



2017 Columban Art Calendar

Art Guide



2017 Columban Art Calendar

Front Cover

The Visitation (detail, tempera on panel, 1491) by Domenico Ghirlandaio (Domenico Bigordi) (1449~94)

Ghirlandaio's painting of The Visitation today in the Louvre Museum originally decorated the altar of the private chapel of a wealthy and powerful Florentine family, the Tornabuoni. As Luke's Gospel recounts both Mary and her cousin Elizabeth have miraculously conceived a child. They come together to share the joyous events. For the children they carry, Jesus and John the Baptist respectively, will bring good news of a new covenant of love between God and God's people. Although Elizabeth is older and thus due greater esteem, it is she who kneels before Mary. This reversal of the period's etiquette of deference reminds the viewer of Mary's exalted status as mother of the "son of God." Yet the mood of this encounter is one of great intimacy in which the women reach out to each other, their hands expressing reassurance and tender concern. Mary places her hands on her elderly cousin's shoulder as if gently to reprove Elizabeth's extravagant action of honouring her younger cousin. Details in the figures costume underline the difference in their ages. Elizabeth wears the white wimple and veil typical of middle-aged wives and widows. In contrast, Mary's transparent veil gracefully frames her youthful features. Despite Elizabeth's age and Mary's youth Ghirlandaio evokes the bond between the two women. In this moment of exchange Ghirlandaio invites us to ponder the enormity of God's promise to us.



Jesus Chasing the Merchants from the Temple, detail of Christ and two merchants, c. 1303-05 (fresco) (detail of 444251), Giotto di Bondone (c. 1266-1337)/Scrovegni (Arena) Chapel, Padua, Italy/Bridgeman Images

JANUARY 2017

Readings: Sunday Cycle A
: Weekday Cycle I

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 White Solemnity MARY, THE HOLY MOTHER OF GOD, Octave of the Nativity of the Lord	2 White Memorial <i>Ss Basil the Great & Gregory Nazianzen</i>	3 White Optional <i>The Most Holy Name of Jesus</i>	4 White	5 White	6 White <i>Day of Penance</i>	7 White Optional <i>St Raymond of Penyafort - W</i>
8 White Solemnity THE EPIPHANY OF THE LORD	9 White Feast THE BAPTISM OF THE LORD	10 Green <i>Beginning of Ordinary Time</i>	11 Green	12 Green	13 Green Optional <i>St Hilary - W Day of Penance</i>	14 Green Optional <i>Blessed Virgin Mary</i>
15 Green 2ND SUNDAY IN ORDINARY TIME	16 Green	17 White Memorial <i>St Anthony</i>	18 Green	19 Green	20 Green Optional <i>St Fabian - R St Sebastian - R Day of Penance</i>	21 Red Memorial <i>St Agnes</i>
22 Green 3RD SUNDAY IN ORDINARY TIME	23 Green	24 White Memorial <i>St Francis de Sales</i>	25 White Feast THE CONVERSION OF ST PAUL, THE APOSTLE	26 Green AUSTRALIA DAY	27 Green Optional <i>Ss Timothy and Titus - R St Angela Merici - W Day of Penance</i>	28 White Memorial <i>St Thomas Aquinas</i>
29 Green 4TH SUNDAY IN ORDINARY TIME	30 Green	31 White Memorial <i>St John Bosco</i>	NOTES:		DECEMBER 2016 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	FEBRUARY 2017 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

January 2017

Jesus Chasing the Merchants from the Temple (detail of Christ and two merchants, c.1303-5) by Giotto di Bondone (c.1266-1337) Scrovegni Chapel, Padua

