



Columban Art Calendar 2013 Art Guide



Columban Art Calendar 2013



Front Cover

Madonna and Saints Adoring the Child (detail), Perugino (1445/50-1523)

Throughout the Middle Ages and Renaissance the great mystery of Christ's taking on of human flesh, of His becoming one with humanity, found full expression in the figure of His mother Mary. Why did theologians, poets, mystics and of course artists look to the story of a poor young woman's improbable encounter with the divine? Why did they find in the story of the Virgin birth an account of love, generosity and wisdom that continues to inspire and challenge us to-day? Like a window admitting light on a profound secret, this detail of the Virgin in prayer from Perugino's painting of The Virgin Adoring the Child with Two Saints, hints at some of the reasons why the Virgin, the Mother of God, remains a "portal to the divine." This Umbrian master, the teacher of the "divine" Raphael, presents a woman of flesh, composure, and intelligence, in short, a woman absorbed in contemplation of her child the God-Man. Never has the quest to lose oneself in God appeared so completely human and totally natural. This woman reminds us of our share in the divine gift of life in Christ.



Peruzzi, Nicolo (1561-1661): The Resurrection of Lazarus. Collection: Hermitage, Duke of Rutland Coll. © 2012. Photo: Scala, Florence

JANUARY 2013

Readings: Sunday Cycle C
: Workday Cycle I

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|--|--|--|---|--|--|
| DECEMBER 2012 S M T W T F S 30 31 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 | FEBRUARY 2013 S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 | 1 <i>White</i> <i>Optional</i> MARY, MOTHER OF GOD, Octave of Christmas | 2 <i>White</i> <i>Memento</i> Sts Basil the Great & Gregory Nazianzen | 3 <i>White</i> <i>Calendar</i> <i>Holy Name of Jesus</i> | 4 ☾ <i>White</i> <i>Day of Penance</i> | 5 <i>White</i> |
| 6 <i>White</i> <i>Optional</i> THE EPIPHANY | 7 <i>White</i> <i>Optional</i> <i>St Raymond of Peñafort</i> | 8 <i>White</i> | 9 <i>White</i> | 10 <i>White</i> | 11 ● <i>White</i> <i>Day of Penance</i> | 12 <i>White</i> |
| 13 <i>White</i> <i>Fast</i> BAPTISM OF THE LORD | 14 <i>Green</i> <i>Beginning of Ordinary Time</i> | 15 <i>Green</i> | 16 <i>Green</i> | 17 <i>White</i> <i>Memento</i> <i>St Anthony</i> | 18 ☾ <i>Green</i> <i>Day of Penance</i> | 19 <i>Green</i> <i>Optional</i> <i>Blessed Virgin Mary</i> |
| 20 <i>Green</i> 2ND SUNDAY IN ORDINARY TIME | 21 <i>Red</i> <i>Memento</i> <i>St Agnes</i> | 22 <i>Green</i> <i>Optional</i> | 23 <i>White</i> <i>Memento</i> | 24 <i>White</i> <i>Memento</i> <i>St Francis de Sales</i> | 25 <i>White</i> <i>Fast</i> THE CONVERSION OF ST PAUL, APOSTLE <i>Day Of Penance</i> | 26 <i>White</i> AUSTRALIA DAY |
| ☾ 27 <i>Green</i> 3RD SUNDAY IN ORDINARY TIME | 28 <i>White</i> <i>Memento</i> <i>St Thomas Aquinas</i> | 29 <i>Green</i> | 30 <i>Green</i> | 31 <i>White</i> <i>Memento</i> <i>St John Bosco</i> | NOTES: | |

January 2013

The Sacrament of Extreme Unction, Nicholas Poussin (1594-1665)

Nicholas Poussin is depicting of the administering of the final sacrament which we to-day know as the Sacrament of Healing. He locates the scene in a setting remote both from us to-day and from the original seventeenth-century audience for this work. The painting comes from Poussin's cycle of The Seven Sacraments, which he painted between 1637 and 1642 for a distinguished Roman patron, Cassiano del Pozzo. The clarity, balance and reverence for classical tradition which this painting exudes soon led to a commission for a second series on the same subject. Poussin invests the scene of mourning with dignity. At the centre of the painting the figure of the dying man stretched out on the bed creates a strong horizontal accent. He is surrounded by figures whose actions and facial expressions convey the contradictory emotions of grief at the loss and hope in the efficacy of the sacrament. Despite the references to a distant past in the classically inspired architecture and costume, the timeless power of the Christ's presence in the sacrament is evoked through symbols. Light, oil and prayer, symbols of healing and new life in Christ then as now, reassure us of the presence of God in our world through all time.



