



WHAT DO BODIES POSSESS?*

Bedenler Neye Sahiptir?

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ABSTRACT

As the memory studies argue that forgetting can also emerge as a significant component in the creation of new identities, this is, however, rather challenged and opposed within the framework of religious institutionalism. The knowledge that constitutes the cultural memory is a construct of power, and power enforces symbolic codes to maintain the knowledge. In other words, the cultural symbols maintain the memory and reinforce the definitions of situations. The institutional significance attached to certain bodies suggest an astonishing instrument to sustain ideologies and the history of particular constitutions. Whether to be concrete or a relic, a body, with its sacred tranquility, creates an affiliation between the memory of the past and its transmittance toward the future. It is equally worth to consider how bodies are not only subject to institutionalization but also to a process of *gendering*. In this regard, I aim to explore the implementation of certain sacraments and rituals together with their highly structured power in sustaining the collective memory. Marian iconography, images and relics of saints are also examined insomuch as they foster the cultural memory through the manifestation of bodies.

Key Words: Anthropology of the Body, Embodiment, Collective Memory, Institutionalization, Ideology.

ÖZET

Hafıza çalışmaları, unutmanın aynı zamanda yeni kimliklerin yaratılmasında önemli bir bileşen olarak ortaya çıkabileceğini ileri sürdüğünden, buna dini kurum-sallaşma çerçevesinde oldukça meydan okunmakta ve karşı çıkılmaktadır. Kültürel hafızayı oluşturan bilgi, bir iktidar yapısıdır ve iktidar, bilgiyi sürdürmek için sembolik kodları zorlar. Başka bir deyişle, kültürel semboller hafızayı korur ve durumların tanımlarını güçlendirir. Bazı bedenlere atfedilmiş kurumsallaşmış anlam ideolojilerin ve oluşumların devamı için kayda değer bir araç olarak karşımıza çıkmaktadır. İster beton formunda ister bir vücut parçası olsun, kutsal sakinliği ile bir beden, geçmişin hafızası ile geleceğe iletimi arasında bir ilişki yaratır. Bedenlerin

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nasıl sadece kurumsallaşmaya değil aynı zamanda bir toplumsal cinsiyet sürecine de tabi olduğunu düşünmek de eşit derecede değerlidir. Bu bağlamda, bazı dini tören ve ritüellerin, kolektif hafızayı sürdürmedeki son derece yapılandırılmış güçleriyle birlikte uygulanmasını araştırmayı hedefliyorum. Marian ikonografisi, azizlerin imgeleri ve kalıntıları bedenlerin tezahürü yoluyla kültürel hafızaya katkıları bağlamında incelenmiştir.

Anahtar Sözcükler: Beden Antropolojisi, Şekillenme, Kolektif Hafıza, Kurumsallaşma, İdeoloji.

Introduction

The memory is intersubjectively constructed through the means of neural and social components, and one of its substructural basis is the intercourse that occurs across the socialization of human beings. The phenomenological nature of socially constructed memory functions through the neural transmission and is developed, strengthened, and sustained through *the configurations of social existence* (Assmann, 2016). This article aims to provide a deeper insight into the understanding that;

“Like consciousness and language, human memory is acquired through communication, socialization, and acculturation. It is, therefore, about both one’s brain and one’s social and cultural relations and comprises three dimensions: the personal, social, and cultural. Human memory is ‘embodied’ in living personal memories and ‘embedded’ in social frames and external cultural symbols (e.g., texts, images, and rituals) that can be acknowledged as a memory function insofar as they are related to the self-image or ‘identity’ of a tribal, national, and/or religious community.” (Assmann, 2011).