The dramatic incident known as Christ Chasing the Merchants from the Temple occurs in all four Gospels. Here in the Scrovegni Chapel Giotto includes this event in his fresco cycle of the Life of Christ. Giotto invests the narrative with a psychological power, new to Italian art. Christ's confrontation with the scribes and money-lenders takes place before an architectural back-drop which suggests the Temple. Christ raises his right arm at the moment just before the whip he holds in his upraised arm will fall upon the merchants and scribes before him. Giotto contrasts the reactions of the figures standing at Christ's right. While the threat of the impending fall of the whip causes the two merchants to cringe and lift their hands in fear, the scribes at the edge of the scene appear less threatened by Christ's anger. Recognisable as scribes these men through such details as the richly decorated cloaks, stand watchful, assessing the impact of Christ' denunciation of their behaviour. Christ's figure expands in the moment before the full measure of his anger unfurls. The decisive actions of Christ convey a sternness which would have been more familiar to the original audience than it is to us.



The Presentation of Jesus in the Temple (oil on canvas), Tintoretto, Jacopo Robusti (1518-94), Galleria dell' Accademia, Venice, Italy/Cameraphoto Arte Venezia/Bridgeman Images

FEBRUARY 2017

Readings: Sunday Cycle A
: Weekday Cycle I

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
NOTES:			1 Green	2 White Feast	3 Green Optional	4 Green Optional
				THE PRESENTATION OF THE LORD	St Brise - R. St Ansgar - W Day of Penance	Blessed Virgin Mary
5 Green	6 Red Memorial	7 Green	8 Green Optional	9 Green	10 White Memorial	11 Green Optional
5TH SUNDAY IN ORDINARY TIME	St Paul Miki & Companions		St Jerome Emiliani - W. St Josephine Bakhita - W.		St Scholastica Day of Penance	Our Lady of Lourdes - W. Blessed Virgin Mary
12 Green	13 Green	14 White Memorial	15 Green	16 Green	17 Green Optional	18 Green Optional
6TH SUNDAY IN ORDINARY TIME		Sts Cyril & Methodius			The Seven Founders of the Servite Order Day of Penance	Blessed Virgin Mary
19 Green	20 Green	21 Green Optional	22 White Feast	23 Red Memorial	24 Green	25 Green Optional
7TH SUNDAY IN ORDINARY TIME		St Peter Damian - W	THE CHAIR OF ST PETER THE APOSTLE	St Polycarp	Day of Penance	Blessed Virgin Mary
26 Green	27 Green	28 Green	NOTES:	JANUARY 2017 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 2017 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
8TH SUNDAY IN ORDINARY TIME						

February 2017

The Presentation of Jesus in the Temple (1550~55)

by Jacopo Robusti Tintoretto (1518~94)
Galleria Accademia, Venice

Tintoretto together with his fellow artists Titian and Veronese helped make Venice in the sixteenth-century a splendid centre of Renaissance Art. His mastery of large scale biblical narratives meant that patrons turned to him in order to furnish the interiors of churches, palaces and other public buildings. The Presentation of Christ in the Temple was commissioned by a lay society or confraternity to decorate the group's chapel in the church now known as the Gesuiti. The story depicts the event narrated in Luke's Gospel 2:22-39. We learn how in accordance with Jewish law, Mary and Joseph bring Jesus to the temple to be consecrated to the Lord. At the same time Mary makes an act of 'purification' by presenting a pair of turtle doves or pigeons. Tintoretto imagines the temple as an ornate and richly decorated structure in the classical style. In contrast to traditional interpretations of this story the artist depicts the scene crowded with the figures of parents, and servants of the temple going about their business. We recognise Mary carrying Jesus in the centre of the scene. The brilliant scarlet of her cloak makes her figure stand out among the more muted costumes of the other visitors. Tintoretto uses the space that stretches between Mary holding Christ at the right and Simeon the high priest on the left opposite them to dramatically intensify this meeting. As Luke tells us God has disclosed to the devout Simeon that he will not die until he has seen the Messiah. Mary and Simeon lean towards each other across the horizontal length of the altar. The lighted candle stands between the two protagonists as a symbol of Christ's coming into the world as the Messiah, the giver of life.