The Presentation in the Temple, Ferrara Museum, (Photo of Giovanni) (c. 1370-1421) - Private Collection / Photo © Christie's Images / The Bridgeman Art Library

FEBRUARY 2013

Readings: *Novus* Cycle C
Weekday Cycle I

SUNDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

| NOTES: | | | | | | | | | |
|---|--|---|--|--|--|---|---|--|--|
| | | | | | | 1 Green <i>Day of Penance</i> | 2 White Feast THE PRESENTATION OF THE LORD | | |
| 3 Green 4TH SUNDAY IN ORDINARY TIME | 4 Green | 5 Red Memorial St Agatha | 6 Red Memorial St Paul Mai & Companions | 7 Green | 8 Green Optional St Jerome Episcopai, St Josephine Bakhia | 9 Green Optional Blessed Virgin Mary | | | |
| 10 Green 5TH SUNDAY IN ORDINARY TIME | 11 Green Optional <i>Our Lady of Lourdes</i> | 12 Green | 13 Violet ASH WEDNESDAY Day of Fast and Abstinence | 14 Violet Optional St Cyril & Methodius | 15 Violet | 16 Violet | | | |
| 17 Violet 1ST SUNDAY IN LENT | 18 Violet | 19 Violet | 20 Violet | 21 Violet Optional St Peter Damian | 22 White Feast THE CHAIR OF ST PETER, APOSTLE | 23 Violet Optional St Phileas | | | |
| 24 Violet 2ND SUNDAY IN LENT <i>Rite of Election</i> | 25 Violet | 26 Violet | 27 Violet | 28 Violet | JANUARY S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 | MARCH S M T W T F S 31 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 | | | |

February 2013

The Presentation in the Temple, Lorenzo Monaco (c. 1370-1425)

The size and shape of this small panel indicate that this painting originally formed part of the predella (the lower horizontal section) of an altarpiece. Traditionally this lower area of an altarpiece depicted stories from the lives of the saints who were pictured above. This scene shows Christ's presentation in the Temple. Alongside the Nativity and other scenes from Christ's Infancy, this moment which we read of in Luke 2:22-39 was frequently represented in the early Renaissance. Lorenzo Monaco situates the scene outdoors, in front of the high temple, which he evokes in the church-like building at the right. Mary stands prominently in the foreground, her blue-clad robe distinguishing her from others around her in their paler colours. Christ's mother steps away from the other figures as she hands the Child to Simeon the High Priest of the Temple. The consecration of a first-born child was an important ritual of Jewish religious life. The interaction at the centre of the panel between the Virgin, Christ and Simeon enhances the solemnity of this action. So does the response of Anna the prophetess, who appears clad in pale green just to the left of the Virgin. The scroll which unfurls from Anna's left hand reminds us how she spoke to all "who were looking for the redemption of Jerusalem."



Magdalen, Virgin and Child (1890-1891), The Crucifixion, with the Virgin and Saint John the Evangelist, by Michelangelo, 1497-1501, Philadelphia, PA, USA, Oil on Canvas, 100.1 x 171.6 cm, John G. Johnson Collection, 1917 © 2012, Photo: The Philadelphia Museum of Art/Art Resource/Scala, Florence

MARCH 2013

Readings: Sunday Cycle C
Weekday Cycle I

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|--|--|-------------------------------|---|--|---|
| 31 <i>White</i> <i>Remembrance with Lenten</i> | FEBRUARY S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 | NOTES: | | APRIL S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 | 1 <i>Violet</i> | 2 <i>Violet</i> |
| EASTER SUNDAY | | | | | <i>Day of Penance</i> | |
| 3 <i>Violet</i> | 4 ☾ <i>Violet</i> <i>Optional</i> | 5 <i>Violet</i> | 6 <i>Violet</i> | 7 <i>Violet</i> <i>Optional</i> | 8 <i>Violet</i> <i>Optional</i> | 9 <i>Violet</i> <i>Optional</i> |
| 3RD SUNDAY IN LENT | <i>St Casimir</i> | | | <i>St Perpetua & Felicity</i> | <i>St John of God</i> <i>Day of Penance</i> <i>Ember Day</i> | <i>St Francis of Rome</i> |
| 10 <i>Violet or Rose</i> | 11 ● <i>Violet</i> | 12 <i>Violet</i> | 13 <i>Violet</i> | 14 <i>Violet</i> | 15 <i>Violet</i> | 16 <i>Violet</i> |
| 4TH SUNDAY IN LENT | | | | | <i>Day of Penance</i> | |
| 17 <i>Violet</i> | 18 <i>White</i> <i>Solemnity</i> | 19 ☾ <i>White</i> <i>Solemnity</i> | 20 <i>Violet</i> | 21 <i>Violet</i> | 22 <i>Violet</i> | 23 <i>Violet</i> <i>Optional</i> |
| 5TH SUNDAY IN LENT | <i>ST PATRICK</i> | <i>ST JOSEPH, HUSBAND OF THE BLESSED VIRGIN MARY</i> | | | <i>Day of Penance</i> | <i>St Turibius de Mogrovejo</i> |
| 24 <i>Red</i> <i>Solemnity</i> | 25 <i>Violet</i> | 26 ☽ <i>Violet</i> | 27 <i>Violet</i> | 28 <i>White</i> | 29 <i>Red</i> | 30 <i>White</i> |
| PALM SUNDAY | MONDAY OF HOLY WEEK | TUESDAY OF HOLY WEEK | WEDNESDAY OF HOLY WEEK | HOLY THURSDAY | GOOD FRIDAY <i>Day of Fast and Abstinence</i> | HOLY SATURDAY, EASTER VIGIL |

