

AFRICAN PENTECOSTAL/ CHARISMATIC ICONOGRAPHY: A STUDY OF THEIR SIGNIFICANCE AND RELEVANCE
SIMON KOUÉSSAN DEGBE¹

ABSTRACT

African Pentecostals and Charismatics adopt one or more biblical, religious, and cultural symbols or imaginative artistic expressions in their spirituality, worship and witness. These are often displayed on their sign posts, posters, billboards, banners, event paraphernalia and literature. It is in relation to this that this paper seeks to explore the significance and relevance of these artistic symbols and imageries in the official logo(s) of some Ghanaian Pentecostal and Charismatic denominations and ministries. This study falls within the field of Christian arts and Iconography of early Christendom. In that era, Christian images such as drawings and paintings of all kind including that of Christ the saviour, Mary the mother of Christ, Saints, and relics of ancient men and women of faith were used for devotion, instruction, and analogies of faith etc., but not without controversies. Its decline in the West and revival in the non-western world during the West's encounter with non-western cultures was for the purposes of evangelism, contextualization, and promotion of the dialogue between the gospel and culture through music, architecture, literature, arts and patterns of thought and behaviour. In continuity of that Christian heritage, African Pentecostals and Charismatics do not only use the symbols of the dove, eagle, and the globe in their official logos but a wide range of such which include the cross, sword, the royal crown, the Bible (opened or closed), flame of fire, shield, the picture of Christ etc. to express their unique ecclesiastical identity, mission, message, spiritual orientation, practical ethos and theology. This paper also argues that the full potential of such Christian arts are yet to be explored even though their use in African Christianity could be traced back to the era of the African Independent Churches. It also pointed out that the use of objects such as oil, water, sand, stones, fruits and other materials in sections of Ghanaian Pentecostalism and Charismatic ministries for mediating the supernatural are now raising syncretistic feelings across Ghana's Pentecostal ecumenical fraternity.

INTRODUCTION

From Jerusalem to the uttermost parts of the earth; from one heartland to the other, in new areas of penetration and engagement with other cultures and traditions; and even in the continuous renewal of Christianity in all forms and expressions, the uses of logos, symbols and images have been very conspicuous.² From the first century church to the Roman Catholic church, to the protestant reformation, to subsequent Christian renewal movement groups, up to contemporary Pentecostal/charismatic

¹ SIMON KOUÉSSAN DEGBE, *President, Maranatha University College, Accra, Ghana*

² See Robert C. Walton, *Chronological and Background Charts of Church History* (Grand Rapids, Michigan: Zondervan Publishing House, 1986), p. 2; Dennis J. Mock, *Church History Survey* (Grand Rapids, Michigan: Zondervan Publishing House, 1995), pp. 55ff; John D. Hannah, *Charts of Ancient and Medieval Church History* (Grand Rapids, Michigan: Zondervan Publishing House, 2001), pp. 37ff; Kenneth Scott Latourette, *A History of Christianity* (London: Eyre and Spottiswoode Ltd., 1964), p. 251 ff.

denominations and churches, all kinds of logos, symbols and images have been employed and continued to be used to further express Christian themes and messages.³

The focal point of this paper is the study of the relevance and impact of the uses of logos, symbols and images in some Ghanaian Pentecostal/Charismatic Ministries. And since African Pentecostals and Charismatics are not the first to actively engage in the use of ‘religious artistry’ in their ministries and spiritualities, their uses of such visual communicative symbols stand in historical continuity of a practice in church history. This fact situates the focus of this paper in an established field of study known as ‘Christian Iconography’— a study whose content and outlines were predominantly a product of Christian Europe,⁴ which later incorporated that of the non-Western World as a result of cross-cultural encounters.

Iconography, which according to Andrew F. Walls was largely a Christendom phenomenon, lost its theological and ethical relevance as Christianity declined in the West and began to relocate its heartland to the southern continents.⁵ Thus, for Walls, it is the historic and massive growth of Christianity in Africa and Asia that eventually rescued the global Christian art movement. The pioneers of the study of the discovery of non-Western Christian art according to Walls were cardinal Celso Costantini, Daniel Johnson Flemming, Arno Lehmann, and J. F. Butler.⁶ We will therefore proceed to discuss Christian arts in the non-Western world and that of early Christianity.

CHRISTIAN VISUAL COMMUNICATION IN THE FIRST MILLENNIAL

The phrase, ‘visual communication’ is used here to denote or encapsulate the whole range of artistic expressions in the form of logos, symbols and images etc. The same phrase elsewhere has been rendered as “visual vocabulary”.⁷ According to Mark O’Connell and Raje Airey, visual signs and symbols, or “[a] visual vocabulary, formulates our thoughts and dictates our reactions to the world around us”.⁸ This assertion attests to the choice and use of some specific symbols adopted by the early Christians in the Greco-Roman world partly in response to the hostile environment in which they lived.

Some of these symbols were Alpha and Omega, Anchor, Bread and Vine, Chi-Rho (the first two letters of “Christ”) the Cross, Dove, Fire, and Fish. Others such as: Lamb, Shepherd, ship, and Vine were also used.⁹ To think of those symbols as visual or conceptual representations pointing to realities beyond themselves,¹⁰ suggests two things: the first is, those symbols or images were not created or invented by the early Christians; they were part of their cultural, phenomenal and spiritual environment, all they did was to adopt them and imbue them with a certain religious significance. The second is, the theologically creative and syncretistically responsible appropriation and use of those symbols.¹¹

The use of those signs and other artistic symbols in the first two or three centuries to express the Christian faith and shape its life explains why Christianity needs such religious innovations to survive from time to time. Thus, the energy that drives any notable renewal or revival of Christianity in any setting is ‘religious

³ Latourette, *A History of Christianity*, p. 51.

⁴ Andrew F. Walls, *The Missionary Movement in Christian History: Studies in the Transmission of Faith* (New York: Orbis Books, 2001), p. 173ff.

⁵ Walls, *The Missionary Movement*, p. 174ff.

⁶ Walls, *The Missionary Movement*, p. 183.

⁷ Mark O’Connell, and Raje Airey, *The Complete Encyclopaedia of Signs and Symbols* (London: Hermes House, 2006), see the front page.

⁸ O’Connell, Airey, *The Encyclopaedia of Signs and Wonders*, front page.

⁹ Walton, *Chronological and Background Charts of Church History*, p. 1; The meanings or significance of the various symbols were as follows in the order of the listing: eternity of Christ, faith, death of Christ, Christ, death of Christ, the Holy Spirit, at baptism of Christ; the Holy Spirit on the day of Pentecost; Jesus Christ God’s Son Saviour; Christ’s self-sacrifice; Christ care for his people; the Church, Christ’s union with his people.