The Annunciation (tempera on panel), Piermatteo Lauro de' Manfredi da Amelia (c.1450-1503/8) © Isabella Stewart Gardner Museum, Boston, MA, USA/Bridgeman Images

MARCH 2017

Readings: Sunday Cycle A
: Weekday Cycle I

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FEBRUARY 2017 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	APRIL 2017 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		1 Violet	2 Violet	3 Violet	4 Violet Optional
			ASH WEDNESDAY Day of Fast and Abstinence.		EMBER DAY Day of Penance	St Casimir - W
5 Violet	6 Violet	7 Violet Optional	8 Violet Optional	9 Violet Optional	10 Violet	11 Violet
1ST SUNDAY OF LENT		Sts Perpetua & Felicity - R	St John of God - W	St Frances of Rome - W	Day of Penance	
12 Violet	13 Violet	14 Violet	15 Violet	16 Violet	17 White Solemnity	18 Violet Optional
2ND SUNDAY OF LENT					ST PATRICK Day of Penance	St Cyril of Jerusalem - W
19 Violet	20 White Solemnity	21 Violet	22 Violet	23 Violet Optional	24 Violet	25 White Solemnity
3RD SUNDAY OF LENT	ST JOSEPH, SPOUSE OF THE BLESSED VIRGIN MARY			St Turibius of Mogrovejo - W	Day of Penance	THE ANNUNCIATION OF THE LORD
26 Violet or Rose	27 Violet	28 Violet	29 Violet	30 Violet	31 Violet	
4TH SUNDAY OF LENT					Day of Penance	

March 2017

The Annunciation (tempera on panel, c.1475) by Piermatteo Lauro de' Manfredi da Amelia (c.1450-1503/08) Isabella Stewart Gardner Museum, Boston

Like many paintings of the Annunciation during the Renaissance this little-known master from a small Umbrian town locates the subject in a setting which recalls the classically inspired features of ancient Greek and Roman architecture. The Virgin and the angel Gabriel kneel in the foreground against this rather grand uncluttered space created by richly veined marble columns and soaring rounded arches. By placing the two figures on either side of the central arch Piermatteo da Amelia invests this moment in the narrative with an almost frozen quality. The symmetry of the Virgin and the arch angel's positions, together with their muted responses, suggest a timeless quality to this meeting. Indeed, the Virgin's absorption in her reading further enhances an atmosphere of contemplation. Is this the moment before Mary's life will change forever? Gabriel gestures with his right hand upward toward the dove who is about to descend upon the Virgin. The viewer enters into the story unfolding before us, we know the words the angel will speak to Mary. Similarly, the Virgin's prayerful devotion and serene expression conveys the gist of the phrase from Luke's Gospel which will signal her assent: "Let it be to me according to your word." Like the Virgin and Gabriel the viewer also finds herself poised on a threshold. Just as God lovingly invites Mary to participate in humanity's salvation, so do we find ourselves called to accept God's promise.