March 2013

Crucifixion Diptych, Roger van der Weyden (c. 1399-1464)

Roger van der Weyden's stark depiction of The Crucifixion forces the viewer to engage with the pathos of suffering. Two individual panels framed into a diptych portray the Crucifixion not as an historical scene but as an event that appears in a timeless devotional context. We lack the familiar narrative cues such as the hill of Golgotha, the two thieves or those standing at the base of the cross. Instead Roger emphasizes the intensity of the reactions of St John the Evangelist and Christ's grieving mother. John leans forward to catch the Virgin as she collapses. Her eyes remain closed as if she can no longer bear the sight of the suffering her son must endure. The frame between the two panels separates the mother from her child. Roger uses this division to suggest a deeper spiritual bond which unites the desolate scenes. Both Mary's head and Christ's head fall downward like mirror images. It is as if this gentle bodily motion symbolizes the ineradicable union of mother and Son. The separation of the panels remind us that although we may be distant from the historical reality of Christ's passion we, like the Virgin and the original viewer of this painting, can draw close to Christ when we identify with the suffering of all humanity.



Leonardo da Vinci (1452-1519), Annunciazione - p. (St. Virginia's data). Florence, Gallery degli Uffizi. © 2012 Photo Scala, Florence - courtesy of the Ministero Beni e Att. Culturali

APRIL 2013

Readings: Sunday Cycle C
 : Weekday Cycle I

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|--|--|---|--|--|---|---|
| MARCH S M T W T F S 31 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 | 1 White | 2 White | 3 White | 4 White | 5 White | 6 White |
| | EASTER MONDAY | EASTER TUESDAY | EASTER WEDNESDAY | EASTER THURSDAY | EASTER FRIDAY | EASTER SATURDAY |
| 7 White 2ND SUNDAY OF EASTER Divine Mercy Sunday | 8 White Solemnity THE ANNUNCIATION OF THE LORD | 9 White | 10 White | 11 Red Memorial St Elizabeth | 12 White Day Of Penance | 13 White Optional St Martin |
| 14 White 3RD SUNDAY OF EASTER | 15 White | 16 White Optional St Bernabette, Scouting | 17 White | 18 White | 19 White Day Of Penance | 20 White |
| 21 White 4TH SUNDAY OF EASTER | 22 White | 23 White Optional St George, St Adalbert | 24 White Optional St Felicitas of Signinigena | 25 White ANZAC DAY | 26 Red Fast ST MARK, EVANGELIST Day Of Penance | 27 White Optional St Louis Gisproux de Montfort |
| 28 White 5TH SUNDAY OF EASTER | 29 White Memorial St Catherine of Siena | 30 White Optional St Pius V | MAY S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 | NOTES: | | |

April 2013

Annunciate Virgin, Leonardo da Vinci (1452-1519)

The theme of the Annunciation in Christian art has a rich tradition. Artists employed a variety of symbols to evoke the mystery of Mary's acceptance of God's invitation to become the Mother of God. Leonardo reveals the Virgin momentarily interrupted during her reading. She registers the angel's presence in her gesture of greeting. The astounding message that the angel delivers seems not to disturb an atmosphere of calm serenity. Indeed the Virgin's fingers have not moved from the place in the text that marks the passage she was reading. Tradition taught that Mary was reading the prophet Isaiah : "Behold a Virgin shall conceive and bear a child." Leonardo bathes the figure of the Virgin and her surroundings in a light that caresses equally skin, stone, plant-life and distant mountain. All creation is enveloped in the stopped moment of God's in-breaking presence amongst us.



