cuenta el Libro de Daniel ha dado lugar a una escena repetida innumerables veces por los pintores a partir del Renacimiento, seguramente como pretexto para introducir un desnudo femenino en un tema bíblico. No obstante, el asunto es muy antiguo y aparece ya en la catacumba de Priscila, en Roma...Comparece Susana para ser juzgada ante Daniel, quien falla sabiamente y condena a los viejos, que son lapidados.”³³¹

Claret illustrates the ninth commandment ‘Don’t desire the wife of the other’ using another biblical representation from the book of 2 Samuel, displaying the theme of David and Bathsheba. Story of David the king, having a desire to have Bathsheba, the wife of Uriah. This is the typical example of the violation of the ninth commandment and therefore Claret had

³²⁹ Ibid., 77-78.

³³⁰ Claret, *Catecismo Explicado*, 215.

³³¹ Monreal y Tejada, *Iconografía del Cristianismo*, 91-92.

utilized it to have a strong representation. In the *lámina*, Bathsheba is pictured as washing her legs in the garden and in the background the palace of David, where David looks at it. “Betsabé, mujer sorprendida en el baño por el rey David, que la desea y hace matar a su marido. En el arte aparece totalmente desnuda o simplemente lavándose los pies.”³³²

The tenth commandment is represented by symbolising it without adding a biblical episode to it. The *lamina* visualizes the modern man, being tempted by Devil to possess the properties of the others and the guardian angel guide him from the violation of this commandment. The angel and the devil are portrayed with typical iconographic features. The properties of others which are seen in both sides of the man are symbolized by boxes and sacks which could contain the things of value or money. Thus, by displaying them he completes the *lamina* of the ten commandments. Here we can see a mix of historical figures and symbols. He intended to use figures and symbols that could be easily associated to the theme elaborated.

4.5. Los Consejos Evangelicos

This is a *lámina* selected from the last part of the *Catecismo Explicado*, ‘*Doctrina de obras*’. In this part Claret explains the bad and good works. In bad works he explains the capital sins or the sins against the Holy Spirit etc. and in the good works contain the seven sacraments, cardinal virtues, theological virtues etc. The *lámina* for our study too belongs to this part of the catechism and is the forty-third and the last *lámina* in the first edition of the *Catecismo Explicado* (Fig 21). Claret in the explanation speaks about the importance of the evangelical councils as they permit us to love taking away the impediments. “La primera es la codicia de los bienes exteriores, y este impedimento se quita con la Pobreza voluntaria: la segunda es el deseo de los deleites sensuales, que se refrena con la Castidad perpetua: y la tercera es el desorden de nuestra voluntad, que se corrige con la Obediencia perfecta.”³³³ The *lámina* was illustrated symbolically, the chastity, poverty and obedience.

4.5.1. Description of the Lámina

This is a *lámina* presented as a single unit, illustrating the three evangelical councils. *Lámina* begins with presenting a road to heaven and on the right side of the road illustrates the

³³² Ibid., 66.

³³³ Claret, *Catecismo Explicado*, 477-478.

nativity of Jesus in a manger, showing Jesus, Mary and Joseph and Jesus is being adored by St. Francis of Assis. On the other side of the road, the presentation of the Virgin Mary in the temple is shown. At the beginning of the path to heaven or road of perfection, an angel stands with a cross. The path is full of roses and thorns and the people follow Jesus who carries his cross at the beginning, carrying their own cross. At the end of the path God the Father welcomes the people to heaven with open hands and blesses them. There are disfigured persons who fall from the path to cavity and darkness and are illustrated without much detailing and cloths. Francisco Naval titles different part of the *lámina* as “1. Jesús, María, José y San Francisco- 2. La presentación de la Virgen- 3. Jesús con la cruz y otros que le siguen.”³³⁴ The *lámina* contains at the foot of it, the biblical citation ‘He aquí, que nosotros todo lo hemos dejado, y os habemos seguido. (Mat. 15, 27.)’