Resurrection (photo)/Godong/UIG/Bridgeman Images

APRIL 2017

Readings: Sunday Cycle A
: Weekday Cycle I

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
30 White	NOTES:			MARCH 2017 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	MAY 2017 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 Violet
3RD SUNDAY OF EASTER						
2 Violet	3 Violet	4 Violet Optional	5 Violet Optional	6 Violet	7 Violet Optional	8 Violet
5TH SUNDAY OF LENT		<i>St Isidore - W</i>	<i>St Vincent Ferrer - W</i>		<i>St John Baptist de la Salle - W</i> <i>Day of Penance</i>	
9 Red	10 Violet	11 Violet	12 Violet	13 White	14 Red	15 WHITE
PALM SUNDAY OF THE PASSION OF THE LORD	MONDAY OF HOLY WEEK	TUESDAY OF HOLY WEEK	WEDNESDAY OF HOLY WEEK	THURSDAY OF HOLY WEEK	FRIDAY OF THE PASSION OF THE LORD Day of Fast and Abstinence	HOLY SATURDAY EASTER VIGIL
16 White Solemnity	17 White	18 White	19 White	20 White	21 White	22 White
EASTER SUNDAY OF THE RESURRECTION OF THE LORD	MONDAY WITHIN THE OCTAVE OF EASTER	TUESDAY WITHIN THE OCTAVE OF EASTER	WEDNESDAY WITHIN THE OCTAVE OF EASTER	THURSDAY WITHIN THE OCTAVE OF EASTER	FRIDAY WITHIN THE OCTAVE OF EASTER	SATURDAY WITHIN THE OCTAVE OF EASTER
23 White	24 White Optional	25 White	26 Red Feast	27 White Optional	28 Red Memorial	29 White Memorial
2ND SUNDAY OF EASTER DIVINE MERCY SUNDAY	<i>St Fidelis of Sigmaringen - R</i>	ANZAC DAY	ST MARK, EVANGELIST	<i>St Louis Grignon de Montfort - W</i>	St Peter Chanel Day of Penance	St Catherine of Siena

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April 2017

Resurrection by Unknown Artist Holy Trinity Greek Orthodox Church Vienna, Austria

This image of the Resurrection depicts the event known in the Orthodox tradition as the Anastasis. In common with other visual interpretations of this central moment in the Christian story, here the artist follows iconographic conventions which date back to the eighth century. Traditionally, Christ appears at the gate of hell in order to release all those righteous men and women of the Old Testament who have waited for God's saving action. Christ who wears white robes, symbolic of his triumphant defeat of death and sin towers over those who await deliverance. Reaching out to grasp the hands of Adam and Eve, the first parents of humankind rush to meet Christ's liberating action. Swirling draperies flutter around these figures as if to emphasise the drama of their release. The series of concentric circles enclosing Christ symbolise the divine energy of the 'uncreated eternal Christ' manifested at the Resurrection and earlier at the Transfiguration. Adam and Eve's redemption is accomplished for they too now share in Christ's risen glory. Their outstretched arms also penetrate the mandorla or circles of uncreated light. Adam and Eve's actions visually signal humanity's desire to seek union with Christ.



Episode No. 2 of the Stories of St James. Baptism of Hermogenes. 1372 - 1379 (fresco) Basilica di San Antonio, Padua, Italy/Mondadori Portfolio/Electa/Antonio Quattrone/Bridgeman Images

MAY 2017

Readings: Sunday Cycle A
: Weekday Cycle I

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 White Optional	2 White Memorial	3 Red Feast	4 White	5 White	6 White
	St Joseph the Worker - W	St Athanasius	STs PHILIP & JAMES, APOSTLES		Day of Penance	
7 White	8 White	9 White	10 White	11 White	12 White Optional	13 White Optional
4TH SUNDAY OF EASTER					Sts Nereus & Achilleus - R; St Pancras - R Day of Penance	Our Lady of Fatima - W
14 White	15 White	16 White	17 White	18 White Optional	19 White	20 White Optional
5TH SUNDAY OF EASTER				St John I - R	Day of Penance	St Bernadine of Siena - W
21 White	22 White Optional	23 White	24 White Solemnity	25 White Optional	26 White Memorial	27 White Optional
6TH SUNDAY OF EASTER	St Rita of Cascia - W		OUR LADY, HELP OF CHRISTIANS, PATRON OF AUSTRALIA	St Eusebius the Venerable - W; St Gregory VII - W; St Mary Magdalene de Pazzi - W	St Philip Neri Day of Penance	St Augustine of Canterbury - W
28 White Solemnity	29 White	30 White	31 White Feast		APRIL 2017 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	JUNE 2017 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
THE ASCENSION OF THE LORD			THE VISITATION OF THE BLESSED VIRGIN MARY			

May 2017

Episode No.2 of the Stories of St James, Baptism of Hermogenes (detail, 1372-79) by Altichiero (doc.1369-84) Basilica of San Antonio, Padua