Visitation, Domenico Ghirlandaio, Domenico (about 1485), Visitation (detail), Papi, Lorenz, C 2012, Photo Scala Firenze

MAY 2013

Readings: Sunday Cycle C
 Monday - Friday Cycle I

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|--------------------------|---|--|-------------------------|------------------------|---|---|
| NOTES: | | APRIL S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 | 1 White Optional | 2 White Memorial | 3 Red Fast | 4 White |
| 5 White | 6 White | 7 White | 8 White | 9 White | 10 White | 11 White |
| 8TH SUNDAY OF EASTER | | | St Joseph The Worker | St Albanus | STS PHILIP & JAMES, APOSTLES Day of Penance | |
| 12 White Solemnity | 13 White Optional | 14 Red Fast | 15 White | 16 White | 17 White | 18 White Optional |
| ASCENSION OF THE LORD | Our Lady of Fatima | ST MATTHEW, APOSTLE | | | Day of Penance | St John I |
| 19 Red Solemnity | 20 Green Optional | 21 Green Optional | 22 Green Optional | 23 Green | 24 White Solemnity | 25 Green Optional |
| PENTECOST SUNDAY | St Bernadine of Siena 2 nd Week of Ordinary Time | St Christopher Magellan & Companions | St Rita of Cascia | | OUR LADY, HELP OF CHRISTIANS Day of Penance | St Bede the Venerable, St Gregory VII, St Mary Magdalene de Pazzi, Blessed Virgin Mary |
| 26 White Solemnity | 27 Green Optional | 28 Green | 29 Green | 30 Green | 31 White Fast | JUNE S M T W T F S 30 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 |
| HOLY TRINITY | St Augustine of Canterbury 8 th Week of Ordinary Time | | | | THE VISITATION OF THE BLESSED VIRGIN MARY Day of Penance | |

May 2013

Visitation, Domenico Ghirlandaio (1448-1494)

The feast of the Visitation commemorates the event about which we read in Luke 1: 36-56. We learn there how two women in equally mysterious and miraculous ways have become pregnant. Mary the younger woman travels to visit her much older cousin Elizabeth, who lives with her husband Zacharia in the city of Judah. Ghirlandaio recreates the moment when the two women greet each other, presumably after a long absence. The profound joy that each woman experiences from the new life expanding inside her finds expression in a central image: the women's act of embracing. In contrast to the social conventions of the time, it is Elizabeth, the older woman, who kneels in reverence and respect before her much younger cousin. Elizabeth's pose of homage perhaps also anticipates visually, the great song that Mary is about to proclaim, the Magnificat. This hymn exalts the Lord who raises up the most lowly such as Mary herself and gives comfort to those who are hungry and despised. Ghirlandaio is evoking the up-ending of the social order through casting down of the the mighty and of the natural order through conception by a Virgin. The artist reminds us that like the bonds of love and empathy which unite Mary and Elizabeth God's love will endure and sustain the two mothers and us.



Lazarus Risen (1130s-1140s): Raising of Lazarus (John 11:1-44). Vatican, Pinacoteca. © 2012. Photo Scala, Florence

JUNE 2013

Readings: Sunday Cycle C
: Weekday Cycle I

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|--|--|--|--|--|
| 30 Green 13TH SUNDAY IN ORDINARY TIME | MAY S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 | NOTES: | | | JULY S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 | 1 Red Memorial St Justin |
| 2 Red Solemnity THE BODY AND BLOOD OF CHRIST | 3 Blue Memorial Sts Charles Lwanga & Companions 8 th (Week of Ordinary Time) | 4 Green | 5 Red Memorial St Boniface | 6 Green Optional | 7 Red Solemnity SACRED HEART OF JESUS Day of Penance | 8 Blue Memorial Immaculate Heart of Mary |
| 9 Green 14TH SUNDAY IN ORDINARY TIME | 10 Green | 11 Red Memorial St Barnabas, Apostle | 12 Green | 13 White Memorial St Anthony of Padua | 14 Green Day of Penance | 15 Green Optional Blessed Virgin Mary |
| 16 Green 15TH SUNDAY IN ORDINARY TIME | 17 Green | 18 Green | 19 Green Optional St Norbert | 20 Green | 21 White Memorial St Aloysius Gonzaga Day of Penance | 22 Green Optional St Piusinus of Assisi Sts John Fisher & Thomas More Blessed Virgin Mary |
| 23 Green 12TH SUNDAY IN ORDINARY TIME | 24 Red Solemnity THE BIRTH OF ST JOHN THE BAPTIST | 25 Green | 26 Green | 27 Green Optional St Cyril of Alexandria | 28 Blue Memorial St Ignace Day of Penance | 29 Red Solemnity STS PETER & PAUL, APOSTLES |

June 2013

The Raising of Lazarus, Luca di Tommé (1330-c. 1389)