4.5.2. Iconographic Analysis

When we start analysing this *lámina*, the first aspect of it is not the visualization of the three evangelical councils but the invitation to follow the evangelical councils by symbolically presenting an angel with a cross, indicating the reader to follow Christ, taking up his cross. The angel is illustrated with a long garment and wings. The iconographic featuring of the angel is done typically as we have seen it on the other *lámina* and it could be a guardian angel, as the angel is at the beginning of the way helping the person to follow Christ. Claret does not mention in the explanation of the *lámina* the figure of Angel except in elaborating the virtue of chastity that it is an angelic virtue.

The first aspect Claret emphasized in the *lámina* is the virtue of poverty and it is symbolized by the humble birth of the Son of God in a manger. “Escena tan conocida y repetida en el arte cristiano que no es necesaria su descripción. La iconografía se basa en el relato de San Lucas, más algunos detalles tomados del Pseudo Mateo. Sus elementos esenciales son: el portal, cobertizo o gruta en que sucede el hecho; el Niño Jesús como centro de la composición; junto con Él, la Virgen y San José.”³³⁵ In the first representation in the 4th century, St. Joseph was not appeared but later on he became an indispensable part of it and the Virgin was presented laying down. From the 14th century on, many times the Virgin is illustrated in the seating

³³⁴ Naval, *Láminas Catequísticas*, 98.

³³⁵ Monreal y Tejada, *Iconografía del Cristianismo*, 102.

position and the baby Jesus in her hand. Claret creatively utilized it to express the evangelical poverty together with presenting the figure of St. Francis of Assis, who practiced radical poverty and his indivisible connection to the imitation of Christ and his birth in a manger. “Sus rasgos físicos perpetúan, con mayor o menor fidelidad, el magnífico retrato al fresco pintado en el monasterio benedictino de Sacro Speco de Subiaco, datado en 1228, dos años después de su muerte. Allí se le ve ya con su barba recortada y sus ojos de iluminado, cubierto con la capucha de su hábito gris o pardo y el cordón blanco.”³³⁶ Claret presents him with a dark habit and a capucha. It is a true representation of the virtue of poverty.

The second virtue is the chastity and for the representation of it, Claret chooses it from the life of Virgin Mary: the presentation of the child Mary in the temple by her parents, Joachim and Anna which would come from the tradition and apocryphal literature. “Este pasaje se suele representar en el momento en que la Virgen Niña sube sola la escalinata que da acceso al Templo, en cuya puerta está el sacerdote que la espera. Los padres de María, San Joaquín y Santa Ana, la contemplan desde abajo.”³³⁷ Claret has used them accurately the style of illustration and he considers this act as a symbolic representation of the virtue of chastity, that due to it she could grow up chaste.

“En el n.2 de la lámina esta fue llevada al templo, en donde podía guardar mejor la castidad, esta virtud angelical, y conociendo cuan agradable es Dios, hizo voto de guardarla toda la vida. El mismo Dios manifestó el mucho aprecio en que tenía a la castidad, cuando, al querer bajar de los cielos a la tierra, dispuso que su Precursor fuese casto; escogió por madre a una virgen castísima.”³³⁸

Thus, this scene from the life of Mary’s childhood is elaborated and exhibited as a perfect symbol of the evangelical virtue of chastity. The third evangelical virtue ‘the obedience’ is shown in a symbolic manner. A mountain path, touching up to the clouds is symbolically designed with flowers and thorns. Mountain is a biblical symbol, a place having the presence of God and a path to heaven. Claret calls it as the path of perfection. The flowers and thorns are symbols of the joy and sorrow that may accompany on the way. Jesus with his cross is at first and is identified with the crown of thorns and there are a few following him with their own

³³⁶ Ibid., 274.

³³⁷ Ibid., 148.

³³⁸ Claret, *Catecismo Explicado*, 479-480.

crosses. They are comprising of different category of people like bishop, monk, ordinary men and women. They can be identified by the type of cloths they have. At the top, circled by the cloud, God the father is illustrated, as a figure of an old man with a triangle shaped hallow behind the head, blessing those who follow Christ with open hands and those who disobey are fallen from the mountain to the abyss and darkness. This lamina thus facilitates the reader to have a well-designed picture of the evangelical councils.