¹⁰ George Arthur Buttrick (ed.), *The Interpreter’s Dictionary of the Bible* (New York: Abingdon Press, 1962), p. 472.

¹¹ Walls, *The Missionary Movement*, p. 173ff.

innovation'. This observation has hardly been contested by historians of Christianity. It is against this background that the following observation was also made in relation the creative use of symbols by all forms of Christianity:

Symbolism is the vehicle of revelation. Born in encounter ... symbolisms summarize and interpret ... experience. They are ... given, born, grow, and die amid changing circumstances. At times they appear as something new; at times they bring new significance to observances which have lost their meaning or which have been adopted from elsewhere. Taken from the realm of human experience, they relate man to that which is of ultimate concern.¹²

This further confirms the fact that the reactions and responses that religious symbols, logos and images dictate, and inspire are to some extent symbolic. It is in this sense that symbols and images transcend just mere visible signs to also include thoughts, reactions, habits and attitudes etc. Even the very art of interpreting symbols also affirms the affinity between visual or objective symbols, and 'behavioural symbols'; both are often subjected to similar systems of interpretation. The very complexity of thoughts that anything symbolic generates particularly in religion and how it affects the impact of religion on society, also subjects religious symbols to changes, modifications, abandonment, controversies and / or de-emphasization from time to time.

From the fifth to the eight centuries of the church, one of the theological controversies that plagued the church was about 'icons'.¹³ In what was popularly described as the "iconoclastic controversies" – the question was whether the church should or should not use images in Christian worship.¹⁴ The images in question were that of Christ, his mother (Mary), the apostles, saints, and scenes from the Old and New Testaments pictured in Mosaics, frescoes, bronze and carvings in ivory. These were predominantly found in churches, chapels and private homes.¹⁵ The division caused by the use of those images in the church partly deepened the territorial divide between the East and the West as bishops, monks, followers, and later some emperors from either side opposed and defended the veneration of the so called 'Christian images'.

At the heart of the controversy was the allegation that the images used by the church were idolatrous, pagan and unscriptural. Those who defended their use on the other hand claimed that they were valuable means of instructing illiterate Christians in the faith. Whether the Greek constituency favoured icons or the non-Greek opposed the use of icons, the whole controversy became an issue of cultural, political and theological struggle in the church.¹⁶ At the end of the day, both East and West accepted the use of icons as part of the life and worship of the church. But only icons basically in the form of pictures were retained, legitimized and restored to the church as a matter of compromise.¹⁷

The following statement by Walls aptly summarised this whole discourse on the church's use of religious arts or symbols in the first millennial of its existence:

There was nothing distinct about the Earliest Christian art except its subject – matter. It brought no style, form, or technique that was not already employed in pagan Roman art. Christian art needs vernacular expression, a sense of locality. The word became flesh and spoke Aramaic; presumably with a Galilean Accent.¹⁸

¹² Buttrick (ed.), *The Interpreter's Dictionary of the Bible*, p. 472.

¹³ Latourette, *A History of Christianity*, p. 292.

¹⁴ Latourette, *A History of Christianity*, p. 292.

¹⁵ Latourette, *A History of Christianity*, p. 293.

¹⁶ Latourette, *A History of Christianity*, p. 294.

¹⁷ Latourette, *A History of Christianity*, p. 292.

¹⁸ Walls, *The Missionary Movement*, p. 173ff.

CHRISTIAN VISUAL COMMUNICATION IN THE NON-WESTERN WORLD: Discoveries of the Modern Missionary Enterprise

This part of the discussion is based on “the Christian West’s discovery of non-western Christian arts”.¹⁹ If Walls’ use of the term “discovery” is to be taken seriously in relation to non-western Christian arts, then what it means is that before the missionary enterprise from the West to the non-West, those “non-western Christian arts” were already in existence and were only waiting for discovery. Walls emphasised this by contending that Christianity does not have a univocal religious culture belonging to a particular soil to warrant a necessary transport of a symbol, or by extension an image, or logo belonging to a specific culture to another culture since that culture has enough of its own symbols, images and pictures to be discovered for use in the communication of the gospel.²⁰

Walls supported his assertions about the universality of the Christian message and themes in relation to the discovery of non-western Christian symbols and images from the pioneering works and documentations of Constantini, Fleming, Butler and Lehmann.²¹ On specific achievements, Walls made reference to these pioneers’ caveat that in taking the gospel to the non-West, the West and its Missionaries should follow the example of the early church by identifying revered personalities, historical figures and sages, make use of thought forms and patterns of life, evangelize and not colonize, and also remove all forms of ‘foreignness’ from the host culture’s sacred art.²²

Walls again highlighted the fact that, the use of arts that were ‘value free’ and ‘religiously neutral’ as means of communicating Christian themes was common to the discoveries of Constantini, Fleming, Butler and Lehmann. He noted that these men actually practised the art of communicating Christian themes through paintings, architecture and scholarship in a manner that the host cultures resources, materials and symbols were adopted to reflect their identity, history, culture, aspirations and hopes.²³ It is against this background that Walls cited an example of how converted Asians and their scholars and artists painted Christ as belonging to Indian as a peace-maker, healer, ‘blesser’ of the poor and naked, and as transcending time, space, race, culture.

According to Walls, that explains why in all of these Christian artistic expressions, be it in music, liturgy, portrayals, paintings and architecture, the image of Christ in relation to the cultural world of non-westerners was significant. The non-western encounters and the discovery of Christian arts as it were, partly produced the principles of the dialogue between gospel and culture, contextualization, adaptation, and indigenization which were fundamental to missiological studies.²⁴

Walls apparently took the pains to focus more on what took place in the discovery of Christian arts in China, India and other Asian countries than that of Africa in his book on the *Missionary Movement*. When it actually comes to the question of the discovery of African Christian arts, he maintained that the focus on Christian arts in Africa at the time of its encounter with the Christian West was marginal and tentative.²⁵ Even with what happened in Asia, in his own estimation that was also marginal. His argument was that those who pioneered the Christian art movement in Asia were unable to persuade the great missionary conferences and councils and societies of the West to give much attention to those arts because

¹⁹ The precise chapter is chapter thirteen, on page, 173, in that particular book.

²⁰ Walls, *The Missionary Movement*, p. 173; Lesslie Newbigin, ‘The Enduring validity of Cross-cultural Mission’ in Gerald H. Anderson et al. (eds.) *International Bulletin of Missionary Research*, Vol. 12, No. 2 April 1988, p. 49ff.

²¹ Walls, *The Missionary Movement*, p. 185.

²² Walls, *The Missionary Movement*, p. 176.