Born in Siena in 1330, Luca di Tommé inherited the artistic tradition of his great predecessor, Duccio. Luca's interpretation of the story found in John's gospel of the Raising of Lazarus follows faithfully Duccio's earlier composition. Luca borrows features such as the rocky setting, the grouping of Christ and the disciples at the left of the panel. These figures stand directly opposite Lazarus, who appears at the entrance of the rock-cut vertical tomb. As Christ and Lazarus face each other across space, the drama of their interaction is mirrored in the reaction of the crowd. The disciples turn toward each other, their faces registering their shock and awe. Others in the crowd strain to get a better view of the scene, while the man standing next to the tomb holds his hand to his nose. This act of revulsion graphically conveys the earthy drama of this miracle. In a commanding gesture Christ's right arm extends across the center of the space. This divine action acquires further authority through the words which would once have been clearly visible. Moving in a direct line from Christ's mouth to Lazarus, the Latin text reads - "LAZARE VENI FORAS" - "Lazarus, come forth." At the beginning of John's gospel we hear of the word becoming flesh. Here Luca reminds us of the gift which God made to Creation through the person of Jesus. He shares our flesh and gives freely his gift of divine life.

July 2013

Madonna and Saints Adoring the Child, Perugino (1445/50-1523)

Perugino, the teacher of Raphael, is celebrated for his paintings of the Virgin. This detail from a small devotional panel now in the Pierpont Morgan Library in New York evokes a mood of gentle contemplation. The two saints kneeling on either side of the Virgin reinforce the atmosphere of prayer. Nothing in the scene distracts them (or the viewer) from the focus of the figures' devotion, which of course we must imagine. Perugino swathes his figures in garments whose weight and gently falling folds convey a vivid physical presence. A soft atmospheric light binds the foreground figures to the landscape in the distance and persuades us visually of a deeper unity which unites us with the Virgin and Saints before us. What hopes and what fears do we, like them, bring to the Christ child? Of course, because here we see only a detail of the larger painting, we must rely on our imagination to complete the scene. Sometimes even a partial glimpse of the sacred can be enough to nurture us on our journey.



The Assumption of the Virgin, c. 1749 (oil) by Johann Heinrich Füssli (1741-1804), Switzerland. Art Collection of the Vatican Museums, Vatican, MA, USA. The Metropolitan Art Library Photo (c. 1977) (451) © J. J. Inc. (www.jjinc.com)

AUGUST 2013

Readings: Sunday Cycle C
Workday Cycle I

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---------------------------------|---|--|--|---|--|-------------------------|
| NOTES: | | JULY S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 | SEPTEMBER S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 | 1 White Memorial | 2 Green Optional | 3 Green Optional |
| 4 Green | 5 White Optional | 6 White Fest | 7 Green Optional | 8 White Optional | 9 Green Optional | 10 Red Fest |
| 18TH SUNDAY IN ORDINARY TIME | The Dedication of the Basilica of St Mary Major | THE TRANSFIGURATION OF THE LORD | St Sixtus II & Companions, St Callixtus, St Damiano | ST MARY OF THE CROSS | St Teresa Benedicta of the Cross (Edith Stein) Day of Penance | ST LAWRENCE |
| 11 Green | 12 Green Optional | 13 Green Optional | 14 Red Memorial | 15 White Optional | 16 Green Optional | 17 Green Optional |
| 18TH SUNDAY IN ORDINARY TIME | St Jane Frances de Chantal | Sts Forster & Hippolytus | St Maximilian Kolbe | THE ASSUMPTION OF THE BLESSED VIRGIN MARY Holy Day | St Stephen of Hungary Day of Penance | Blessed Virgin Mary |
| 18 Green | 19 Green Optional | 20 White Memorial | 21 White Memorial | 22 White Memorial | 23 Green Optional | 24 Red Fest |
| 20TH SUNDAY IN ORDINARY TIME | St John Eudes | St Bernard | St Pius II | The Queenship of Mary | St Rose of Lima Day of Penance | ST BARTHOLOMEW, APOSTLE |
| 25 Green | 26 Green | 27 White Memorial | 28 White Memorial | 29 Red Memorial | 30 Green | 31 Green Optional |
| 21ST SUNDAY IN ORDINARY TIME | | St Monica | St Augustine | The Beheading of St John the Baptist | Day of Penance | Blessed Virgin Mary |

August 2013

Assumption of the Virgin, Fra Angelico (1387-1455)

Throughout the Middle Ages and Renaissance, the status of Mary as mother of God found expression in the lives of everyday women and men. Paintings in churches, people's homes and public buildings often included an image of the Virgin. How was people's faith shaped by these paintings? Fra Angelico's depiction of the Assumption of the Virgin comprises this central scene as part of a larger panel. The Dominican friar painter celebrates the moment when the Virgin passes from earthly life to her heavenly home. To do so he deploys a gorgeous coloristic display of the most exquisite shades of blue, red and green. Mary stands full-length encircled by angels, her form radiating light. Meanwhile, the hues of the garments worn by those angels further from the Virgin appear more saturated in luminous colour. This dispersion of colour from centre to periphery evokes symbolically the mystery of redemption as it radiates throughout the world. Like the love that issues forth from Christ to transform all creation, Mary emits a force-field of love of such intensity that it cannot be contained. Light emanating from Mary passes through a painterly metamorphosis into dazzling colour. The light radiating from her garment seems to suffuse the entire space, just as God's love suffuses this world. The beautiful pigments of this painting make the Virgin live for us through a theology transmuted into colour.