Conclusion

This chapter fundamentally studied the *estampas* in *Catecismo Explicado* of Claret. This could analyse the *estampas* first of all giving a general idea to orient ourselves on the subject, describing the *grabados* of the 19th century. Precisely coming to the *estampas* of Claret and the influencing factors and systematic employment deepened me to have a comprehensive knowledge of the *estampas* in the *Catecismo Explicado*. Analysing the *laminas* iconographically exposed its artistic and historical value and the richness in using them as self-sufficient catechetical method in the 19th century. The five *laminas* that we have evaluated represent the entire *laminas* of the book as they follow a similar style in their exhibition and uniformity in the presentation.

CONCLUSIONS

The images in all its forms are dynamic method of communication especially when it represents a written concept. *Estampas* or laminas in the *Catecismo explicado* help to go into the depths of the hearts of the people and assist them to realize the content of the book and the concept of the Christian doctrine and to respond to it in a meaningful way. By this study I am convinced that catechetical *estampas* provide an opportunity for the apprehension and experiential insight among the readers especially among the children and facilitate an easy conception of the content. In this study I analysed and evaluated iconographically the significance of these catechetical *estampas* together with the person of Claret and his artistic and catechetical contributions to have a clear picture in this regard.

The biographical outlook which I investigated in the first chapter served as a primary step in affirming Claret's artistic background and the motivating source in creating the catechetical *estampas*. The evaluation and elaborative descriptions on the roots of his artistic skills in a way convinced me the authenticity and paternity of these *estampas* with clarity. The next part of the investigation was a window towards Claret as person of genuine interest for catechesis, utilizing all possible means to explore the best result in reaching the Christian doctrine experimenting and dedicating all throughout his life and also gave me a vision on the work *Catecismo Explicado*. The effectiveness of an illustrated catechism could be achieved by designing appropriately the *estampas*, adding and removing figures and symbols that serves the purpose. The last part of the investigation makes me realize the iconographic analysis of the *laminas*. The basics of the drawings and their relations to the content helped me to conclude its richness in teaching children the elementary concepts of Christianity. I find that it is very useful to note the application of the art to the catechism and pastoral activities for the children depicting them as one of the catechetical methods of the 19th century, which even could be converted to the present-day society with appropriate and modern versions of it.

As we are at the end of this study, it is now appropriate to make conclusions of it. It is done through considering the information gained in the process of realizing the project and the reflections, reading and commentaries for the inferences and affirmations. The following are my concluding observations:

1. Claret's Artistic Formation Animated him to be Creative

This investigation is closely associated to the person of Claret and his artistic contribution 'catechetical *estampas*'. Artist by nature always look for novelty and creativity. The biographical sources depicted in our study are valuable sources of information that provide ample evidences regarding Claret's artistic formation. It in fact persuaded him to be more creative. In most of the ministries and apostolate of Claret, there is an unreserved move in making them more attractive and receptive depending upon the available resources. Thus, he was called 'modern' of his time. The study provided a way to concretize Claret's approach towards design catechetical *estampas* are part of this creative element in him.

The *estampas* of *Catecismo Explicado* could be Claret's most valued artistic contribution and the professional manifestation of his skills. The correspondences of Claret that we have seen during the investigation with D. Caxial stands out to be valid proofs to demonstrate this. By clubbing together three elements; his artistic abilities, catechetical interest and his ministry as an ecclesiastical figure are assumed to be the reason and strength behind the creation of such *estampas*. Artistic dimension in Claret was being converted towards an approach or a method to present attractively something that is difficult to comprehend. This affirmation contextualizes the core point of our investigation and is linked to many of the other observations like catechetical pedagogy and method.

2. Catechetical Pedagogy

One of the major observations that I have regarding the catechetical *estampas* are its pedagogical character. In our iconographic analysis of the laminas, this trait had a predominant nature. The laminas are created specifically to transmit ideas and teach the catechism. The beauty and aesthetics come secondary. The general trend in stylizing the *estampas* are done by merging various element and are numbered. This is a clear indication of its use as a pedagogy, teaching a concrete concept form the Christian doctrine.

As noted by the study, this shown to be a distinguished catechetical method in 19th century, as they were easy to comprehend and follow by the application of the traditional figures and renowned symbols. And each one of them are explained too in the following explanations. So logically we can deduce the pedagogical character of the *estampas* of Claret. This add

catechetical and artistic value to the said *estampas*. He utilized all his artistic capacities for the better dissimilation of the ideas in general, for example in the description of ‘*La Paloma*’ that we have discussed in the study are numbered as well.