The formation of an institutionalized order of ceremonial rituals, symbols, and ecclesiastical representations maintain and transmit the collective memory, and it requires an established structure of *textual continuity* (Assmann, 2011) to consolidate the absolute and infallible nature of the religious order. Therefore, it is essentially important to understand that our memory can be contained and transmitted through ritualistic representations. According to Terdiman, “the connection between memories and objects has been institutionalized” (Terdiman, 1993: 3–32) and religious formations stand out as radical examples of how the ceremonial rituals convey and maintain the cultural memory. On the other hand, it can be said that the texts through which the emergence of symbols, rituals, and hermeneutical interpretations come to existence cannot

be modified as they stand out as the foundational basis for the cultural memory that is visually, metaphorically, and orally transmitted. Pierre Nora contributed to connecting memory to physical locations, and these tangible places have commemorative effects which preserve and convey the cultural memory (Pierre, 1989: 7–25). For this reason, the divinely designated locations commemoratively develop a sense of collective memory within religious formations, and the cultural memory is recollected through the locational tangibility of certain narratives. The communicational encoding through the objectified abstractionism of religious components foster a rigid intercourse among the parishioners, and encourages the communicational codes which maintain the cultural memory. The ecumenical orthodoxy encouraged through the embodiment of allegoric parables and biblical figures are required to sustain the cultural memory of a religious order, and the universal forms of ritualized representations of dogmas are constituted to transmit the cultural knowledge. This article examines the communication of certain sacraments and rituals, and their encoded and decoded interpretative messages are analyzed in so much as sustaining the collective memory through the means of the body. Thus, this article analyzes some of the seven sacraments such as *Baptism* and *Eucharist*. Besides, Marian iconography, images and relics of saints are explored as they appear to be the embodied interpretations of cultural memory. Moreover, *The Via Dolorosa* “Way of Suffering” that is processional route in the Old City of Jerusalem and *crucifixion rituals* where believers crucify themselves on Good Friday are explored on the basis of how the body functions to be a primary tool for remembering the memory.

1. The Ritualized Remembrance of Collective Memory

This article is concerned with the semantic memory as socially accumulated, and it comprises of ideas, concepts, meaning, and ideas that come along with experience and dependency on culture. Religion in constructing the culture through which the memory is passed down is considered as an obsessional neurosis by Freud and as an act of cruelty exerting power on individuals by Nietzsche. As they both perceived memory as mental inscriptions, this article deals with another aspect of memory which emphasis on the role of socialization as Maurice Halbwachs considered memory as a social phenomenon growing inside out (Assmann, 2006: 1). In this regard, it is worth mentioning the inevitable role of tradition in constituting the memory itself, and the traditions must be approached based on the fact that the knowledge created through the act

of traditions are transmitted vertically, not reciprocally or horizontally. Therefore, regarding the cultural memory as a medium which could be manifested through the means of the body would have a high relevance in understanding why the cultural memory within the religious organisms also impose their unique patterns of communication and representation on the body (Assmann, 2004: 88). The ways in which the communicative body memory is applied are rather visible through the symbolic and allegoric metadiscourse which function to convey certain communicative messages. As Jan Assmann studied the preservation and reconstruction of communal memory (Assmann, 2006: 109, 118), this research explores the external symbols and rituals represented by the body and bodily movements that help us to understand how religious communities are formed through remembrance, and which certain ritualistic events occur in the process of recollection of the past. Because there is undoubtedly no religious movement which is devoid of cultural memory, the process of recollecting the memory is inherently a collectively conducted process even though memory is remembered individually (Sakaranaho, 2011: 135–158). Considering the social dimension of human memory (Misztal, 2003: 1–6), “through their membership of a social group – particularly kinship, religious and class affiliation – [...] individuals are able to acquire, to localize and to recall their memories (Connerton, 1989: 36)” and the religious collective identity comes to fruition through “the process of recollection as a hermeneutic circle of memory, in which certain key events of a religious tradition are constantly reinterpreted and refashioned following a lineage of religious actors functioning as past and present witnesses (Hervieu-Léger, 2000: 88).” Since religions can be seen as a reproduction of prevailing traditions (Sakaranaho, 2011), it is vitally important to refer to Maurice Halbwachs study entitled *Legendary Topography of the Gospels in the Holy Land* which considers the Gospels “as a collection of memories held in common by a group” (Halbwachs, 1992: 193–195). Halbwachs approaches Gospels as the reconstructed narratives through testimonies for which the believer or visitor of a particular religious scene constructs imaginations that preserve the memory. As further analyzed in the following sections, the imaginative narratives over the testimonial narratives of the Gospel contribute to the conveyance of the cultural memory, and it takes place through the narrative and communicative function of religious iconography, monuments, and objects. Certain ecclesiastical figures and rituals trigger a mental and social schemata through which the memory is conveyed, and the book entitled *Founders of Faith* (1986)

