
Case Study

EXPLORING THE BIBLICAL ARTS AND GENERAL AESTHETICISM IN AFRICAN (YORUBA) CULTURAL EXPERIENCE: THE SIGNIFICANCES ON THE YORUBA CHURCHES AND COMMUNITIES IN AFRICA

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Abstract: The Yoruba evolved in situ from Mesolithic Volta-Niger populations by the 1st millennium BCE, with Ile-Ife emerging as a city-state by the 8th century CE. Oral traditions trace Yoruba origins to Oduduwa, while the indigenous religion, Isese, dates as early as 500–300 BCE. The Yoruba homeland extends across present-day Southwest Nigeria, Benin, and Togo. This paper explores The Biblical Arts and General Aestheticism in African (Yoruba) Cultural Experience: The Significances on the Yoruba Churches and Communities in Africa. African (Yoruba) aesthetics denote the perception of beauty, spirituality, and moral value in artistic expressions. Art is both ethical and functional, linking ancestors, gods, and the Supreme Creator. Colonialism disrupted these traditions, eroding cultural heritage and impeding holistic development. This study contextualizes Biblical Arts and General Aestheticism in Yoruba Africentrism to enhance moral, economic, and communal growth, promoting African (Yoruba) theology and decolonizing Christianity from western dominance. Using Yoruba experience in Nigeria as case study, the paper stresses contextualization in missionary work, adapting gospel methods to African realities. Before western Christianity, Africans worshipped Olodumare and expressed aesthetic values through clothing (e.g., Aso Oke), beads, and marriage ceremonies that upheld modesty and morality, contrasted with western garments that expose the body and encourage corruption. The research identifies parallels between Ancient Israelites and Ancient Africans, authenticating Biblical roots of African (Yoruba) Churches and challenging Eurocentric claims that African Arts are pagan. It examines Africentric influence on Judaism, including Israel's Africanization during 430 years in Egypt, their role with Africans in the wilderness (Exod. 12:38), and shared participation in the Redemptive Drama. Findings propose African and Jewish traditions as a model for

global Christianity and holistic development. The study concludes with recommendations for strengthening African Arts in contemporary theology. Methodology combines socio-historical analysis, interviews, internet sources, and narrative approaches.

Keywords: Biblical Arts, General Aestheticism in Africa, Yoruba Africentrism, African (Yoruba) Theology, Eurocentrism, Global holistic Development.

Introduction

Oduduwa was the original ancestor of the Yoruba race because Yoruba oral traditions teach that the Yorubas originated from Oduduwa (who was the first Yoruba man?.. scielo.org.za > scielo). The Indigenous religion of the Yoruba people, *Isese*, is dated as have begun as early as 500 B.C.E; according to existing archaeological evidence (when did Yoruba religion start?...Study. com> academy> lesson> yor ...). This paper explores the Biblical Arts and General Aestheticism in African (Yoruba) Cultural Experiences. It examine the Significances on the Yoruba Churches and Communities in Africa. The aim of this paper is to contextualize Biblical Arts and General Aestheticism in Yoruba Africentrism which enhance the moral, economic and wholistic development in African (Yoruba).

This paper specifically examines the Artistic and general Aesthetic similarities of the Ancient Israelites and Ancient Traditional Africans from the perspective of (Yoruba) Africentrism. Moreover, it assesses the implications of the influence of Early (Yoruba) Africentrism on Judaism via African Arts and Culture from an African (Yoruba) Cultural experience. Furthermore, this paper explores the significance of the Artistic -Communalism in the wilderness between the Ancient Israelites (i.e African Jews) and the sympathizing Africans (i.e. the mixed multitudes) from The African (Yoruba) Cultural experience. Also it examines the significance of Arts in African (Yoruba) Christianity and Global Christianity. In Yoruba Africentrism, It is the theory that centers more on beauty, the appreciation of beauty, the definition and answers of questions relating to the concept of Artistic and general Cultural beauty from the perspective or experience of Yoruba Africentrism.