²³ Walls, *The Missionary Movement*, p. 177; See Andrew F. Walls, *The Cultural Process in Christian History* (New York: Orbis Books, 2004), pp. 49-56ff.

²⁴ Walls, *The Missionary Movement*, p. 179ff.

²⁵ Walls, *The Missionary Movement*, p. 180ff.

the focus then was rather on how Western education and civilization could impact and transform on non-Western churches.²⁶

Walls also emphasised that on the question of African Christian arts in African Christian worship, witness and life, the attitude to that was mixed; whilst some of the newer churches at the time were eager to employ indigenous art forms, others were reluctant to do so. Even African church leaders were careful to experiment, explore and encourage the use of indigenous arts in African Christian worship. Walls, thus, pointed out that Western missionaries, missiologists, anthropologists and field workers who foresaw the potential of indigenous art in African Christianity resorted to advocacy, encouragement and offering suggestions in that direction.²⁷

Lesslie Newbigin, in relation to the potential of 'these arts' encouraged his fellow missionaries to be faithful in words and action, and in theology and practice, by ensuring that the gospel is transmitted in its universal, supernatural and supracultural nature across cultures.²⁸ Eugene Nida also shared his experience of the 'indigenous arts' factor in cross-cultural Christianity as a result of his encounters in East Africa. He described what he saw as "positive discoveries" and as extra biblical elements'. He chided his fellow Westerners of their inability to distinguish between central and peripheral areas of the African Christian faith.²⁹ In an article titled "Can the West be converted?", Newbigin again denounced the principles of "Indigenization" which he believes focuses more on the past, and 'adaptation' which also wrongly suggests that the gospel could be "cultural-free", and rather opted for 'contextualization', which in his view focuses on the actual context shaped both by the past and open to the future as the credible guiding principle for cross-cultural engagement.³⁰

The questions posed by Lamin Sanneh in relation to all of this were instructive, particularly in the light of the encounter between Africans and the gospel:

The real question we should ask relate to the phenomenon of the rich and diverse religious life that flourished in African societies. For example, why did people draw a careful line between the world of divinities and that of ordinary life? By what rule did a common object, such as water or a piece of stone or wood, make the transition into a ritual symbol? Did the perception of a common object and its transformation into ritual subject become a factor in the use of mediation and intercession in African Christianity?³¹

To these and other related questions on the use of artistic materials, objects and symbols in African Christian spiritualities, Sanneh concurred that the issue is more than just an academic interest, as it has implications for pastoral concerns and developing a meaningful theology for the church in Africa.³² He again contended that the confident and articulate use of Christian language and symbolism to diagnose and prescribe for the African condition was an imaginative and almost a visionary achievement by African Christian groups such as the charismatic churches, the prophetic churches, and all the other groups that come under the category of African initiated churches.³³

²⁶ Walls, *The Missionary Movement*, p. 181ff.

²⁷ Walls, *The Missionary Movement*, p. 181ff.

²⁸ Lesslie Newbigin, "The Enduring Validity of Cross-cultural Mission" in *International Bulletin of Missionary Research*, p.50.

²⁹ See, Eugene A. Nida, 'My Pilgrimage in Mission' in Gerald H. Anderson, et al. (eds) *International Bulletin of Missionary Research*, Vol. 12, No.2, April 1988, p. 62.

³⁰ Lesslie Newbigin, "Can the West be Converted?" in Gerald H. Anderson, et al. (eds) *International Bulletin of Missionary Research* Vol. 11, No.1, Jan. 1987, p.2.

³¹ Lamin Sanneh, *West African Christianity: The Religious Factor* (New York Orbis Books, 1983), p. 242.

³² Sanneh, *West African Christianity: The Religious Factor*, p. 242.

³³ See Sanneh, *West African Christianity: The Religious Factor*, p. 176ff; The whole section under "the African Church Movement".

In his book, *Translating the Message: The Missionary Impact on Culture*, Lamin Sanneh highlights these same truths about the gospel across cultural frontiers. In what he describes as the principle of “translatability” in Christianity, Sanneh argues that it embodies all the principles underlying the relation of the Christian gospel to traditional cultures as the best method for spreading the gospel.³⁴ The suitability of the translatability principle according to Sanneh is in its continuity with the culture in which the gospel locates itself at any material time.

Translatability therefore affirms the fact that all cultures fundamentally continue with the gospel with all the threats, risks, and vulnerabilities as part of the dialogue as it also makes demands for discontinuities, departures, obedience, and also encourages self-affirmations and self-transformation.³⁵ Sanneh maintains that though translation was basically a linguistic exercise carried out by the missionary enterprises, it contributed largely to the endless renewal of the Christian message and themes in pluralist Africa.³⁶

Describing Christianity as syncretistic including its motif is where Sanneh underscores Christianity’s transcultural appeal and its appetite for absorbing materials, concepts, symbols and imageries from other religious traditions in order for it to survive.³⁷ And for the risks that the tendency to borrow and absorb from other religious traditions bring, that only makes Christianity to endlessly survive in all cultural societies and to continue to be renewed, revived and reformed. In societies like that of Africa, the prophetic reforms of the Christian faith explains these syncretistic risks better.³⁸

LOGO(S), SYMBOLS AND IMAGES IN GENERAL LITERATURE

Logo

A logo is a symbol, emblem, trademark, or an image that represents an entity or a thing; a logo signifies, or identifies a thing or an idea.³⁹ Logos are generally associated with businesses or corporate outlook with the intention to influence public behaviour favourably towards a corporate’s brand or build a trust. Logo(s) appear in unique fonts, colours, and designs.⁴⁰ As a matter of fact, they present a visually recognisable and memorable picture that gives information, tells the story, and relate a brand’s message to its target audience.⁴¹

A logo is an abbreviation of the term “logotype”, which is a combination of two Greek words, logos - meaning ‘a word’ and tupos or typos, meaning ‘imprint’.⁴² Putting the two words together could literally mean ‘putting word into print, or a graphic, or a symbolic representative of an idea’. Hence, be it ‘logotype’, or ‘logography’, which also could mean ‘putting one’s word into a sign, a symbol or writing’, is a long standing tradition or practice of enterprises or organisations, or even an individual for promoting instant recognition.⁴³

Logo(s) therefore, encompass a wide range of symbols either ‘uniquely or exclusively’ created without any prior existence, or adopted from already existing symbols which are culturally and naturally conditioned. Culturally and naturally conditioned logos have their established and dynamic meanings and interpretations – whilst uniquely or exclusively created logos have their assigned meanings often derived

³⁴ Lamin Sanneh, *Translating the Message: The Missionary Impact on Culture* (New York: Orbis Books, 1990), p. 36ff.