explains it as “In their testimonies these followers recount the words and deeds of the founder, thereby transforming his life and work into a narrative”. With respect to different episodes in the life of the founder, these narratives invoke a form of behavior which is then seen as characteristic of that particular religion (Carrithers, 1986). For instance, the death of the founder causes a ceremonial process of recollection of the event, and it ultimately constitutes a cultural schema through which the event is constantly commemorated (Halbwachs, 1992: 94). The commemorated founder represents the unification of the church and eliminates the risk for disunity. Therefore, the founding fathers play a tremendously essential role in uniting the believers around the core dogma which consecrates and appraises the memory of the dead (Burke, 1950). The concept of performative narratives, or “narratives in action” (Connerton, 1989), asserts that images of the past and recollected knowledge are conveyed and sustained by ritual performances and the seven sacraments stand out as a remarkable example of how the symbolic, visual and representative rituals are conducted to maintain the cultural memory.

2. Body through Baptism & Eucharist

The sacrament of baptism plays a binding and unifying role in the transfusion of the institutionalized authoritarianism of the Roman Catholic Church. Through the attentive use of words and gestures, every symbolic signifier during a baptism ceremony immerses the baptize into a sacramental engagement with the church. The historical prefiguration of baptism suggests several scriptural foundations which constitute the groundwork for the baptismal cultural memory. The biblical events such as the Noah’s Ark where water both saved the lives of a few righteous and caused the death of others. Metaphorically speaking, water stands out as a symbol of spiritual purification for those who believe and destruction for the disobedient. The crossing of the Red Sea meant a liberation of Israel from the Egyptian slavery and has metaphorical implications for water baptism. The God-fearing Israelites crossed over the waters while the enemies were scattered and destroyed through the water. The crossing of the Jordan River, on the other hand, by which the Israelites were given the land that was once promised to the descendants of Abraham have both biblical and historical implications for the liberation that comes through water baptism. The recollection of these events reinforce the memory constituted as a foundational basis for the sacrament of baptism, and the ritualistic remembrance through the act of baptism consolidates the cultural heritage that the new testament Christianity is inherited from the old

testament era. Furthermore, not only these historical events which has metaphorical implications for the sacrament of baptism function to reinforce the authoritative foundations of baptism but also unifies individuals around one institutionalized body which is referred as the Roman Catholic Church¹. The catechism of the church states that “...we become members of Christ, are incorporated into the Church and made sharers in her mission...” and “Baptism therefore constitutes the sacramental bond of unity existing among all who through it is reborn.” These statements suggest a unification through the recollection of cultural memory and serve the evangelical benefit of the church that is to incorporate the believer into the church. As explicitly indicated through the church catechism, the commemoration of these great events in salvation history takes place during the blessing of the baptismal water, and by doing so, the believer “is called to be subject to others, to serve them in the communion of the Church, and to ‘obey and submit’ to the Church’s leaders, holding them in respect and affection.” Consequently, the commemorated events that strengthen the collective memory contribute to the benefits of the hegemonic and authoritative nature of the church, which is to eliminate the conflicting agendas through the radical preservation of a collective identity . Similarly, the liturgical celebration of Eucharist stands out as a highly symbolic ritual in which one of the most outstanding events of Christianity is commemorated. It is the ritualistic event where the body and blood of Christ are remembered through a symbolic ceremony. The liturgy of the Eucharist “unfolds according to a fundamental structure which has been preserved throughout the centuries down to our own day” and it is “the source and summit of the Christian life.” The memory that is being recollected through the Eucharist is the remembrance of the Word of God and the Body of the Lord. Its significance in preserving the cultural memory can be better understood through the Catholic theology of the Eucharist which teaches that the bread and wine changes essence and become the real body and blood of Jesus, which is referred as transubstantiation.