3. Biblical Culture and Influence

Through this study we can deduct that the laminas have a certain biblical culture in their designing, presentation, elaboration. The *estampas* could transmit a biblical tradition in general. After evaluating and studying them I could understand that the majority of its expressions are biblical, including the footnote of every *lamina* which is a citation from the bible. Most of the themes in the Christian doctrine are explained by the combination of many biblical episodes consisting both the Old Testament and New Testament. There are also symbols and other actual figures in it, but a certain level, the biblical figures are used extensively. This would have helped readers to identify the figures instantly and instil in them a quick response towards the content. I must also acknowledge that Claret may have possible influence of the illustrated bibles and famous biblical illustrations of the time to use them in the laminas.

4. Infantile Pastoral

In this investigation we could see the direct mention of the objective of these *estampas*. They are oriented towards the children even though Claret clarifies its universal use. Children will be mostly attracted towards images and pictures because of its visual attraction and curiosity. The *estampas* of Claret were practical and useful in teaching catechisms to the children than giving them a book which is not illustrated. The popularity of the work and its wide circulation that we have seen in our study emphasize this point. This catechetical method therefore turned out to be a wonderful means of infantile pastoral of the time.

Though they worked pretty well with the children, the seriousness and formal outlook of the *estampas* possibly made a certain level of difficulty in interpretation. But as we have seen in the iconographic analysis that he followed the traditional and popular iconographic methodology that the children popularly see them in different places which they usually visit. And the children also they were considered as little adults. It is all about laying the foundations for future adult Christian behavior from childhood. As we have mentioned during the study that during this time the catechism was learned and memorized and the *estampas* of Claret were an

easy tool to memorize the prayers like Our Father, Hail Mary or Ten commandments etc. In that way it was closer to them. The images have an important role as something that is recorded in the memory of children. When they study them, they could associate the images with the text and could be more effective than other type of learning methods. It cannot be denied regarding the influence it had in relation to the infantile pastoral of the 19th century.

5. Novelty in Catechetical *Estampas*

The catechetical *estampas* of Claret brought a remarkable historical relevance due to the novelty it has in its formulation and style. As we have in the study that it is not the first illustrated catechism, but it is of its kind for the first time in the world. The uniqueness of this work is depended upon the formulation and design of the laminas. They are designed with a specific practical and pedagogical function, utilizing the combination of symbols and figures and are distributed according to each theme and each of them in its unity is illustrated. The laminas here are not a plain illustration of some figures or of biblical episodes, but rather use them systematically to portray a theme. The complication in understanding is reduced by the light use of symbols and the clear explanations. It not only introduced new dimension in making illustrated catechisms but also depicted the importance of the use of laminas that complement the content in a strict sense.

Thus, through this study we could understand the uniqueness of these *estampas* in dealing with catechesis and brought forth the originality of the catechetical *estampas* of Claret during the century.

6. Actual Relevance in Visual Communication

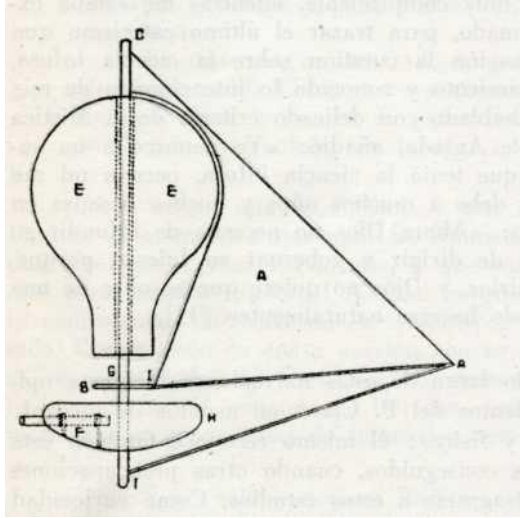
Though the study dealt with the catechetical *estampas* of the 19th century, I think this gives an actual relevance for this theme as it complements the pastoral methods of the present day among the children. The multimedia platform, that monopolize the entire space of the children, the scope of this theme is magnified. Claret used the catechetical *estampas* to facilitate a better communication and dissimilation of the content of catechism. It does not suit a well a direct application of these 170year old laminas into an actual catechetical method but following the spirit they had in occupying a space in the learning process of catechism among the children.