This paper examines the worth of African (Yoruba) Christianity on the Significances of Biblical Arts and general aesthetics on the Yoruba Church and Communities in Africa. It decolonizes Christianity and Biblical Studies in Africa,

contextually in Yoruba-land, and it advocates for the appreciation of Africentric (Yoruba) Cultural hermeneutics on Biblical Arts and general Cultural aestheticism in African (Yoruba land). The Aesthetics similarities of the Ancient Israelites and Ancient Traditional Africans would be examined.

The Examination of the Arts and General Aesthetic Similarities of the Ancient Israelites and Ancient Traditional Africans: A Yoruba Africentrism perspective

This section argues for the authenticity of the Biblical roots of artistic and general aestheticism in contemporary African (Yoruba) Churches and Communities. It emphasizes the strong parallels between Yoruba and Ancient Israelite aesthetics, challenging the Western missionary and Eurocentric view that African arts and culture are pagan or unchristian. By demonstrating these similarities, the paper affirms both the presence of Africans (Yoruba) in the Bible and the legitimacy of their cultural expressions in Christian worship.

The resemblances between ancestral Yoruba and Ancient Israelite worldviews, particularly in art and aesthetics, are attributed to historical interaction and intermarriage (Adamo, 2005). Such connections suggest that both cultures contributed significantly to the foundations of Christianity (Jesutunwase, 2022). Lange (2000) records that the Yoruba witnessed the Egypto-Assyrian invasions of Israel, while Oyo traditions also speak of awareness of the Assyrian conquests. These accounts highlight cultural exchange, cooperation, and shared worldviews, reinforcing Yoruba influence within Biblical history.

McRay (1990) identifies a “Black presence” in Scripture, noting that the term “Black” predates “African” as a marker of identity. This terminology helps in recognizing the peoples and nations of African descent recorded in the Bible. Onleilove (2021) further explains that while the words “black” or “African” do not appear, the text frequently names Ethiopians, Cushites, Egyptians, and Hebrews. Africa is mentioned more than any other landmass, and the Holy Land itself was geographically part of Northeast Africa until the completion of the Suez Canal in 1859.

These testimonies of Yoruba presence in the Bible, alongside their artistic and aesthetic parallels with Ancient Israelites, establish the authenticity of African traditional values within Christianity. The study underscores the continuing significance of Yoruba arts and worldview as integral to Biblical heritage (Jesutunwase, 2023).

i. The Similarities of Arts and General Aestheticism in Traditional marriage of Ancient Israelites and Ancient Africans: A Study of Yoruba Traditional Marriage

Marriage was taken seriously in both Yoruba and Ancient Israelite traditions, unlike in the modern world where colonial influence and Western Christianity introduced divorce and disrupted established systems. In both cultures, marriage was not only a social contract but a sacred covenant designed for companionship, procreation, stability, and mutual support (Jesutunwase, 2023). It provided the foundation for family, lineage, and communal order, and it was seen as essential to fulfilling divine purpose. The Yoruba regarded marriage as a union that extended beyond the individuals, binding families, ancestors, and the spiritual realm. Similarly, the Israelites perceived marriage as a divine institution, often sanctified through covenant rituals and the blessing of God.

Unique Yoruba wedding customs remain a vibrant symbol of Nigeria's heritage, reflecting communal unity, kinship, and family bonds (Unveiling Unique Yoruba Wedding Customs, 2025). The ceremony was not simply a union of two individuals but the integration of two extended families, reinforced by rituals, prayers, and symbolic exchanges. Traditional attire, marked by bold colors, beaded accessories, and intricate embroidery, carried both aesthetic and spiritual meaning. The bride's gele (head-tie) was more than decoration; it was a sign of her creativity, social standing, and the prestige of her family. This mirrors Jewish marriages in Biblical times, where garments reflected dignity, identity, and modesty. Israelite women wore long, flowing dresses with veils that conveyed humility and purity, highlighting the sacredness of marriage (Jake, 2024). The parallels between these two traditions underscore a shared cultural emphasis on marriage as a union embedded in divine and communal values.