¹ Pope Francis’ General Audience from January 8 ‘*Learn and Celebrate the Day of Your Baptism*’ underlines the importance of how the catholic memory is protected by the sacraments, one of which is the sacrament of baptism, and that the baptism is the foundation of the collective Christian identity that which was transmitted through the commemoration and recollection of historical events. His words are as follows: “Baptism is the Sacrament on which our faith is based, and which grafts us to Christ and His Church, as living members. Together with the Eucharist and Confirmation it forms the so-called ‘Christian initiation’, which constitutes a single, great sacramental event that aligns us with the Lord and makes us into a living sign of His presence and His love”. (URL-4).

3. The Static Body Statue of St. Peter: The Memory of the Apostolic Authority

Remembering “a religion is an ideological, practical and symbolic system through which consciousness, both individual and collective, of belonging to a particular chain of belief is constituted, maintained, developed and controlled” (Hervieu-Léger, 2000: 76-82) and the constitutive narrative (Bellah, 1985) emerges across communities of memory that are maintained through the recollection and retelling of stories of the past, the statue of St. Peter’s static body comes to the forefront as playing a fundamental role in constituting the authoritarian narrative of the Roman Catholic Church. These narratives played out by historical figures’ bodily representations stand out as those who have “embodied and exemplified the meaning of the community” (Bellah, 1985) and the commemorated figures together with their recollected constitutive narratives function as the source out of which the social identification of the member individuals takes place. Therefore, because the collective memory brings about a particular set of beliefs and acts, this normative function of the narratives remembered are to constitute a medium whereby the members live in the present moment. Additionally, the survival of the religious order is highly dependent on the continuity of traditions as the past serves as a justification for the present beliefs and behaviors. Hence, the St. Peter’s statues appear to be a matrix by which the present is justified, memory is recollected, and the traditions are relished.

The next statue² located inside the St. Peter’s Basilica has been subject to pilgrim’s journey for centuries, and His foot has been touched and kissed by many Roman Catholics. Pilgrims who visit the church pray for the sculptured representation of St. Peter and ask for mercy for their sins. The statue of Saint Peter holding the keys of heaven is an essential figure in the collective memory of the religious order, and it preserves some of the foundational values of the Roman Catholic Church. Simon whose name was changed into Peter by Jesus is the founding figure of the Roman Catholic Church, and He is considered to be the first pope ever. The Vatican City was built on the tomb of St. Peter and His bones are still preserved by the church. St. Peter is considered to be an apostle, pope, patriarch, and martyr, and stands out to be the ultimate precedent of the present-day successors. Despite the controversy around his original burial site, His relics were revealed to the public by Pope Francis, and his burial

² See Appendix 4.