The Roman of the Proud (Self and saint) (detail), Collection of the Roman (Francisco Ballester) (1961-1966) (The Metropolitan Museum of Art, New York, USA) (The Metropolitan Museum of Art, New York, USA)

SEPTEMBER 2013

Readings: Sunday Cycle C
 Monday - Friday Cycle I

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|--|--------------------|---|---|--|
| 1 Green 22ND SUNDAY IN ORDINARY TIME | 2 Green | 3 White Memorial St Gregory the Great | 4 Green | 5 Green | 6 Green | 7 Green Optional Blessed Virgin Mary |
| 8 Green 23RD SUNDAY IN ORDINARY TIME | 9 Green Optional St Peter Claver | 10 Green | 11 Green | 12 Green Optional Holy Name of Mary | 13 White Memorial St John Chrysostom Day of Penance | 14 Red Feast THE EXALTATION OF THE HOLY CROSS |
| 15 Green 24TH SUNDAY IN ORDINARY TIME | 16 Red Memorial St Cornelius & Cyprian | 17 Green Optional St Robert Bellarmine | 18 Green | 19 Green Optional St Zenobius | 20 Red Memorial Sts Andrew Kim, Taegon, Paul Chung Ha-sang & Companions Day of Penance | 21 Red Feast ST MATTHEW APOSTLE & EVANGELIST |
| 22 Green 25TH SUNDAY IN ORDINARY TIME | 23 White Memorial St Pius of Pietrelcina (Padre Pio) | 24 Green | 25 Green | 26 Green Optional St Cosmas & Damian | 27 White Memorial St Vincent de Paul Day of Penance | 28 Green Optional St Wenceslaus, St Lawrence Ruiz & Companions, Blessed Virgin Mary |
| 29 Green 26TH SUNDAY IN ORDINARY TIME | 30 White Memorial St Jerome | AUGUST S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 | | OCTOBER S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 | | NOTES: |

September 2013

The Return of the Prodigal Son, Guercino (1591-1666)

The Bolognese artist Guercino captures the drama of the reconciliation between father and son in his version of the parable of the Return of the Prodigal Son. With gentleness, the father draws his remorseful son towards him. His embrace signals the father's love and concern for this wayward son. Note how Guercino contrasts the young man's torn and tattered shirt with the rich fabric of the father's tunic and cloak. The contrast underlines how far the son had fallen from a life of wealth and privilege. Guercino hints at the vulnerability of the young man. His exposed left arm and chest remind us of the hardships he has endured; even the pigs he tended received better treatment than him. Meanwhile in the background, the presence of another figure whom we identify as the older brother reminds us of the disgruntled son's role in the parable. With hands clasped as if to suggest his inner turmoil at the return of his younger brother, Guercino manifests the "good" son's anguish and resentment. As this parable teaches, God's love and forgiveness know no bounds or conditions. It embraces both sons and us. Like the depiction of the rejoicing father in this painting, such love is generous, gentle and never reproachful.



Detail of Botticelli's *1296-1310, Christ and the Anonymous Woman (detail)*, 1310-1311, Madrid, Museo Thyssen-Bornemisza. Tempera and gold on panel, 41.5 x 48 cm. (Reproduction with frame: 63 x 65.5 x 4 cm. Inv. N.: 1973.7. © 2012, Museo Thyssen-Bornemisza/Scala, Florence)

OCTOBER 2013

Readings: Sunday Cycle C
: Weekday Cycle I

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|--|---|---|--|--|---|
| SEPTEMBER S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 | NOVEMBER S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 | 1 White Memorial St Theresa of the Child Jesus | 2 White Memorial The Guardian Angels | 3 Green | 4 White Memorial St Francis of Assisi Day of Penance | 5 Green Optional Blessed Virgin Mary |
| 6 Green 27TH SUNDAY IN ORDINARY TIME | 7 White Memorial Our Lady of the Rosary | 8 Green | 9 Green Optional Sts Denis & Companions St John Leonardi | 10 Green | 11 Green | 12 Green Optional Blessed Virgin Mary |
| 13 Green 28TH SUNDAY IN ORDINARY TIME | 14 Green Optional St Callistus I | 15 White Memorial St Theresa of Avila | 16 Green Optional St Hedwig, St Margaret Mary Alacoque | 17 Red Memorial St Ignatius of Antioch | 18 Red Fast ST LUKE, EVANGELIST Day of Penance | 19 Green Optional St John de Bridauf & Jean, Hugues & Companions St Paul of the Cross Blessed Virgin Mary |
| 20 Green 29TH SUNDAY IN ORDINARY TIME Mission Sunday | 21 Green | 22 Green | 23 Green Optional St John of Capistrano | 24 Green Optional St Anthony Claret | 25 Green Day of Penance | 26 Green Optional Blessed Virgin Mary |
| 27 Green 30TH SUNDAY IN ORDINARY TIME | 28 Red Fast STs SIMON & JUDE, APOSTLES | 29 Green | 30 Green | 31 Green | NOTES: | |