³⁵ Sanneh, *Translating the Message*, p. 37.

³⁶ Sanneh, *Translating the Message*, p. 216.

³⁷ Sanneh, *Translating the Message*, p.43ff.

³⁸ Sanneh, *Translating the Message*, p.48.

³⁹ See Logo Design (Bluesodapromo, 2013), p. 5.

⁴⁰ Logo Design, p.5.

⁴¹ See Philip B. Meggs, *A History of Graphic Design* (3rd Ed.) (England: John Wiley & Sons, 1998), drawn from Wikipedia.

⁴² Meggs, *A History of Graphic Design*.

⁴³ Meggs, *A History of Graphic Design*.

from experience, history, vision, mission, philosophy etc.⁴⁴ Both categories, however, could have multiplicity of meanings apart from the established, authorial or assigned meaning.⁴⁴

The multiple meanings of logos are often triggered by people's sensual, emotional, religious, cognitive cultural, economic and social state of being. This is often in relation to surrounding elements such as habits, actions, objects, climate, atmosphere, or a combination of one or two of these in different proportions.⁴⁵ Logo(s) in general are adopted, created, and also abandoned. Their visual simplicity, conceptual clarity and corporate impact assessment also affect the decision to abandon, change, transform or reconfigure the logo in use.

Symbols

These are defined elsewhere as anything that carry and convey to people an idea shared collectively, and also impresses an idea into the mind of people. According to Forte, symbols basically include objects - both in sacred and secular use for events. They may include gestures or images.⁴⁶ It is interesting to note that even a foodstuff like sweet potatoe in some cultures is given as a symbol of a promise of life in times of bereavement to the bereaved.⁴⁷ Victor Turner, emphasises what he describes as “document symbols”,⁴⁸ as including objects, activities, rituals, gestures, social relationships between people in a given context, and verbal behaviours like prayers, formulas, chants, songs, and recitation of sacred narratives etc.⁴⁹

Symbols according to Turner have their semantic structure: some are “multivocal”, whilst others are “univocal”. The multivocal implies “many senses”,⁵⁰ and the univocal, a single meaning or sense. At the heart of the semantic structure and themes being represented is ‘what is being signified’, or the referent.⁵¹ Thus, fundamentally, symbols communicate values and norms, sets of practical guidelines, and a set of paradigms for actions.⁵²

In some circles or settings, symbols do not only have meanings; they actually carry powers. As noted in respect of a ritual symbol in particular; Turner posited:

It is also a fusion of the powers believed to be inherent in the persons, objects, relationships, events, and histories represented by ritual symbols. It is a mobilization of energies as well as messages. In this respect, the objects and activities in point are not merely things that stand for other things or something abstract, they participate in the powers and virtues they represent.⁵³

⁴⁴ Victor W. Turner, “Symbols in African Ritual” in *America Association for the Advancement of Science* vol. 179, Mar. 1973, p.1100.

⁴⁵ Turner, *Symbols in African Ritual*, p. 1100.

⁴⁶ Forte, “Symbols and Rituals...”, See Eugene A. Nida, *Customs and Cultures* (New York: Harper and Brothers, 1954), p. 153.

⁴⁷ Nida, *Customs and Cultures*, p. 153.

⁴⁸ Turner, “*Symbols in African Rituals*”, p. 1101.

⁴⁹ Turner, “*Symbols in African Rituals*”, p. 1101.

⁵⁰ Turner, “*Symbols in African Rituals*”, p. 1101.

⁵¹ Turner, “*Symbols in African Rituals*”, p. 1100.

⁵² Turner, “*Symbols in African Rituals*”, p. 1102; See, J. E. T Kuwornu-Adjaottor, George Appiah and Melvin Nartey “The Philosophy behind some Adinkra Symbols and their communicative values in Akan” in *Philosophical Papers and Review* vol. 7(3), April, 2016, pp. 22-33

⁵³ Turner, “*Symbols in African Rituals*”, p. 1101.

Symbols in this sense, especially in religious and faith environments, assume a certain degree of ontological significance.⁵⁴ This allows us to appreciate and in many ways relate to non-human entities in terms of motivations, and imbued into them immanence and transcendent realities.⁵⁵ George Lakoff, and Mark Johnson, in their book *Metaphors We Live By*, hinted that, symbols as ontological Metaphors serve a very limited range of purposes, but merely perceiving them as symbols also truncates their inherent cosmogonic essence.⁵⁶

Images

As noted already in this paper, images are visual icons; beyond that they serve as mediating notions of the sacred to a religious society or environment.⁵⁷ Images are basically in the form of pictures, figures and animals, paintings, sculpture, architecture and any form of artistic impression with the purpose of conveying a sense of the sacred and to preserve religious traditions.⁵⁸

The oldest of such religious images are in the form of paintings, and manufactured images of all kind. For Christianity, such images serve also as windows through which the believer is led to the sacred mysteries of Christ and the gospels.⁵⁹ They also serve didactic purposes and in some areas serve as a form of religious statement.⁶⁰

Logo(s), Symbols and images of Contemporary Ghanaian Pentecostal /Charismatic Ministries in Scholarly Literature

In one of his recent books on African Pentecostalism titled, *Sighs and Signs of the Spirit*; with a major sub-title, *Ghanaian Perspectives on Pentecostalism and Renewal in Africa*, and a minor sub-title, *Trends in African Christianity*, Asamoah-Gyadu, devoted ‘chapter three’ of that book to symbols and logos used by some African Pentecostals.⁶¹ The heading of that chapter reads, “Dove, Eagle and Globe: Symbolising Dominion Pneumatology”.⁶² What Asamoah-Gyedu intends to illustrate in the heading of that chapter is highlighted in his own words thus:

In this chapter, we continue with the changing nature of mission with the rise of Pentecostalism, looking at new ways of symbolising the Spirit and his work. Through new symbols, contemporary Pentecostals have pushed for a practical pneumatology, in keeping with the focus on power, transformation and expansion ‘to the ends of the earth’ (Act 1:8).⁶³

He goes on to clarify this by saying:

The traditional symbol of Pentecostalism has been the dove. The recent focus on motivation, expansion of territory and empowerment means, however, that other symbols have been adopted by contemporary forms of the movement. Among those symbols are the globe which represents the international mission aspiration of contemporary Pentecostalism and

⁵⁴ George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: The University of Chicago Press, 1980), pp. 27-32.

⁵⁵ Lakoff and Johnson, *Metaphors*, p. 33.

⁵⁶ Lakoff and Johnson, *Metaphors*, p. 27.