site was re-confirmed as being the Vatican City itself. The statue represents apostleship, martyrdom and the divine authority of the Vatican Church. The statue stands inside the basilica as a reminder of the early day Christianity, and the apostolic succession came through St. Peter. Another statue³ of St. Peter stands just outside the basilica, and it appears to be a monumental representation of the authoritative memory of the church. Two of these statues of St. Peter, as in the monumental representations of the political figures, stand out as the great examples of how the members of the church are united, preserved, and protected around the hegemonic power bestowed to St. Peter by God. Without the remembrance through the visual and bodily representations of this highly revered figure, there would be much less emphasis on the authoritarian function of the church, and it would ultimately impact on the powerful influence and control of the Roman Catholic Church. The predominant and forceful regime of theocracy practiced by the church and applied to the members through the use of authority granted by St. Peter is vital to the establishment and maintenance of the Catholic Church. The statues of St. Peter stand out as one of the remarkable examples of how the images of historical figures can play such influential and unificatory role in the lives of those who follow and believe. It can also be seen through the group of statues of the Colonnade at the St. Peter's Square.⁴ As well as the statues which show Jesus with the Twelve apostles and St. John the Baptist, these statues of saints manifest both a cultural and historical memory of the church. The reason why these statues convey the memory in such an artistic way is that each of them was selected based on the culture they represent, and the selection of them was made in so much that they all would represent different cultures and religious groups through diversity in religious unity. They represent the individuals who have divine adoration to these figures, and among the cultural memory they convey are the absolute truth and authority of the church, the triumphal history of Christianity, and the apostolic succession. On the other hand, the statue of St Veronica & the Veil⁵ at St Peter's Basilica is another example of the figures commemorated as part of the recollection of the ecclesiastical memory, and the commemoration of it is directly connected to the foremost figure of Christianity as the veil represented through a monumental sculpture is believed to be the original face of Jesus. One

³ See Appendix 5.

⁴ See Appendix 6.

⁵ See Appendix 7.

cannot imagine a more direct and stronger representation than the monumental image of a canonized figure which contributes to the preservation of the very figure Christianity was built around, Jesus the Messiah. Furthermore, these representations bring forth a universal Catholic identity that which is profoundly rooted in the very doctrine all these above mentioned monumental statues and sacraments attempt to indoctrinate and preserve, that is the authoritarian divine establishment of God through the institutionalized church.

4. Is Kneeling Before the Body of Mary the Most Devotional Way of Patriarchal Abandonment?

In this section, I provide an overall insight into *Mary* as a gendered figure being represented in diverse bodily colors and forms yet remaining almost the same figure across the world, and mention what a divine female body can cause with all of its bodily implications. It is a significant faith expression to bow before a statue of Mary for many of the believers, and the hearts are devoted to the male creator through this submissive and humble act of surrender to the female mother. Genuflecting to reject on the inner pain, sorrows and yearnings keep the men of faith united before a human made image of a celestial female divine. Nonetheless, the whole imagery constructed around Mary appears to be reinforcing the patriarchy rather than subverting it, and the male gaze is situated behind the female divine as the ultimate destination of male submission is always unto a male deity, Jesus. The all seeing presence of the male son rises above and beyond the female mediator, and a defenseless baby son held by the most glorious of women defeats her under his male divinity. She then is solely the mediatrix for men and, unable to redeem, a counterfeit figure for women's emancipation.

Though *The Redemptoris Mater*, as referred in her redemptive work in the Catholic Catechism, is not associated with teaching and leadership, she was placed in a celestial and blessed position that she has become a key element in the Catholic interpretation of salvation. Putting the theological interpretation of who she truly was aside, there is a need to focus on the female roles and attributes She represents. The perpetual virginity of Mary appears to be one of the key factors in understanding the common sense around gender expressions and behaviors of women of faith. Furthermore, she shaped the notion of chastity across all denominations. Not only she represents ideal women in her full perpetual virginity but also proposes womanly attributes of communicational behavior. The fact that she has been highly revered within the church, it has gradually placed her