Parental involvement was central to both traditions. Yoruba parents investigated the moral character (*iwa*) of a potential spouse to ensure the bride was *Omo Oluwabi* (well brought up) and that her background would not bring dishonor. Beyond human inquiry, they consulted Ifa oracles and ancestral spirits for divine approval, showing that marriage required the blessing of both the physical and spiritual worlds (Jesutunwase, 2023). Likewise, in Israelite society, parents played an active role in choosing spouses. Guidance was sought from God, sometimes through the Urim and Thummim. Genesis

24 records Abraham's servant receiving divine confirmation in finding Rebekah for Isaac, while Genesis 28 shows Jacob obeying his father's instructions in marriage. Both societies thus linked parental authority with divine direction, ensuring that marriage was aligned with God's will.

Another significant practice was *isupo* (Levirate marriage), which ensured the continuity of family lineage among the Yoruba. If a man died without children, his brother or close relative inherited the widow, not as a matter of personal desire but to raise children in the deceased man's name (Ademiluka, 2013). This preserved inheritance, secured the widow's welfare, and honored the family's legacy. The Israelites practiced the same tradition, as recorded in the marriage of Boaz and Ruth (Ruth 4:1–9), showing a shared cultural mechanism for safeguarding family lineage and social stability. In both contexts, childbearing was highly esteemed, and barrenness was considered a serious misfortune, sometimes attributed to spiritual causes. While polygamy was permitted in both societies, it was regulated, and extramarital relationships were strongly condemned because they were believed to provoke divine judgment and threaten communal harmony.

Yoruba visual arts also played a sacred role in marriage and religious life. Woodcarving produced symbolic objects such as *agere* (ritual bowls), *ibeji* figures (twin statues), staffs, divination trays (*opon Ifa*), and *egungun* masks. These were not mere decorations but spiritual instruments that embodied ancestral presence and divine authority (Everson.org). For example, an *agere* often carried offerings to the *orisa*, symbolizing fertility and divine favor in marriage. Similarly, *ibeji* figures were commissioned when twins were born, embodying the Yoruba belief that twins carried spiritual power to bless or curse families. In Israelite tradition, sacred items such as the *Urim and Thummim* served as divinely ordained instruments for discerning God's will, sometimes consulted in matters relating to family and inheritance. The parallel between Yoruba ritual carvings and Israelite sacred objects shows how both cultures understood material art as a bridge between the divine and the human, especially in guiding marriage, fertility, and family life.

ii. The Similarities of the Visual Arts: Sculpture, Pottery and so on of Yoruba and Ancient Israelites.

The Traditional Yoruba people and Ancient Israelites, with their rich Cultural heritages and deep artistic traditions, have left an indelible mark on the world of art. Their artistry, characterized by intricate designs, profound symbolism, and spiritual significance, reflects the essence of Yoruba and Ancient Israelite cultures and stands as a testament to their creativity and ingenuity. Both traditions encompass diverse mediums such as sculpture, pottery, and textiles. According to Wale Adeade (2025), these arts are most prominent at Ile-Ife, the cradle of Yoruba civilization, which produced exquisite bronze and terracotta sculptures capturing human forms, depicting royalty, and exploring mythological narratives (Wale, 2025). Yoruba pottery, often adorned with intricate patterns and motifs, reflects the creativity of Yoruba artisans, with clay pots and vessels serving both functional and ritual purposes (Wale, 2025). Textiles are equally notable, with Adire, the indigo-dyed cloth, standing as a symbol of Yoruba identity and ingenuity. The complex tie-dye patterns and vibrant colours tell stories of social status, beliefs, and cultural affiliations (Wale, 2025).