⁵⁷ Lawren A. Cunningham et. al., *The Sacred Quest: An Invitation to the study of Religion* (New Jersey: Prentice Hall, 1995), p. 169; Merrill F. Unger, *The New Unger’s Bible Dictionary* (Chicago: Moody Press, 1988), pp. 608-609.

⁵⁸ Unger, *New Unger’s Bible Dictionary*, pp.608-609; Cunningham et. al, *The Sacred Quest*, p.73.

⁵⁹ Cunningham et. al, *The Sacred Quest*, p.74.

⁶⁰ Cunningham et. al, *The Sacred Quest*, p.74.

⁶¹ J. Kwabena Asamoah-Gyadu, *Sighs and Signs of the Spirit: Ghanaian Perspectives on Pentecostalism and Renewal in Africa* (Ghana, Akropong, Akuapem, Regnum Africa, 2015), p.31.

⁶² Asamoah-Gyadu, *Sighs and Signs of the Spirit*, p.31.

⁶³ Asamoah-Gyadu, *Sighs and Signs of the Spirit*, p.31.

its leadership. Of particular significance in the African context is the eagle, a symbol of emancipation, accomplishment, power and dominion that has been widely adopted based on the text in Isaiah 4: 28-31.⁶⁴

In fact, contemporary Pentecostals and Charismatics use more than just the dove, the globe, and the eagle to symbolise the Holy Spirit and his works, or to represent the practical pneumatology that Asamoah-Gyadu talks about. Again in their use of many other symbols, the focus is not always on power, transformation, territorial expansion, emancipation, dominion, and accomplishment etc. We will revisit this discussion later and see what the use of other symbols signify in African Pentecostal and Charismatic spiritualities.

Meanwhile, of the three symbols, that is, the dove, the eagle, and the globe, Asamoah-Gyadu maintained that the dove is the traditional symbol of Pentecostalism. Just as I was trying to figure out what that assertion meant, I realised that a white spotless, beautiful dove depicted on the front cover of Cephas N. Omenyo's book on Pentecostalism was about to land on earth.⁶⁵ Apart from that indirect confirmation that the symbol of the dove represents Pentecostalism, Larbi's *Pentecostalism* makes no such association. And even in *African Charismatics*, such assertion was hard to find.⁶⁶ But, perhaps, the beautiful white dove symbol which is the official symbol always on top of the cover page of *Pneuma*, "the *Journal of the Society for Pentecostal Studies*" may also support the view of it being the symbol of global Pentecostalism.⁶⁷ These are but just a few of such evidence in favour of the assertion.

CLASSIC GHANAIAN PENTECOSTAL DENOMINATIONS AND THEIR LOGOS, IMAGES AND SYMBOLS

The Classic Pentecostals

The classic Pentecostals in Ghana according to Larbi, include the Christ Apostolic Church (International), the Apostolic Church of Ghana, the Church of Pentecost, and the Assemblies of God, Ghana.⁶⁸ The symbolic logo of the Christ Apostolic Church is in three different forms; meanwhile, there are two other different logos under the name Christ Apostolic Church International.⁶⁹ The first forms are all spherical in shape and each one of them has another sub-spherical shape; inside them are the image or picture of Jesus and his sheep around him; two of these logos show Jesus lovingly holding a lamb with his right arm to his chest, and in one of the logos, Jesus is holding a long shepherd staff.⁷⁰

In one of the three slightly different types of logos of the Christ Apostolic Church, the particular type of image of Christ inserted in the sub-spherical shape looks like the type you find in the Roman Catholic and Anglican churches.⁷¹ Jesus is depicted in what looks like a light or a cloud of glory around his head. Meanwhile the inscription on all these three Logos read, "One Fold, One Shepherd";⁷² and the relevant text is John 10:16. The other different types of logos that come under Christ Apostolic Church International are both slightly different in content.⁷³ One of them has a sub-spherical shape and the other has not. Both

⁶⁴ Asamoah-Gyadu, *Sighs and Signs of the Spirit*, p. 31

⁶⁵ See, Cephas N. Omenyo, *Pentecost Outside Pentecostalism: A Study of the Development of Charismatic Renewal in the Mainline Churches in Ghana* (Netherlands: Beokencentrum Publishing House, 2006).

⁶⁶ E. Kingsely Larbi, *Pentecostalism: The Eddies of Ghanaian Christianity* (Accra: Blessed Publications, 2001); J. Kwabena Asamoah-Gyedu, *African Charismatics: Current Development within Independent Indigenous Pentecostalism in Ghana* (Accra; Achimota: African Christian Press).

⁶⁷ See for example *Pneuma, The Journal of the Society for Pentecostal Studies*, vol. 24 (2002) No.2.

⁶⁸ Larbi, *Pentecostalism*, pp.69-70.

⁶⁹ <https://cacihg.org>.

⁷⁰ <https://cacihg.org>.

⁷¹ <https://cacihg.org>.

⁷² <https://cacihg.org>.

⁷³ <https://cacihg.org>.

of them have John the Baptist and Jesus standing in a river - Jesus in front with John the Baptist behind him; Jesus in white apparel while that of John the Baptist is different. In both logos you see 'a white dove', descending from the midst of a white cloud to land on Jesus.⁷⁴ In the other spherical shaped logo, you can actually see different cloud formations as the white dove descended on Jesus in his shining white apparel.⁷⁵

There are three forms of logos bearing the name Christ Apostolic Church and two under the name 'Christ Apostolic International', but apparently all belong to one religious Pentecostal denomination in Ghana. The description 'international' may have been added to the Christ Apostolic Church when they started planting churches outside Ghana.⁷⁶ This description is typical of most Pentecostal and Charismatic churches in Ghana. Let me now attempt to explain at least the significance of the image of Jesus, the sheep, and the dove in the official Logos of the Christ Apostolic Church International.

The Christ Apostolic Church

The image of Jesus

This is actually found at the centre of all the different types or forms of logos that the Christ Apostolic Church International has. It obviously affirms their doctrinal and church denominational position on Christ.⁷⁷ This can be confirmed by the fact that whilst Christ is present in all the church's official logos, the white dove is not. That is why as can be seen in the church's official name, it is Christ Apostolic, and not just any Apostolic Church. Even the official biblical text, John 10:16 which partly talks about 'one fold, one shepherd' also highlights the church's ecumenical belief and relationship with Christ.⁷⁸ Once Christ is at the centre of the church as the only shepherd, and the sheep fold is one and not many, all the various churches across the whole world are one in fold under one shepherd called Christ.