at a position where she became a gendered and deified expression of how a modest and God-fearing woman should be like. The modest and obedient lifestyle that she had, as the Bible writes, has become one of the most prominent role models for women and the phenomenon she constituted appears to be still existing and carried forward through the ongoing constitutional dogmatization of gender. In the contemporary world, the Virgin Mary was shown as the role model for women by the Pope at the general audience. As His sermon supported, the women were portrayed in the position of co-operation rather than the initiator. The Bible verse says that *'Let it be done to me according to your word'* and it vividly reinforces the dogmatic role of a woman that is to collaboratively and supportively work alongside men who get to fulfill the work of redemption. The affirmation of women is sought but not necessarily applied. This particular complementarian approach to women functions to not only debunk the arguments of egalitarianism but also degrades women in her full equality to men. Therefore, the womanhood as created by the scriptural teachings fosters a broader societal and cultural schema for women to behave, interact, and much more importantly communicate across cultures. The stigma encouraged in the lives of women continues to bleed through the adoration of so-called a modest, meek, and repressed lifestyle, and therefore creates limited and controlled codes of interaction. Last but not least, the woman saints and the representation of Mary exist to provide consolation and relief to women who are oppressed by the predominantly male churches. The images of the women deities function to construct a rather subtle patriarchal system. The Marian dogmatism on gender promises the afflicted women a world of relief, and therefore overshadows the violation of gender equality.

5. When Memory Inflicts Pain on the Body

In this section, I aim to look at the Good Friday crucifixion rituals and the Via Dolorosa to explore the extent to which human bodies are involved in pain and suffering to be able to animate certain memories of the past. Therese Neumann who allegedly developed the stigmata, which is the appearance of bodily wounds and pain of Jesus, is nothing compared to those Christians who actually and intentionally crucify themselves to be able to have the pain of their master. Crucifixion in the Philippines is held as a devotional practice as a part of the local observance of Holy Week. Including practices such as carrying wooden crosses, crawling on rough pavement, and self-flagellation, the Crucifixion rituals remarkably stand out as those cases where the body tangibly meets and experiences

the memory. The body inflicted with such pain similar to Jesus' experiences the collective memory on an individual level. Suffering is personalized and physically felt on the body, which makes the scriptural memory come alive so flagrantly. More interestingly, these acts of blatant devotion are considered to be the mortification of the body so that sins may be forgiven and gratefulness is expressed. The re-enactment of Christ's suffering through sacrificing the body is nothing less than to show us how bodies are possessed and ruled not only by individuals but also by ideologies and institutions.

Another ritual worth mentioning is the ritual at The Via Dolorosa, known as "Sorrowful Way" or "Way of Suffering", which is a processional route in the Old City of Jerusalem that is thought to be the route Jesus took on the way to his crucifixion. Being a Christian pilgrimage with nine Stations of the Cross, The Via Dolorosa is also a re-enactment of those Jesus is believed to have gone through on his way to crucifixion. In these re-enactments, bodies of the devotees are dressed similarly to those who were around Jesus, and professional drama is carried out with historically suitable clothing. Many rituals including these two function as explicit commemorations where it is not only the body of a mythical idol or a god is commemorated but also the present-day bodies are actively involved in the making of the commemoration. These ritualistic participations in the hero's life assures the perpetual re-birth of the narrated memory, and the cyclical repetition through bodily imitation of what the hero has done constantly reproduces the hero's message (Fuchs, 2017).

Conclusion

As the memory studies argue that forgetting can also emerge as a significant component in the creation of new identities, this is, however, rather challenged and opposed within the framework of religious institutionalism. The knowledge that constitutes the cultural memory is a construct of power, and power enforces symbolic codes to maintain the knowledge. In other words, the cultural symbols maintain the memory and reinforce the definitions of situations. The hierarchical power display is manifested through the objectification of the abstract knowledge, meaning that the objectified notions and concretized knowledge preserves the constitutional interests, e.g., Roman Catholic Church. As this article analyzes, the collectivist identity is made evident through the use of patriarchal and hegemonic representations through religious objectification. The ecclesiastical objects, relics, and the bodily representations of abstract narrations constitute a communicative memory which conveys