These artistic characteristics of the Yoruba people show striking similarities to those of the Ancient Israelites. Israelite art was largely practical, producing pottery for food and storage and sculpting objects like signet rings for sealing clay or wax (Ancient Israelites Art & Architecture: History & Style/ Study.Com. Study.Com> academy >lessons>anc... 2025). Like Yoruba pottery, Israelite pottery was common and vital for daily use, holding goods such as oil, wine, and food. Craftsmen decorated vessels with handles, engravings, or red clay for variation, and often painted and polished the surfaces for beauty and function (Art. study.Com.academy >lesson>anc... 2025). Gower (2025) equally collaborates about the vastness of Ancient Israel in Artistic Aestheticism.

i. Symbolism and Spirituality of Yoruba and Ancient Israelites Arts.

Yorubas' and Ancient Israelites' Arts are deeply intertwined with spirituality and religious beliefs. In Yoruba traditions, iconic practices such as Ifa and orisha worship heavily influenced artistic expressions. Yoruba art often features symbolic representations of deities, ancestors, and cosmic forces (Wale, 2025). In these contexts, art served as communication with the divine: sculptures and artifacts acted as conduits

of spiritual energy, and ritual objects were imbued with sacred power, bridging material and spiritual realms and connecting people to ancestral heritage (Wale, 2025). Similarly, Ancient Jewish art carried rich symbolism. The menorah represented the seven-branched lampstand from the Temple in Jerusalem, signifying divine presence; the Ark of the Covenant symbolized God's promise to Israel (Jewish Art: Definition & Symbolism /Study Smarter ...www.Studysmarter.Co.uk>jewish-art, 2025). God appointed artisans Betzelel and Oholiab for the Tabernacle, described as "wise hearted and with wisdom of heart" (who were artists in the Tabernacle?> adonaihalom.com> 2022/02/22>t.). King Solomon's temple was aesthetically magnificent, with bronze pillars, a Sanctuary, and sacred sections designed for worship (who designed the temple in Jerusalem?... www.metmuseum.org>metkids>s ...; what was the architectural design of Solomon's Temple?... Study.Com>academy>lesson>sol ... 2025). Priests used vessels such as pots, shovels, basins, forks, and firepans (Ex. 27:3), with gold and silver reserved for honor (Judeo-ChristianClarion. Com>vessels, 2025; the bible says. Com>Commentary's>2...2025). Priestly garments included linen trousers, tunics, girding sashes, turbans, and for the high priest, a robe, ephod, breastplate, and engraved plate (Ex. 36–42;29; 5–9; agodman.com>the Significance-of... 2025).

Ancient traditional Africans and contemporary ones share similar aesthetic sensibilities in worship. Most African cultures emphasize the spirit world, represented through masks, statues, and sculptures (what is the Significance of art in African worship?... artsandCulture.google.com>the-co... 2025). According to Olupona (2014, "Sacred arts and ritual performance...academic.com), African art is textured with religious meaning, even in bodily comportment and grooming. Sacred art and ritual performances include beadwork, orality, music, divination, and body art (Olupona 2014). Auboyer (2023) corroborates this, affirming that throughout history objects used in cults and rituals were both utilitarian and symbolic, serving as mediatory devices between the sacred and profane, sometimes compelling divine favor or preventing harm. Examples include drums of shamans or ritual garments that conveyed authority. Instruments, vessels, and sacrificial materials served as containers, sacred furniture, or mystical links between humans and the divine (Auboyer, 2023).

The Implications of the Influence of Early (Yoruba) Africentrism on Judaism via African Arts and Culture: An African (Yoruba) Cultural Experience.

This section, from the perspective of Yoruba Africentrism, explores the implications of early Yoruba cultural influence on Judaism through African arts and traditions. The aim is to reveal the heroic traits of early Yoruba descendants and their impact on the artistic and aesthetic traditions of Ancient Israel. The study also examines the proposal that Africa, particularly Egypt, with Yoruba influence, served as the preparatory ground for Israel's cultural and artistic development. This challenges Eurocentric scholarship that portrays Africans as nonentities or latecomers in Christianity. The omniscient God, aware of Africa's cultural potency, allowed Israel to sojourn in Egypt for four hundred and thirty years, shaping their worldview, culture, and religion. Lange (2021) affirms the closeness of ancestral Yorubas to Egypt, a claim echoed by Oyo-Yoruba traditions.