The Sheep

As an Apostolic Church belonging to Christ, the picture of the sheep around Christ, and Christ himself holding one of the sheep in his arm are missiologically significant to the Christ Apostolic Church.⁷⁹ Christ is illustrated as a shepherd whose pre-occupation is to look for his sheep, bring them to the fold, and nurture and care for them. Hence, the name 'apostolic', to express their mission of soul-winning, evangelism, disciple-making, and church planting. Once Christ is at the centre of the church as shepherd, the ministry of bringing in the lost sheep is critical as far as Christ's shepherd identity is unquestionable. Thus, for the Christ Apostolic Church, the lost sheep are within their national domain and international territories, and they must be brought to the fold. So the mandate to win souls and plant churches is sacrosanct.⁸⁰

If you actually study Christ Apostolic Church's Logos, you would realise that there two that come under the name Christ Apostolic International. It is in those ones that you see the white dove descending on Christ. In fact, you wonder why those logos also in particular come under the name Christ Apostolic Church International. This can partially be explained by alluding to the fact that the foundation of world Pentecostalism is the Holy Spirit as the inaugurator, inspirer and sustainer. And in Acts 1:8, where Jesus promised the coming of the Spirit - the very event associated with Pentecostalism, its global character and

⁷⁴ <https://cacihg.org>.

⁷⁵ <https://cacihg.org>.

⁷⁶ <https://cacihg.org>.

⁷⁷ Interview with one of my students who happens to be a reverend minister in the Christ Apostolic Church International, on 31-9-2017 @ 10am.

⁷⁸ Interview with one of my students who happens to be a reverend minister in the Christ Apostolic Church International, on 31-9-2017 @ 10am.

⁷⁹ Interview with one of my students who happens to be a reverend minister in the Christ Apostolic Church International, on 31-9-2017 @ 10am.

⁸⁰ Interview with one of my students who happens to be a reverend minister in the Christ Apostolic Church International, on 31-9-2017 @ 10am.

influence cannot be achieved without the work of the Spirit because that was indispensable for the mandate. That was why Jesus commanded his followers to wait until the Spirit comes upon them.⁸¹

It therefore stands to reason that Pentecostal Internationalism is impossible without the Holy Spirit. And wherever the spirit is at work amongst its people their impact would go across frontiers.⁸² This may somehow account for the adoption of the dove under the name Christ Apostolic Church International.

The Apostolic Church

The official logo of the Apostolic Church is a bold drawing of the letter ‘A’ in its miniscular form and the picture of the globe inserted within it. The letter ‘A’ obviously represents the name ‘Apostolic’, and the globe as well represents their geographical mandate or presence.⁸³ Apart from the globe, which might represent the missional vision of the church, there is nothing else about the Apostolic Church’s official logo that requires any critical interpretation. However, a closer observation of the Apostolic church’s official logo as adapted by its youth movement and its Bible school are rather interesting.

That of the youth movement has the official logo alright but with a sub-spherical shape under the name, the Apostolic Church International, and then the ‘youth movement’ written underneath. That of the Bible School also has the official logo symbol in the sub-spherical shape including a Bible, and a picture of an ancient scroll with the inscription, “study to show thyself approved unto God” below it.⁸⁴

The addition of the word international to the Apostolic Church by the youth movement of the church might suggest that the Apostolic Church has either not yet gone international, or its youth movement has gone international. But the symbol of the globe could also suggest that they are already international, or that probably represents the aspiration and vision to go not just international, but also global. It would however be doubtful for anyone to think that the Apostolic Church has existed all this while without international branches as one of the oldest Pentecostal churches in Ghana. In all, The Apostolic Church’s official symbolic logo seeks to communicate two main objectives: its apostolic identity as symbolised by the Basic Latin letter \bar{A} , and its global vision symbolised by the globe.¹

The Church of Pentecost

The Church of Pentecost’s official log is a simple one. The obvious difference between it and that of Christ Apostolic and the Apostolic Church is in its triple spherical shape. Besides, it also has the white dove symbolising the bodily form of the Holy Spirit and what looks like the drawings of the continents of the world under it. The drawings do not look like that of a typical globe but like a ‘world map’.

There is another logo, but that is not often used, or very conspicuous. That one looks like a flame of fire encircled with woven branches of leaves. One would have expected to see this particular unofficial logo of flames of fire as the official logo because of the name ‘Pentecost’. This is because to some extent, many of the members of the Church of Pentecost believe that their Church continues the biblical day of Pentecost when the Spirit descended like a tongue of fire on the waiting disciples and their followers, hence the name ‘Pentecost’, and their sense of uniqueness and prayer lifestyle.²

The official logo with its features and the unofficial logo with its flames are meant to communicate an identity that is based on Bible, and Church history. The rest are spiritual orientation and ethics, and a

⁸¹ Interview with one of my students who happens to be a reverend minister in the Christ Apostolic Church International, on 31-9-2017 @ 10am

⁸² Interview with one of my students who happens to be a reverend minister in the Christ Apostolic Church International, on 31-9-2017 @ 10am.

⁸³ beta.theapostolicchurch.org.gh

⁸⁴ beta.theapostolicchurch.org.gh

¹ beta.theapostolicchurch.org.gh

² See Opoku Onyinah, *Pentecostals and Charismatics: Similarities and Dissimilarities* (Accra: Pentecost Press Limited, 2006), pp. 41- 44.

sense of global mission. In a casual conversation with one of the contemporary scholars of the Church of Pentecost, he hinted without comparison that, “the Church of Pentecost is a serious church”.³ It is also somehow true that members of the church of Pentecost wherever you encounter them have a different attitude towards other churches, their own church, and Christian spirituality. Many have attributed that to their polity, sheer visibility, numbers, growing number of churches, social institutions and organizational excellence.⁴ The phenomenal success of the Church of Pentecost in relation to the dove, the flames of fire, and the symbol of the world map as depicted in its composite official logo has been acknowledged in the following words:

The main reason the church has grown is that its people love Jesus – they have been set on fire for Him. It shows in their worship and in their lives. The church has never allowed compromise. They treat sin and reversion to cultic religious practices as seriously as each one takes his responsibility to Jesus Christ and the church. Conversion growth ... personal conversion ... personal experience ... focus on the fundamentals of mission has helped the CoP to avoid the over clericalism and nominalism associated with the ... older mission denominations.⁵ [or may be the other sister Pentecostals]

Assemblies of God, Ghana

The denominational logo of the Assemblies of God, Ghana, appears to be the most simplest of all in terms of its symbolic elements amongst that of the main classic Pentecostal traditions in Ghana. This logo is first of all in the form of a rectangle in which is written the name “Assemblies of God”, and below it, a geometric figure that looks like a shield with the letters AG embossed within it.⁶ The other forms are the one with an ‘open-bible’ with the inscription “All the Gospel”, and the one that looks like an open-Bible on a cross, with the complete logo on the Bible instead. There is another one in the form of a stylistic writing of the AG with a flame of fire in-between the two legs of the letter ‘A’.⁷ From the look of things, the logo with the Open Bible in it is the one that is officially used by the church.