October 2013

Christ and the Samaritan Woman, Duccio di Buoninsegna (c. 1260-1318)

The panel by the great medieval Sieneese master, Duccio, leads us into a devotional and cultural world where the influence of Byzantine art had continued to hold sway in Europe, especially in Italy. Sieneese artists admired and sought to replicate the elegance, technical precision and glowing colours typical of Byzantine art. Like many other Sieneese artists, Duccio sought above all to imbue traditional subjects like Christ and the Samaritan Woman with a haunting beauty that derived from Byzantine art. In this painting Duccio depicts the encounter between Christ and the unnamed woman with simplicity and solemnity. Christ appears seated on a fine marble well. The woman who stands opposite him engages directly with Christ in conversation. Duccio suggests the intimacy and respectfulness of this encounter between two people, who in that society have no business speaking together. Both Christ and the woman stand a little apart from each other. Note, however, how after the man and the woman have established contact through shared glances and gestures this action appears to collapse the physical (and temporal?) space which separates not only Christ and the woman from one another but also separates us from this moment. We observe that the woman carries a jar on her head as well as a metal pot which was used to draw water from the well. It is unclear which moment of the meeting Duccio has portrayed. Has the woman just arrived or is she about to return to her village to spread the news of her life-changing encounter? Duccio gives us a clue in the detail of the apostles, who are depicted returning with food at the right of the scene. The figures in the front hold loaves of bread in their cloaks. The disciples return with food for the body; the woman leaves with the gift of eternal life.



Gianni (Giovanni di Bazzano 1264-1336): Last Judgment - detail (Innovo Spagnoli Offering the Church). Museo Spagnoli Chapel. © 2012, Photo Nuala Thomas

NOVEMBER 2013

Readings: Sunday Cycle C
: Weekday Cycle I

SUNDAY **MONDAY** **TUESDAY** **WEDNESDAY** **THURSDAY** **FRIDAY** **SATURDAY**

| NOTES: | | OCTOBER | | | DECEMBER | | | 1 | 2 | | | | | | | | |
|--------|---------------------------------|--|------------------------------|--------------------|--|---------------------------------------|--|------------------------------|-----------------------------|----|----|----|----|----|----|-----------------|-----------------|
| | | S | M | T | W | T | F | S | S | M | T | W | T | F | S | 1 | 2 |
| | | 1 | 2 | 3 | 4 | 5 | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | White Advent | White Advent |
| | | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | | |
| | | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | | |
| | | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | | |
| | | 27 | 28 | 29 | 30 | 31 | | | 29 | 30 | 31 | | | | | | |
| ● | 3 Green | 4 White Memorial | 5 Green | 6 Green | 7 Green | 8 Green | 9 White Feast | 1 White Advent | 2 White Advent | | | | | | | | |
| | 31ST SUNDAY IN ORDINARY TIME | St Charles Borromeo | | | | Day of Penance | THE DEDICATION OF THE LATERAN BASILICA | ALL SAINTS Day Of Penance | ALL SOULS | | | | | | | | |
| ☾ | 10 Green | 11 White Memorial | 12 Red Memorial | 13 Green | 14 Green | 15 Green Optional | 16 Green Optional | | | | | | | | | | |
| | 22ND SUNDAY IN ORDINARY TIME | St Martin of Tours | St Joseph | | | St Albert the Great Day of Penance | St Margaret of Scotland, St Gertrude Blessed Virgin Mary | | | | | | | | | | |
| ○ | 17 Green | 18 Green Optional | 19 Green | 20 Green | 21 White Memorial | 22 Red Memorial | 23 Green Optional | | | | | | | | | | |
| | 23RD SUNDAY IN ORDINARY TIME | The Dedication of the Basilicas of St Peter & Paul | | | The Presentation of the Blessed Virgin Mary | St Cecilia Day of Penance | St Columban, St Oswald, Blessed Virgin Mary | | | | | | | | | | |
| | 24 White Solemnity | 25 Green Optional | 26 Green | 27 Green | 28 Green | 29 Green | 30 Red Feast | | | | | | | | | | |
| | CHRIST THE KING | St Catherine of Alexandria, Last Vespers in Ordinary Time | | | | Day of Penance | ST ANDREW, APOSTLE | | | | | | | | | | |