Jesutunwase (2022) suggests that some Yoruba in Egypt may have migrated with the Israelites during the Exodus, possibly intermarrying and influencing Israelite aesthetics. History also shows that names of influential non-Israelites, possibly including Yorubas, were altered under Pharaoh Neco and Nebuchadnezzar (2 Kings 24:25:1–17). Although these ancestral Yorubas were unnamed, their contributions to Israel's culture and leadership remain implied. Thus, Yoruba and Israelite traditions stand as foundational to Christianity.

The researcher hopes contemporary Yoruba church leaders emulate past heroes like Oduduwa, Oranmiyan, Sango, and Moremi Ajasoro, whose leadership and sacrifice advanced Yoruba arts, aesthetics, and communal life. Their legacy reflects the deep connection between Yoruba heroism and Israelite cultural development. While cautious of syncretism (Fuller, 2005; Donovan, 1995), this study insists that Yoruba cultural values contributed significantly to biblical history and remain essential for contextualizing Christianity in Africa.

Adamo (2005) further highlights Africa's military, political, and social role in Israel's history, citing Africans in Judah's defense, Jehudi's reading of Jeremiah's scroll, and Ebed-melech's rescue of Jeremiah. Moses himself, trained in Egypt's arts and military, likely drew from African (including Yoruba) traditions, shaping Israel's military strength and aesthetic appreciation in worship. These insights suggest that

African (Yoruba) influence was integral to the formation of Israelite culture and religion.

The Significance of the Artistic- Communalism in the wilderness between the Ancient Israelites (African- Jews) and the Sympathizing Africans (the mixer Multitudes): A Yoruba cultural Experience

This section, from the perspective of African (Yoruba) cultural experience, examines the idea of *Artistic Communalism* in the wilderness between the Ancient Israelites (African Jews) and the sympathizing Africans (the mixed multitude). It proposes that this “Duo” represents the foundation of biblical arts and aestheticism, a model that the global Church today can emulate in its worship of God. Such an approach could enhance the holistic development of contemporary African (Yoruba) churches, nations, and global communities.

Earlier in this paper, it was proposed that the Israelites who left Egypt during the Exodus were African Jews, accompanied by sympathizing Africans. Their 430-year sojourn in Africa suggests that the culture and religion of Ancient Africans deeply influenced both groups, especially in their worship of Jehovah-Yahweh, the God of Israel. Judaism, the religion of these African Israelites, became the bedrock of Christianity. Central to African culture is *communalism*, a heritage rooted in togetherness, unity, cooperation, and brotherhood. Jesutunwase (2023) affirms that Africentric communalism shaped church administration and management in Africa, and this same communal spirit was evident among the Israelites and Africans in the wilderness.

In African (Yoruba) culture, community takes precedence over individualism, with belonging defined by shared objectives and responsibilities. Moses, under divine guidance, led both the African Israelites and the mixed multitude with the help of chosen delegates who worked together successfully (Exodus 18:22). African communalism celebrates shared life—joy, mourning, labor, and worship. This worldview emphasizes collective responsibility for community growth, aligning with biblical values (PDF 242 Towards a Defense of African Communalism, 2023).

The episode of the golden calf (Exodus 32) has often been misinterpreted. God, who delights in artistic worship through temples, vessels, and sacred aesthetics, could not have condemned artistry itself. Rather, He and Moses were angered because His

worship was exchanged for a false god. Proper hermeneutics affirms that the Africentric communal drive toward artistic expression was not the problem; idolatry was. This highlights the natural African-Jewish communal identity, where art and aesthetics were integral in worship.

The wilderness experience of artistic communalism became foundational for Judaism and later Christian traditions. It is likely that Yoruba Africentrism influenced this heroic communal spirit, evident in the shared artistic, cultural, and heroic traits between the Ancient African Jews and Yoruba descendants. Contemporary Yoruba churches and communities, along with the global Church, can emulate this “Duo” by embracing artistic and cultural aestheticism in worship, thereby enriching Christian practice and strengthening communal life.