Therefore, as one can notice, the main symbols in the Assemblies of God, Ghana, logo are the letter AG, and the Open Bible. It will not be wrong for anyone to presume that the letters AG stand for the name Assemblies of God. But such an assumption would be incontestable only if the authors had thought of inserting the small letter ‘o’ in between A and G, for it to read as ‘AoG’. Thus, to the contrary, the letters AG as embossed in the official organizational logo of Assemblies of God stand for something else and not the name Assemblies of God. This is evident in the doctoral thesis on the *Origins, Growth, Development and Influence of Assemblies of God, Ghana*, wherein the author, Paul Frimpong-Manso, used the abbreviation AoG for Assemblies of God, and AoGG, for Assemblies of God, Ghana.⁸

Interestingly, the general public of Ghana identifies with the stylistic AG embossment on the Assemblies of God’s logo even more than the actual name written in the rectangular shape on top of the shield-like symbol.⁹ All of these put together effectively communicate the symbolic identity of the church. Also of notice is the Open-bible with the inscription “All the Gospel”. Perhaps, the phrase, “All the Gospel”

³This scholar happens to be spiritually born and bred member of the CoP and now a respected scholar of Pentecostalism in Ghana.

⁴ See Asamoah-Gyadu, *Sighs and Signs of the Spirit*, pp. 126-144.

⁵ Asamoah-Gyadu, *Sighs and Signs of the Spirit*, pp. 126-144.

⁶ See Assemblies of God, Ghana – 28th Biennial General Council Meeting, 2016; Assemblies of God, Ghana – Greater Region, 22nd Regional Council Meeting, Annual Report and Programme.

⁷ <https://ag.org/Resources/Downloads/AG-Logos>.

⁸ Paul Frimpong-Manso, *The Origins, growth, development and influence of Assemblies of God, Ghana*, Thesis submitted in partial fulfilment of the requirement of the degree of [Doctor of Philosophy] to the University of Wales, September, 2014.

⁹ Rampant interview with members of the general public confirmed this.

as written on the Open-bible is what is abbreviated as AG in the logo of Assemblies of God. And for Assemblies of God, that symbol or abbreviation is fundamental to their *doctrine, life and faith*.¹⁰

As noted earlier, there are other symbols like the flame of fire and the cross. As the first major global and world-wide Pentecostal body or church produced by the AZUZA revival of 1906, their use of the flame and the cross was significant.¹¹ The cross symbolises their emphasis on the message of salvation in Christ to the dying world and the flame of fire their spiritual devotion and the form of their personal and corporate worship¹². The symbol of the cross was to portray their continuity with historic Christianity regardless of the fire or the flame. The cross also represents their commitment to the spiritual salvation and the social transformation of humanity as a shared consciousness with all forms of Christianity.¹³

The Charismatics

In general, the Charismatic Churches in Ghana share some of the symbolic elements in the official logos of the older Pentecostals churches. But Charismatic churches like Victory Bible Church International, and Fountain Gate Chapel, and probably a few other ones have none of those symbolic elements at all in their official logos. However, most of the official logos of the rest of the Charismatic churches have the following symbols: the dove, the eagle, the shield, the sword, the cross, a royal crown, and an opened or closed Bible. The rest are: the globe, the type of oil lamp used in biblical times, and flame of fire etc.¹⁴

A few Charismatic Churches have changed their names in the course of their ministry. When that happens, their official logos' symbolic elements or images also change. Most times, the change of elements is just a mere substitution with the many symbols available, or the original composite logo is just reshuffled. Usually, apart from one or two, or three of such biblical imageries adopted by Ghana's Charismatics for their official logos, the rest are just stylistic or aesthetic impressions in form.

The spiritual, biblical and contextual relevance of such visual biblical images often compel the Charismatics to use them for their periodic and annual church events, anniversaries, revival programmes and festivals. Thus, events themes displayed on billboards, handbills, posters and 'tele-publicity' are likely to have certain relevant, appropriate, and significant biblical symbols. Even if they are drawn for the natural or cultural repertoire of symbols, they are contextualised, spiritualised and sacralised to convey an experiential appeal.

The use of religious symbols to communicate biblical truth, the call to mission, a specific message, affirm a distinct ecclesiastical identity, and to appropriate and create a certain spiritual atmosphere by African Charismatics is not new to African Christianity.¹⁵ Indigenous African churches were known for their profuse use of objects, drawings, pictures, colours, and images for their spiritual meditations, devotions, and instructions. Most contemporary African Charismatics and the prophetic ministries are only continuing that practice in creative and innovative ways where you even find such communicative logos in books published by most Pentecostal and Charismatic Church leaders and pastors.¹⁶

¹⁰ See Assemblies of God, Ghana – Constitution and Bye –Laws; Assemblies of God, *New Members Course Book* (Accra: AGMC, 2010).

¹¹ <https://ag.org/Resources/Downloads/AG-Logos>.

¹² See David Maxwell, *African Gifts of the Spirit: Pentecostalism and the Rise of a Zimbabwean Transnational Religious Movement* (Harare: Weaver Press, 2006).

¹³ David Martin, *Pentecostalism: The World their Parish* (Oxford: Blackwell Publishers Inco.,2002), p. 136ff.

¹⁴ <https://www.cemgh.org>; [rccg.org/who – we are / history/](http://rccg.org/who-we-are/history/); [action chapel.net](http://action.chapel.net); [https://www. Centralgospel.com/? root =about&t = 65](https://www.Centralgospel.com/?root=about&t=65); www.lighthousechapel.org

¹⁵ David B. Barrett, *Schism and Renewal in Africa: An Analysis of Six Thousand Contemporary Religious Movements* (Nairobi: Oxford University Press, 1968).

¹⁶ David B. Barrett (ed.) *World Christian Encyclopaedia: A Comparative Survey of Churches and Religious in the Modern World AD 1900 – 2000* (Oxford University Press, 1982); See for example, Mensa Otabil, *Beyond the Rivers of Ethiopia: A Biblical Revelation on God's Purpose for the Black Race* (Accra: Altar International, 1992), and any

CONCLUSION

It cannot be out of place to contend therefore that Christianity in contemporary Africa in its Pentecostal and Charismatic forms in particular employ ‘religious symbols’, objects, images and symbolic logos in their spirituality, worship, and witness. Though their emphasis on the word of God, Jesus Christ, and the Holy Spirit prevents them from falling into the trap of venerating the symbols and objects that are dear to them, their motive for using them might not be radically different from the Iconoclasm of the church in the era of the Holy Roman Empire.