The Veronese-born artist Altichiero's most important works are located in the North Italian city of Padua. Here he was awarded several prestigious commissions including the fresco cycle dedicated to the apostle St James the Greater in the church known as Il Santo. This famous shrine and pilgrimage site housed the tomb of the Franciscan St Anthony of Padua (1195-1231). The story of St James's ministry, martyrdom and posthumous miracles spreads over several walls of the chapel which also house the tombs of the chapel's original patrons. The scene reproduced depicts an episode from the saint's ministry, The Baptism of Hermogenes. At the left the pagan magician Hermogenes lowers his head as the water is poured from a cup held by St James whose figure is not visible in this detail. Architectural forms like the narrow column shafts open up space and create a naturalistic setting for the onlookers standing at right. Altichiero portrays the men caught up in the sudden conversion and baptism of the magician. The bystanders look up over the head of Hermogenes, their attention fixed on St James (who is not included in this detail). Individual attention to each man's costume, gesture and facial expression reveals the influence of the Florentine master Giotto on Altichiero. Such careful observation from nature persuades the viewer to identify with the story and its protagonists. This somewhat sober exploration of conversion and baptism would surely have appealed to the original viewer's hope for salvation promised through the sacrament of baptism.



The Calling of Andrew and Peter (fresco). Menabuoi. Giusto di Giovanni de' (d.1393)/Scrovegni (Arena) Chapel, Padua, Italy/Bridgeman Images

JUNE 2017

Readings: Sunday Cycle A
: Weekday Cycle 1

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
NOTES:		MAY 2017 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	JULY 2017 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	1 Red Memorial St Justin	2 White Optional Sts Marcellinus & Peter - R Day of Penance	3 Red Memorial St Charles Lwanga & Companions
4 Red Solemnity PENTECOST SUNDAY	5 Red Memorial St Boniface	6 Green Optional St Marcellin Champagnat - W St Norbert - W Ordinary Time Resumes	7 Green	8 Green	9 Green Optional St Ephrem - W Day of Penance	10 Green Optional Blessed Virgin Mary
11 White Solemnity THE MOST HOLY TRINITY	12 Green	13 White Memorial St Anthony of Padua	14 Green	15 Green	16 Green Day of Penance	17 Green Optional Blessed Virgin Mary
18 White Solemnity THE MOST HOLY BODY AND BLOOD OF CHRIST	19 Green Optional St Romuald - W	20 Green	21 White Memorial St Aloysius Gonzaga	22 Red Memorial Sts John Fisher & Thomas More	23 White Solemnity THE MOST SACRED HEART OF JESUS Day of Penance	24 White Solemnity THE NATIVITY OF ST JOHN THE BAPTIST
25 Green 12TH SUNDAY IN ORDINARY TIME	26 Green	27 Green Optional St Cyril of Alexandria - W	28 Red Memorial St Irenaeus	29 Red Solemnity ST PETER & PAUL, APOSTLES	30 Green Optional The First Martyrs of the Holy Roman Church - R Day of Penance	31 Green Optional

June 2017

The Calling of Andrew and Peter (fresco, reproduction reverses original direction, 1375-78)