The Significance of Arts in African (Yoruba) Christianity and Global Christianity

(i) Divine fundamentality of arts in worship

It proposes the good aspects of African Arts and Culture as the divine fundamentality of Arts in African (Yoruba) and Global Christianity for an ideal worship of God. Earlier in this paper, it was noted that early African (Yoruba) Africentrism influenced the Ancient Israelites (the African Jews), shaping their religion and culture, which in turn influenced Judaism. The sojourn and Exodus of the Ancient Israelites from Africa (Egypt) was not accidental but divinely planned, carrying futuristic theological implications for the Church of Christ and its worship. Arts bring the Church into a deeper relationship with God. An aesthetic approach to religion draws attention to the senses as they engage with material objects and activities that form the religious experience, adding depth to Biblical and theological understanding. The five human senses—eyes, nose, tongue, ear, and skin—when carefully considered, explain the role of aestheticism in worship. Brent (2023) affirms that the cultivation and appreciation of beauty is integral to religious traditions worldwide, with nearly all faiths reserving art for devotional purposes.

The good aspects of African (Yoruba) Arts and Culture, as a divine fundamentality, significantly promote an ideal worship of God in the contemporary Church. Aestheticism fosters hope for the future both on earth and in heaven by communicating the unseen through beauty, enlarging the imagination, and awakening a sense of the divine. Biblical hermeneutics is enriched by aestheticism, which reflects the

beauty of scriptural illustrations and makes it easier to grasp their message. Artistic expressions can also serve as sermon illustrations, helping the Church to understand and apply Biblical truths more clearly. Richard (1999) supports this, recounting the story of Daniel, a sculptor in Ilorin, Nigeria, who transformed mahogany into works of lasting beauty. He notes that just as a tree becomes a sculpture, a sermon becomes a living message under God's guidance, conveying life to its hearers.

Another vital significance of art is that it lies within God's will. The omniscient God values art and has, throughout history, illuminated human minds to appreciate its role in worship. In the Old Testament, He commanded the beautification of the tabernacle, while in the New Testament, artistic expressions continued to reflect His nature. As the Minneapolis Institute of Art explains, Christian art often seeks to express faith, illustrate Biblical events, or invite deep reflection. Misinterpretations of Exodus 20:6 often overlook that God condemned the worship of idols, not the use of art itself. The God of Israel, Jehovah Yahweh, is the same God of the Church today, who must be worshipped in truth and holiness, even through artistic aesthetics.

Art has always been part of church life, taking forms that help people connect with God and reflect their faith. According to the Church of England (2023), new art should be created with purpose, designed to support worship and spiritual growth. Religious art functions pedagogically, illustrating postures, gestures, stories, and doctrines. Christianity places high value on art as a means of expressing spiritual truths, inspiring moral behavior, and drawing believers closer to God. As Ministry Answers (2023) notes, art is not an object of worship but a pathway into deeper worship of God. Beauty and creativity usher believers into His presence and make visible the unseen realities of the spirit. Artists, by focusing on God and praising Him for their gifts, glorify Him through their work. Many testify that art inspired by creation and divine acts brings worshipers closer to God (P2C, 2023; WIGCH, 2022).

(ii) Promotion of African theology in African (Yoruba) Christianity via Contextualization.

The Contextualization of Christian Religious studies, Theology, Missiology and so on educates the indigenous Africans especially African (Yoruba) Church leaders, Theologians, Missionaries and all Christians in Africa (Yoruba) to be contextually acquainted about the factors that are involved in the practice of Christianity in Africa;

the African (Yoruba) Communities are enlightened about the African (Yoruba) Cultural aesthetics. The Significance of Arts in African (Yoruba) Christianity and global Christianity Sensitized African (Yoruba) and global theologians, religious sociologists, missiologists and so on about the Africentric (Yoruba) perceptions about God, sensitizing their feelings and imaginations of the Yorubas, through their own Africentric (Yoruba) taste or perception of beauty and arts (Jesutunwase 2023, *Corruption Among Church Leaders in Nigeria*).