metapragmatic messages and consolidates the sacred memory of the church. On the other hand, it can be claimed that the male statutes of the clergy order within Roman Catholicism enforce the patriarchal governance and function to preserve the cultural memory around male-dominated social structures. The memory that is a culturally constructed phenomenon serve the benefits of the predominant religious power structures, which aim to eliminate the forgetting of the traditions. As opposed to the political representations through image, sculpture, and other means of visuality, the sacraments and the highly revered statues of the Roman Catholic Church seem to be an institutionalized form of divine unification that have been periodically reinforced by varying from Early Christian symbols, Roman sarcophagi to Romanesque and Gothic art. Furthermore, the depictive and constitutive narrative function of these religious representations foster a universal Catholic identity, and guards the cultural memory through the conveyance of the foundational and principal dogmas. In this way, rituals and habitus become inseparable as rituals bring about shared habitualities with normative significance attached to them (Fuchs, 2017). Then, these habitualities and normativities settle into the individual body sustaining the memory.

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Appendixes

Appendix 1: The Baptism of Christ is a fresco by the Italian Renaissance painter Pietro Perugino and located in the Sistine Chapel, Rome. It stands out as an example of how the artistic representations of a historical event sustain the cultural memory of one of the most significant sacraments within Catholicism. The Renaissance paintings of biblical narratives create iconographic representations, and they function to maintain the biblical memory through the means of art.



Reference: <https://www.artbible.info/art/large/657.html>

Appendix 2: The vitality of the sacrament of baptism can be understood by the fact that the church established baptisteries and baptismal fonts which are actively used to administer the sacrament of baptism. *The Chapel of the Baptistery*, one of the Saint Peter's Basilica's most beautiful chapels and built after a design by Carlo Fontana (1634-1714) is one of the outstanding examples of how the cultural memory is sustained through the visual arrangements of sculptured fonts and paintings.



Reference: <http://stpetersbasilica.info/Altars/Baptistery/Baptistery.htm>

Appendix 3: A Kremikovtsi Monastery fresco (15th century) depicting the Last Supper celebrated by Jesus and his disciples. The early Christians too would have celebrated this meal to commemorate Jesus' death and subsequent resurrection.



Reference: <https://upload.wikimedia.org/wikipedia/commons/1/10/Last-supper-from-Kremikovtsi.jpg>

Appendix 4: This ancient statue of St. Peter, portrayed as he gives a blessing and preaches, while holding the keys to the kingdom of heaven is famous throughout the world. Some scholars have attributed it to Arnolfo di Cambio (1245–1302), but others believe that it is a V century casting.



Reference: <http://stpetersbasilica.info/Statues/StPeter/StPeter.htm>

Appendix 5: The statue of St. Peter is iconographically faithful to the noteworthy pictures and sculptures of the sixteenth and seventeenth centuries; however, it especially expresses inspiration and sentiment, thereby showing the artist's reaction to the academic rigor of the era. In his right hand the apostle is holding the keys, symbol of the power promised to him by Christ in Caesarea of Philippi; in his left hand is the scroll bearing the words "ET TIBI DABO CLAVES REGNI CAELORUM" (Mt. 16, 19). One key is silver-plated, while the other is gold plated.



Reference:

<http://stpetersbasilica.info/Exterior/StPeterStatue/StPeterStatue.htm>

Appendix 6



Reference: <http://ropcorn.com/d/the-stunning-st-peters-basilica-in-rome.html>

Appendix 7: The Veil of Veronica is a Christian relic of a piece of cloth which, according to tradition, bears the likeness of the face of Jesus not made by human hand. The final form of the Western tradition recounts that Saint Veronica from Jerusalem encountered Jesus along the Via Dolorosa on the way to Calvary. When she paused to wipe the blood and sweat off his face with her veil, his image was imprinted on the cloth. The event is commemorated by the Sixth Station of the Cross.



Reference: <https://medmeanderings.com/travel/the-veil-of-veronica-in-saint-peters-basilica/>