by Giusto di Giovanni de' Menabuoi (d.1393)
Baptistery, Padua, Italy

The story of the calling of the apostles Peter and Andrew often featured in cycles of the Life of Christ as we see in this fresco by Giusto di Menabuoi dated to the last quarter of the fourteenth-century. The episode narrated in Mark's Gospel 1:16-18 briefly recounts how Simon Peter and his brother Andrew were fishing in the Sea of Galilee. From the shore they hear Jesus call to them: "Follow me and I will make you fishers of men." The brothers immediately left their nets and joined Christ. This charming scene with the fishing boat just moored in the foreground at left depicts the apostles as they come ashore in answer to Christ's call to them. Despite the nets lying full from a successful catch, the two brothers now turn their back on their trade as fisherman. The men kneel, their hands clasped in an attitude suggestive of the promises they will make to follow Christ. We recognise St Peter in the foreground, closest to the viewer. He wears a cloak of yellow gold, a colour symbolically associated with him. Moreover his expression of intense devotion surely hints at his impulsive behaviour. Christ's commanding figure and authoritative gestures stress the solemnity of this moment. Undoubtedly the now faded tones of Christ's once brilliant blue cloak would have lent his figure further visual power. Menabuoi's portrayal of the sea focuses on suggesting the choppy movement of the waves. He is less concerned to depict a spatially convincing transition from sea to land. In a narrative feature typical of visual story-telling in the late Middle Ages, the viewer notes three hallowed figures in a small boat in the background. This scene surely depicts a later moment in Mark's narrative, where the evangelist recounts how James and John the sons of Zebedee also take up Christ's call to follow him.



The Meeting of Joachim and Anne outside the Golden Gate of Jerusalem, 1497 (tempera on panel), Lippi, Filippo (c. 1457-1504)/Statens Museum for Kunst, Copenhagen, Denmark/Bridgeman Images

JULY 2017

Readings: Sunday Cycle A
: Weekday Cycle I

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
30 Green 17TH SUNDAY IN ORDINARY TIME	31 White Memorial St Ignatius of Loyola		JUNE 2017 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	AUGUST 2017 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 Green Optional Blessed Virgin Mary
2 Green 13TH SUNDAY IN ORDINARY TIME	3 Red Feast ST THOMAS, APOSTLE	4 Green Optional St Elizabeth of Portugal - W	5 Green Optional St Anthony Zaccaria - W	6 Green Optional St Maria Goretti - R	7 Green Optional Bl Peter To Rot - R Day of Penance	8 Green Optional Blessed Virgin Mary
9 Green 14TH SUNDAY IN ORDINARY TIME		11 White Memorial St Benedict	12 Green	13 Green Optional St Henry - W	14 Green Optional St Camillus de Lellis - W Day of Penance	15 White Memorial St Bonaventure
16 Green 15TH SUNDAY IN ORDINARY TIME	17 Green	18 Green	19 Green	20 Green Optional St Apollinaris - R	21 Green Optional St Lawrence of Brindisi - W Day of Penance	22 White Memorial St Mary Magdalene
23 Green 16TH SUNDAY IN ORDINARY TIME	24 Green Optional St Sharbel Makhluf - W	25 Red Feast ST JAMES, APOSTLE	26 White Memorial Sts Joachim & Anne	27 Green	28 Green Day of Penance	29 White Memorial St Martha

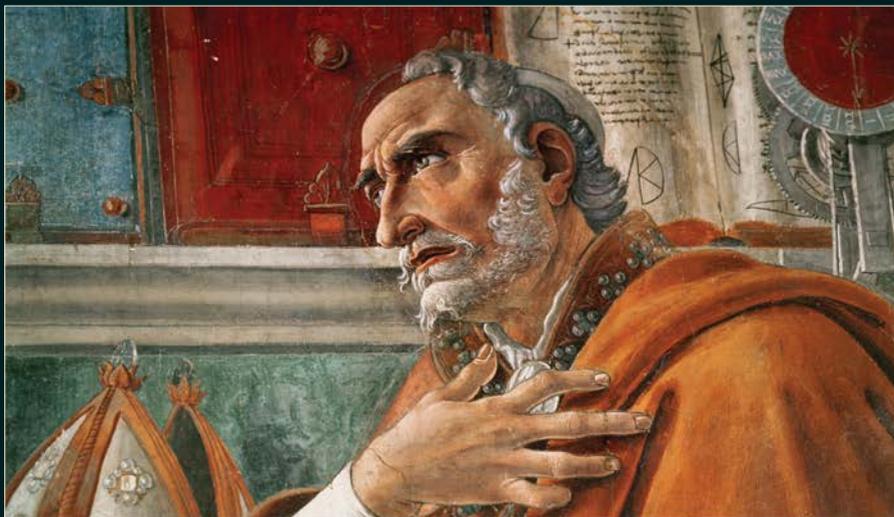
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July 2017