The African (Yoruba) Indigenous Church leaders, theologians, missionaries and So on could promote good African (Yoruba) Cultural values, reason, argued and judge as African (Yoruba) Christian religious Scholars, for instance, they could view Artistic beauty with their African (Yoruba) eyes. Africans have their unique culture (Adamo 2005, *Africa and Africans...*) which could be shown in the artistic building of their Churches, Congregational arrangement of seats in the Church, Church music, drama ministration in the Church and so on (Jesutunwase 2023, *Corruption among Church leaders...*). Unfortunately, the Eurocentric Biblical scholars and western missionaries opine that Africans' expression of their own way of worship to God is sinful; it is unfair for Africans to be colonized in their Christianity.

Moreover, other points of African (Yoruba) Artistic Aestheticism which could be emulated by the global Church in the practice of Christianity are reflected on the African (Yoruba) Cultural wears, type of songs, musical instruments and dancing, all these helped a typical African (Yoruba) in his or her expression to God in worship, Good African (Yoruba) Cultural wears that Covers the body, especially the bride's body could be worn during Church marriage Ceremony in African (Yoruba) communities.

(iii) Decolonizes Christianity and Biblical Studies from Western Hegemony

The Significance of Arts in African (Yoruba) Christianity further decolonizes Christianity and Biblical Studies from western hegemony, it enhances African Cultural hermeneutics in Christianity and Biblical Studies. African Cultural hermeneutics in biblical studies is an approach to biblical interpretation that makes African Social Cultural Context a Subject of interpretation (Adamo 2005, *Explorations in African Biblical Studies*). It means that African Cultural hermeneutics, like any other Third world hermeneutics is contextual hermeneutics since interpretation is always done in a particular context (Adamo, 2005, *Explorations in African...*). The application of

African Cultural hermeneutics in Biblical studies enhances decolonization of African (Yoruba) Artistic and general Cultural aestheticism from western philosophy and Culture. Impacts of western Christianity has eaten deep into the fabric of the Biblical hermeneutics in Africa and invariably it has negative effects on African Christianity generally. The thought of the Africans has been greatly influenced by the effect of colonization. Africans, especially the Yorubas are currently witnessing western Colonialism. This has a Sharp negative influence in all spheres of the Africans' (Yorubas') life as shown in the negligence of the good cultural values of the Yorubas' Artistic and general Cultural heritage. This negligence seems to have resulted into grievous corruption among the Africans, especially the Yoruba people.

Many of the western missionaries and Eurocentric Biblical Scholars have colonized the African (Yoruba) tradition, African (Yoruba) Christianity and African Biblical Studies (Ogunbiwaje, 2015). Adamo in his 7th inaugural Lectures (2004) opines that the Biblical studies in Africa has been colonized by the western missionaries and western theologians (Adamo 2004, *7th Inaugural Lecture*). There is the need to re-awake the good African (Yoruba) Culture, and the Culture of the early church for an Ideal Biblical hermeneutics (Jesutunwase 2022, "Biblical Hermeneutics in Pentecostalism"). There are good aspects of the African (Yoruba) Culture.

Therefore, as one of the suggestive Panaceas to Curb Corruption, Colonization of Christianity and biblical studies in African (Yoruba) land, is to advocate for the re-awakening of the good aspects of African (Yoruba) Culture and to encourage Africentric (Yoruba) approach to the Bible and Christianity as an ideal Africentric (Yoruba) Biblical hermeneutics or interpretation. To this end, this paper in this section contends that those African (Yoruba) Christians who are still Eurocentric in their Christianity practices, in terms of their Biblical hermeneutics should pursue emancipation, worship God, practice Christianity, and their Culture, interpreting the Bible in an Africentric (Yoruba) way without being unfaithful to the biblical principles so as not to fall victim of Syncretism. Donovan (1995) opines that, Syncretism does not result in a theology that is biblical.

Conclusion

This paper explored the Biblical Arts and General Aestheticism in African (Yoruba) Cultural Experience and investigated its significance for the Church in Africa.