Thus contemporary African Pentecostal/Charismatic Iconoclasm as evident in their logos, symbols and images are employed to convey a distinct Christian identity; affirm a specific mission and message, demonstrate the sense of continuity with biblical and historic Christianity and to exhibit personal, denominational, and corporate religious culture, faith and ethos. These uses of Christian arts and symbols are creative departures from the traps that beset the uses of such biblical, religious and Christian arts in the first millennial history of the church. It is also a fact that the fullest potential of these artistic expressions of the Christian faith is yet to be fully exploited by African Pentecostals and Charismatics. Rather, the use of objects and elements for mediating the supernatural is what is gaining prominence in sections of African Christianity. Pentecostals and Charismatics themselves remain divided over how oil, water, stones, sand, fruits etc. are used in spiritual mediations as symbolic means of tapping into the supernatural for healing, deliverance, prosperity and protection of members of African Christians.

But regardless of whatever the risks and the achievements are, Pentecostal/ Charismatic Iconography will continue to crave for a theological, pastoral and scholarly guidance and attention in order to strengthen the faith and life of the church in Africa.

BIBLIOGRAPHY

- Anderson, Gerald H. et al., (eds). *International Bulletin of Missionary Research* Vol. 11, No.1, Jan. 1987.
- Asamoah-Gyadu, Kwabena J. *Sighs and Signs of the Spirit: Ghanaian Perspectives on Pentecostalism and Renewal in Africa* (Ghana, Akropong, Akuapem, Regnum Africa, 2015).
- . *African Charismatics: Current Development within Independent Indigenous Pentecostalism in Ghana* (Accra; Achimota: African Christian Press).
- Barrett, David B. (ed.). *World Christian Encyclopaedia: A Comparative Survey of Churches and Religions in the Modern World AD 1900 – 2000* (Oxford University Press, 1982).
- . *Schism and Renewal in Africa: An Analysis of Six Thousand Contemporary Religious Movements* (Nairobi: Oxford University Press, 1968).
- Buttrick, George Arthur, (ed.). *The Interpreter’s Dictionary of the Bible* (New York: Abingdon Press, 1962).
- Connell, Mark O’, and Raje Airey. *The Complete Encyclopaedia of Signs and Symbols* (London: Hermes House, 2006), see the front page.
- Cunningham, Lawren A. et. al. *The Sacred Quest: An Invitation to the study of Religion* (New Jersey: Prentice Hall, 1995).
- Debrunner, Hans W. *A History of Christianity in Ghana* (Accra: Water Ville Publishing House, 1967).
- Forte, James A. “Symbols and Rituals: An Interpretive Approach to Faith-Based Behaviour” Presented at NACSW, Nov. 2014 also on www.nacsw.org/infor@nacsw.org/888-426-4712.
- Frimpong-Manso, Paul. *The Origins, growth, development and influence of Assemblies of God, Ghana*, Thesis submitted in partial fulfilment of the requirement of the degree of [Doctor of Philosophy] to the University of Wales, September, 2014.

serious material published by any popular charismatic figure, at least in Ghana; See Hans W. Debrunner, *A History of Christianity in Ghana* (Accra: Waterville Publishing House, 1967), pp. 212-213.

- Hannah, John D. *Charts of Ancient and Medieval Church History* (Grand Rapids, Michigan: Zondervan Publishing House, 2001).
- Kenneth Scott Latourette. *A History of Christianity* (London: Eyre and Spottiswoode Ltd., 1964).
- Kuwornu-Adjaottor, J. E. T. George Appiah, and Melvin Nartey “The Philosophy behind some Adinkra Symbols and their communicative values in Akan” in *Philosophical Papers and Review* vol. 7(3), April, 2016.
- Lakoff George and Johnson, Mark. *Metaphors We Live By* (Chicago: The University of Chicago Press, 1980).
- Larbi, Kingsley E. *Pentecostalism: The Eddies of Ghanaian Christianity* (Accra: Blessed Publications, 2001).
- Martin, David. *Pentecostalism: The World their Parish* (Oxford: Blackwell Publishers Inco. 2002).
- Maxwell, David. *African Gifts of the Spirit: Pentecostalism and the Rise of a Zimbabwean Transnational Religious Movement* (Harare: Weaver Press, 2006).
- Meggs, Philip B. *A History of Graphic Design* (3rd Ed.) (England: John Wiley & Sons, 1998), drawn from Wikipedia.
- Mock, Dennis J. *Church History Survey* (Grand Rapids, Michigan: Zondervan Publishing House, 1995).
- Newbigin, Lessilie, ‘The Enduring validity of Cross-cultural Mission’ in Gerald H. Anderson et al. (eds.) *International Bulletin of Missionary Research*, Vol. 12, No. 2 April 1988, p. 49ff.
- Nida, Eugene A. ‘My Pilgrimage in Mission’ in Gerald H. Anderson, et al. (eds) *International Bulletin of Missionary Research*, Vol. 12, No.2, April 1988.
- . *Customs and Cultures* (New York: Harper and Brothers, 1954).
- Ohene-Adu, A. “The Evolution of a Logo Design – A Case Study of the Logo of the Presbyterian University” in *Journal of Science and Technology* Vol. 24, No. 1, 2004.
- Omenyo, Cephas N., *Pentecost Outside Pentecostalism: A Study of the Development of Charismatic Renewal in the Mainline Churches in Ghana* (Netherlands: Beokencentrum Publishing House, 2006).
- Onyinah, Opoku. *Pentecostals and Charismatics: Similarities and Dissimilarities* (Accra: Pentecost Press Limited, 2006).
- Mensa, O. *Beyond the Rivers of Ethiopia: A Biblical Revelation on God’s Purpose for the Black Race* (Accra: Altar International, 1992).
- Pneuma, The Journal of the Society for Pentecostal Studies*, vol. 24 (2002) No.2.
- Sanneh, Lamin. *Translating the Message: The Missionary Impact on Culture* (New York: Orbis Books, 1990).
- Turner, Victor W. “Symbols in African Ritual” in *America Association for the Advancement of Science* vol. 179, Mar. 1973.
- Unger, Merrill F. *The New Unger’s Bible Dictionary* (Chicago: Moody Press, 1988).
- Walls, Andrew F. *The Cultural Process in Christian History* (New York: Orbis Books, 2004).
- . *The Missionary Movement in Christian History: Studies in the Transmission of Faith* (New York: Orbis Books, 2001).
- Walton, Robert C. *Chronological and Background Charts of Church History* (Grand Rapids, Michigan: Zondervan Publishing House, 1986).