It can be realized by an appropriate program, visualizing creatively the Christian doctrine that is attracted and comprehensible to the actual children without leaving the essence of it.

7. A Theme that can be Studied Further

This study is a basic entry into this theme, an introspection into the life of Claret as an artist and his contributions in the form of catechetical estampas. It leaves a lot of space for further investigation. The catechetical *grabados* or *estampas* of Claret has a strong connection to the illustrated Bible and other prevalent *estampas* that existed during the 18th and 19th century. A comparative study would definitely bring much more information of their richness, artistic value and historical relevance. More than that each lamina in the *Catecismo Explicado* has its possibility of an individual analysis as they demonstrate diverse subjects, which include history, spirituality, theology, pastoral and biblical dimensions in explaining Christian doctrine.

This dissertation explored the significance of use of art in the form of estampas in the catechetical methods of 19th century realized through the person of Claret. It touched on to the artistic dimension in the life of Claret which permitted him to have a very useful and practical method in presenting the catechism and formed conclusions. The study has affirmed for me the importance and significance of *estampas* in the catechisms of the 19th century and it can be safely argued place of art in the explanation of Christian doctrine.



(Fig 5)

The direction of the Balloons



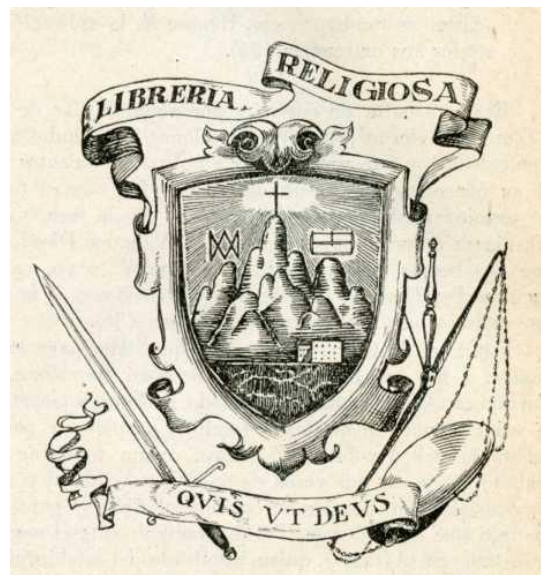
(Fig 6)

La Paloma



(Fig 8)

Diploma of the members of
St. Michael's Academy



(Fig 7)

The seal of the *Libreria Religiosa*



(Fig 9) The *láminas* of five commandments of the Church in the first edition of *Catecismo Explicado* in the year 1848 and the modified form of the *lámina* in the year 1913.

La vida perdurable. Amen.



E irán estos (los réprobos) al suplicio eterno ; y los justos á la vida eterna. (Math. 25, 46.)

(Fig 10)

La Vida Perdurable

PECADO ORIGINAL, SUS CONSECUENCIAS
Y REMEDIOS.



Así como por la desobediencia de un solo hombre muchos fueron hechos pecadores; así también serán muchos hechos justos por la obediencia de uno solo. (Rom. v, 9).

(Fig 11)

Pecado Original (1860)

Que fué concebido por el Espíritu santo , y nació
de santa Maria vírgen.



He aquí que concebirá una Vírgen, y parirá. (Isai.7,14.)

(Fig 12)

Que fue concebido por obra del Espíritu Santo

LA SALVE.



Si el que nació de una vírgen es rey ; la madre que lo engendró , propia y verdaderamente debe llamarse y ser tenuta por reina. (S. Atanasio en un sermon de la Madre de Dios.)

(Fig 13)

La Salve

LOS PECADOS QUE CLAMAN VENGANZA DE-
LANTE DE DIOS.



El Señor en su ira los conturbará, y el fuego los devorará. (Salmo 20, 10.)

(Fig 14)

Los Pecados que Claman Venganza

LAS BIENAVENTURANZAS.



*Si esto sabeis , bienaventurados seréis si lo hicieris.
(S. Joan. 13, 17.)*

(Fig 15)

Las Bienaventuranzas

LAS VIRTUDES TEOLOGALES.