Aesthetics, from the Greek word “aesthetics” meaning beauty, in Yoruba Africentrism refers to the theory that centers on beauty, its appreciation, and answers to questions about art and cultural beauty from the Yoruba perspective. The paper examined the worth of African (Yoruba) Christianity on Biblical Arts and general aestheticism in Yoruba Churches and communities. It decolonized Christianity and Biblical Studies in Africa, specifically in Yoruba land, and advocated for the appreciation of Africentric (Yoruba) cultural hermeneutics in Biblical Arts and cultural aestheticism. Similarities between the aesthetics of the Ancient Israelites and traditional Africans were also examined. Findings suggested both groups stand as the bedrocks of Judaism and Christianity, and proposed the possible influence of Yoruba Africentrism on Ancient Israelites. Both embraced similar aesthetics, which may reflect Yoruba interaction with Israelites in Egypt. The heroic nature of early Yoruba descendants, together with the native Egyptians, may have influenced the Israelites during their 430 years of sojourn. It also proposed the influence of Yoruba descendants on the Israelites (African-Jews) and the mixed multitudes in both wilderness and post-wilderness experiences.

African (Yoruba) Arts and Culture are distinctive practices because they encompass two major themes: “Arts” and “Culture.” African Arts express traditional creativity, often tied to cultural identity or worship. Biblical Arts and cultural aestheticism in Yoruba experience portray the total way of life of the Yoruba without being unfaithful to Biblical principles. This includes how Yoruba Christians eat, dance, play musical instruments, use language and proverbs, dress, and engage in other vital human practices.

Recommendations

1. In an effort to give serious consideration to the traditional life of Africa, one must be careful not to join elements of African traditional religion to Biblical teaching in order to avoid the mixture called Syncretism (Donovan, 1955). However, this researcher is not being syncretistic but rather examining the reasons for similarities between the artistic and general aestheticism of Ancient Israelites and Ancient Africans. These similarities call for deeper reflection on shared cultural roots, emphasizing that aesthetics in worship can enrich faith without diluting its foundations.

2. This researcher recommends the appreciation and usage of the following in African (Yoruba) Churches: Africentric (Yoruba) Biblical Artistic and General Aestheticism, practicable in church worship, architectural design of church buildings, musical expression, liturgy, and other forms of sacred art. This would reflect the communal spirit of Yoruba culture and strengthen the African identity within the Christian faith.
3. There should be a harmonious demonstration of arts aesthetics, moral aesthetics, and spiritual aesthetics among Christians in Africa and the global Church. This balance would encourage worship practices that are both Biblically rooted and culturally relevant, leading to a more holistic aestheticism of worshipping the Almighty God.
4. Eurocentric African (Yoruba) Church leaders and Christians should be decolonized from western domination and learn to take pride in their cultural values in church worship. By embracing African cultural hermeneutics in Biblical studies, the Church can foster authenticity, ensuring that faith remains meaningful to the wholistic needs of the typical African (Yoruba) Western missionaries and Western Biblical theologians should avoid negative criticism of Africans. They must abandon mistaken notions that the use of arts in church worship is pagan or unchristian. This paper has shown such assumptions to be fallacies, demonstrating instead that the inclusion of art in worship is consistent with Biblical practice and divine approval.
5. The exploration of Biblical Arts and general Cultural Aestheticism in African (Yoruba) experience authenticated and recommended the Biblical root of African (Yoruba) arts and culture. Such recognition can psychologically boost the morale of the African race, affirming the dignity of its traditions. The findings disprove the Eurocentric opinion that Africa and Africans are insignificant, revealing instead their creative, spiritual, and intellectual relevance in global Christianity.
6. Africans, especially the Yoruba people, are heroes and heroines from inception. This paper revealed that their influence on the worldview of Ancient Israelites in areas such as military strategy, economic systems, political organization, and cultural aesthetics can never be overemphasized. Their legacy remains a foundation for African identity today, urging contemporary communities to preserve and celebrate these contributions for future generations.

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