The Meeting of Joachim and Anne outside the Golden Gate of Jerusalem (1497) by Filippino Lippi (c.1457-1504)

The Florentine artist Filippino Lippi, exhibits the influence of two incomparable masters of the early Renaissance: his father and first teacher Filippo Lippi and Botticelli, with whom the young Filippino worked and studied. This painting signed by the artist in gold letters at the base of the Golden Gate at left takes as its subject the miraculous event of Mary's conception. The Gospels remain silent about Mary's birth and early years, never the less many writings dating to the first centuries after Christ's birth filled the gap with detailed accounts of the miracles that supposedly accompanied their lives. This ancient tradition speaks of Mary's mother Anna and her father Joachim as a devout couple, whose longing for children had not been satisfied. Despite both parents advanced age an angel tells each of them separately that their wish will be granted. Bearing the good news each of them must go to meet the other at the Golden Gate in Jerusalem. Their joyful embrace is the moment Lippi depicts. Lippi deploys colour, gesture and costume to render this dramatic event. We note Joachim's white beard and Anna's modestly covered head, both visual details convey the advanced age of the couple. In a daring move Lippi emphasises the moment of union by deploying the same brilliant blue to describe the voluminous cloaks worn by both figures. Blue the symbol of the heavenly realm thus symbolises Anna and Joachim's physical and spiritual union. It is against the stunning blue of the figures cloaks that the expressive gesture of their touching hands projects. On either side of Anna and Joachim, figures focus on the remarkable scene unfolding in front of them. At the left the elaborately dressed young women (traditionally identified as Anna's companions) direct our attention to the couple. On the right we recognise John the Baptist clad in his traditional costume of animal skin. He too is absorbed in the miracle taking place before him. Though the narrative does not call for the presence of the Baptist, it is possible his inclusion might allude to the similar circumstances of his conception. As we read in Luke's Gospel, John's parents Elizabeth and Zachariah had also longed for a child.





St. Augustine in his Cell, c.1480 (fresco) (detail of 29143). Botticelli, Sandro (Alessandro di Mariano di Vanni Filipepi) (1444/5-1510)/Ognissanti, Florence, Italy/Bridgeman Images