Ahora (en esta vida) permanecen estas tres cosas,
la fe, la esperanza y la caridad. (S. Pablo
I. ad Cor. 13, 13.)

(Fig 16)

Las Virtudes Teologales

LA SEÑAL DEL CRISTIANO.

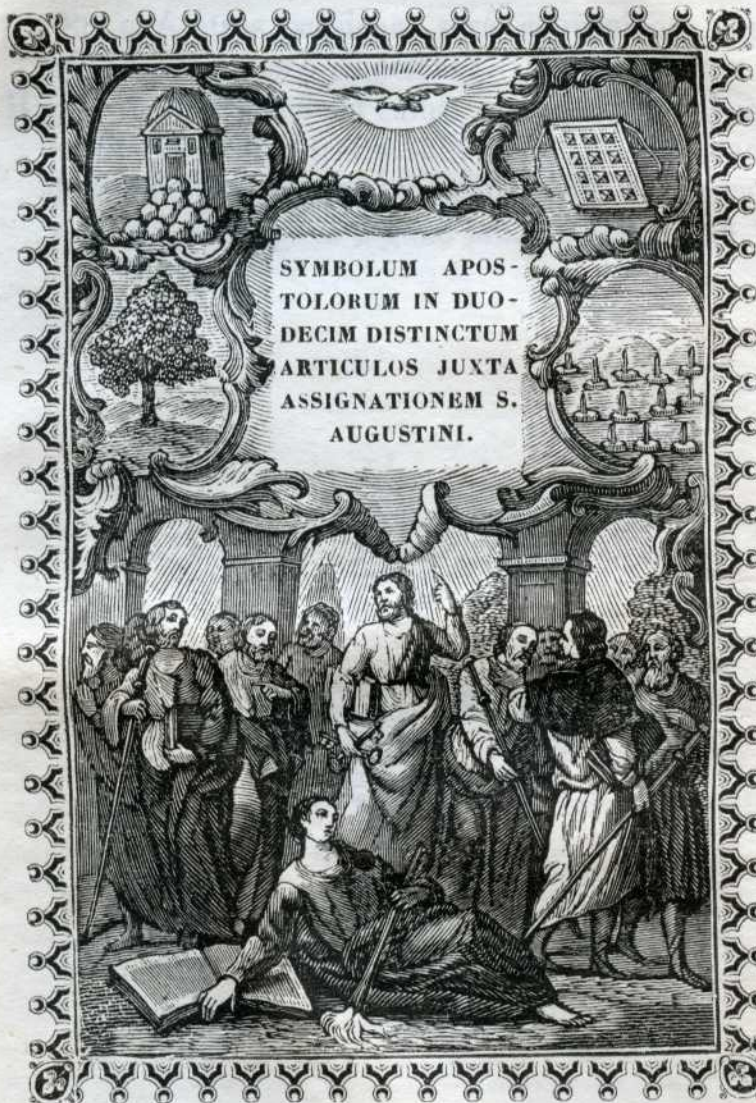


*Nunca Dios permita que yo me glorie, sino en la cruz
de nuestro señor Jesucristo. (Galat. 6, 14.)*

(Fig 17)

Señal del Cristiano

*Id por todo el mundo, y predicad el Evangelio.
(Marci 16, 15.)*



*Reduciendo á cautiverio todo entendimiento para que
obedezca á Cristo. (II. ad Corint. 10, 5.)*

(Fig 18)

El Símbolo de los Apóstoles

EL PADRE NUESTRO.



Vosotros, pues, así habeis de orar: Padre nuestro &c.
 (Math. 6, 9.)

(Fig 19)

El Padre Nuestro

LOS MANDAMIENTOS DE LA LEY DE DIOS.



Amarás al Señor tu Dios de todo tu corazón...: este es el mayor y el primer mandamiento. Y el segundo semejante es á este: Amarás á tu prójimo, como á ti mismo. (Math. 22, 37, 38 y 39.)

(Fig 20)

Los Mandamientos de la Ley de Dios

LOS CONSEJOS EVANGÉLICOS.



*He aquí, que nosotros todo lo hemos dejado, y os
habemos seguido. (Mat. 15, 27.)*

(Fig 21)

Los consejos Evangélicos

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