November 2013

The Last Judgement detail: Enrico Scrovegni presenting the Scrovegni Chapel, Giotto (1266-1336)

This detail from the west wall of the Scrovegni Chapel, Padua, recalls for us how heavily the weight of family honour and shame influenced late medieval life. Those who like tyrants, unscrupulous merchants and money-lenders abused their wealth and power, often became the target of fierce criticism. Enrico Scrovegni's father Reginaldo was denounced by Dante for his sharp practices as money-lender. The public nature of his family's offence could only be off-set by an equally public gesture of contrition. Hence Enrico decided to erect the chapel that bears his name. In this small simple space Giotto created one of the most astonishing ensembles in the entire history of art, one that has enjoyed unreserved praise from every sort of viewer. Traditionally the scene of the Last Judgement was placed on the inner west wall of a church, so that as the faithful exited they would be reminded of the Judgement awaiting them. Here the viewer looked up to see the patron Enrico Scrovegni presenting to three saints a model of the chapel that he has built and paid for. The central haloed figure is usually identified as the Virgin, and indeed the chapel was dedicated to her. In loving kindness she stretches out her right hand in a movement which conveys her acceptance of the penitent donor's tribute to her honour. The Virgin's loving, expansive gesture echoes across seven centuries as new generations of viewers contemplate the promise of redemption.



Adoration of the Child, c. 1520 (oil on canvas) (detail), Hans Baldung Grien, Gift of the Trustees of the Metropolitan Museum of Art, New York. Photo: The Metropolitan Museum of Art.

DECEMBER 2013

Readings: Sunday Cycle A
: Weekday Cycle 2

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|--|--------------------------------|--|--|--|---------------------------------|
| 1 Violet 1ST SUNDAY OF ADVENT | 2 Violet | 3 White Memorial | 4 Violet Optional | 5 Violet | 6 Violet Optional | 7 White Memorial |
| | | <i>St Francis, Major</i> | <i>St John, Deserter</i> | | <i>St Nicholas, Day Of Penitence</i> | <i>St Andrew</i> |
| 8 Violet 2ND SUNDAY OF ADVENT | 9 White Solemnity THE IMMACULATE CONCEPTION OF THE BLESSED VIRGIN MARY | 10 Violet | 11 Violet Optional | 12 Violet Optional | 13 Red Memorial | 14 White Memorial |
| | | | <i>St Catherine I</i> | <i>Our Lady of Goodwill</i> | <i>St Lucy, Day Of Penitence</i> | <i>St John of the Cross</i> |
| 15 Violet or Rose 3RD SUNDAY OF ADVENT | 16 Violet | 17 Violet | 18 Violet | 19 Violet | 20 Violet | 21 Violet Optional |
| | | | | | <i>Day Of Penitence</i> | <i>St Peter, Curious</i> |
| 22 Violet 4TH SUNDAY OF ADVENT | 23 Violet Optional | 24 Violet | 25 White Solemnity with Octave CHRISTMAS DAY Holy Day | 26 Red Feast | 27 White Feast | 28 Red Feast |
| | <i>St John of the Martyr</i> | | | <i>ST STEPHEN</i> | <i>ST JOHN, APOSTLE & EVANGELIST, Day Of Penitence</i> | <i>THE HOLY INNOCENTS</i> |
| 29 White Feast HOLY FAMILY | 30 White | 31 White Optional | NOVEMBER 2013 S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 | JANUARY 2014 S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 | NOTES: | |
| | | <i>St Sylvester I</i> | | | | |

December 2013

Adoration of the Baby, Gerrit van Honthorst (1590-1656)

Many artists have explored scenes from Christ's life against the dramatic backdrop of night. This Flemish artist's depiction of the scene of the Adoration of the Baby invites us too to draw near to the tiny child, who lies vulnerable before us. We too join the intimate circle of adorers - Mary, Joseph and the two angels - who kneel before the Child's make-shift cradle. Honthorst was renowned for his night scenes. His explorations of the way light could be manipulated both to highlight and to conceal action and emotions seem to culminate in the mood of reverence that he evokes in this painting. Both for Honthorst's original viewers and for us, the radiant light of Christ bathes the entire space and illuminates with joy the faces of the beholders. The darkness in the background emphasizes the glory of the light. Just as light triumphs over darkness in this painting, so God's gift of Jesus urges us to nurture this fragile yet brilliant light, the source of our love and life. We all pray that the Christmas Season will spread God's light throughout the world in just the way that the light of the infant Jesus illuminates this painting. The Christmas promise shines out from this image.



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