AUGUST 2017

Readings: Sunday Cycle A
: Weekday Cycle I

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY																																																																																																																						
NOTES:		1 White Memorial	2 Green Memorial	3 White Memorial	4 White Memorial	5 Green Optional																																																																																																																						
		St Alphonsus Liguori	St Peter Faber	St Dominic	St John Mary Vianney Day of Penance	The Dedication of the Basilica of St Mary Major - W Blessed Virgin Mary																																																																																																																						
6 White Solemnity	7 Green Optional	8 White Solemnity	9 Green Optional	10 Red Feast	11 White Memorial	12 Green Optional																																																																																																																						
THE TRANSFIGURATION OF THE LORD	St Sixtus II & Companions - W St Cajetan - W	ST MARY OF THE CROSS, VIRGIN	St Teresa Benedicta of the Cross (Edith Stein) - R	ST LAWRENCE	St Clare Day of Penance	St Jane Frances de Chantal - W, Blessed Virgin Mary																																																																																																																						
13 Green	14 White Memorial	15 White Solemnity	16 Green Optional	17 Green	18 Green	19 Green Optional																																																																																																																						
19TH SUNDAY IN ORDINARY TIME	St Maximilian Mary Kolbe	THE ASSUMPTION OF THE BLESSED VIRGIN MARY	St Stephen of Hungary - W		Day of Penance	St John Eudes - W, Blessed Virgin Mary																																																																																																																						
20 Green	21 White Memorial	22 White Memorial	23 Green Optional	24 Red Feast	25 Green Optional	26 Green Optional																																																																																																																						
20TH SUNDAY IN ORDINARY TIME	St Plus X	The Queenship of the Blessed Virgin Mary	St Rose of Lima - W	ST BARTHOLOMEW, APOSTLE	St Louis - W, St Joseph Calasanz - W Day of Penance	Blessed Virgin Mary																																																																																																																						
27 Green	28 White Memorial	29 Red Memorial	30 Green	31 Green	<table border="0"> <tr> <td colspan="7">JULY 2017</td> <td colspan="7">SEPTEMBER 2017</td> </tr> <tr> <td>S</td><td>M</td><td>T</td><td>W</td><td>T</td><td>F</td><td>S</td> <td>S</td><td>M</td><td>T</td><td>W</td><td>T</td><td>F</td><td>S</td> </tr> <tr> <td>30</td><td>31</td><td></td><td></td><td></td><td>1</td><td></td> <td></td><td></td><td></td><td></td><td></td><td>1</td><td>2</td> </tr> <tr> <td></td><td></td><td></td><td></td><td></td><td>2</td><td>3</td> <td></td><td></td><td></td><td></td><td></td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td> </tr> <tr> <td></td><td></td><td></td><td></td><td></td><td>4</td><td>5</td> <td></td><td></td><td></td><td></td><td></td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td><td>16</td> </tr> <tr> <td></td><td></td><td></td><td></td><td></td><td>6</td><td>7</td> <td></td><td></td><td></td><td></td><td></td><td>17</td><td>18</td><td>19</td><td>20</td><td>21</td><td>22</td><td>23</td> </tr> <tr> <td></td><td></td><td></td><td></td><td></td><td>8</td><td>9</td> <td></td><td></td><td></td><td></td><td></td><td>24</td><td>25</td><td>26</td><td>27</td><td>28</td><td>29</td><td>30</td> </tr> </table>		JULY 2017							SEPTEMBER 2017							S	M	T	W	T	F	S	S	M	T	W	T	F	S	30	31				1							1	2						2	3						3	4	5	6	7	8	9						4	5						10	11	12	13	14	15	16						6	7						17	18	19	20	21	22	23						8	9						24	25	26	27	28	29	30
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21ST SUNDAY IN ORDINARY TIME	St Augustine	The Passion of St John the Baptist																																																																																																																										

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August 2017

St. Augustine in his Cell (detail, c.1480) by Sandro Botticelli (1444/5-1510) Church of Ognissanti, Florence

St Augustine (354-430 A.D.) famed as one of the Church's greatest theologians appears in this detail from Botticelli's fresco as a scholar in his study. Books crowd the shelf behind him together with other objects that might have filled a fifteenth-century thinker's cell. The lavishly decorated bishop's mitre reminds us of the saint's high status. Botticelli depicts Augustine in a state of intense contemplation. His penetrating gaze appears directed beyond the space of his cell. With a searching gesture, his right hand hovers over his heart, conveying his absorption. According to tradition this moment recalls St Augustine's vision of St Jerome to whom he was writing a letter at the very moment when St Jerome lay dying. In a text once attributed to St Augustine he describes how his study suddenly filled with a sweet perfume, and he heard the voice of St Jerome. Here in this moving image of faith seeking consolation, Botticelli reveals how a great theologian coped with personal grief. The artist captures in St Augustine's gesture and expression the moment of enlightenment when grief turns to understanding. Botticelli imagines the saint's study bathed in a light where objects take on the solidity and texture of lived reality. The viewer gazes upon St Augustine and recognises the emotional truths Botticelli evokes in this sympathetic exploration of faith seeking understanding.



Mater Dolorosa (oil on panel), Flemish School, (15th century) Groeningemuseum, Bruges, Belgium/ © Lukas - Art in Flanders VZW/Bridgeman Images

SEPTEMBER 2017

Readings: Sunday : Cycle A
: Weekday : Cycle I

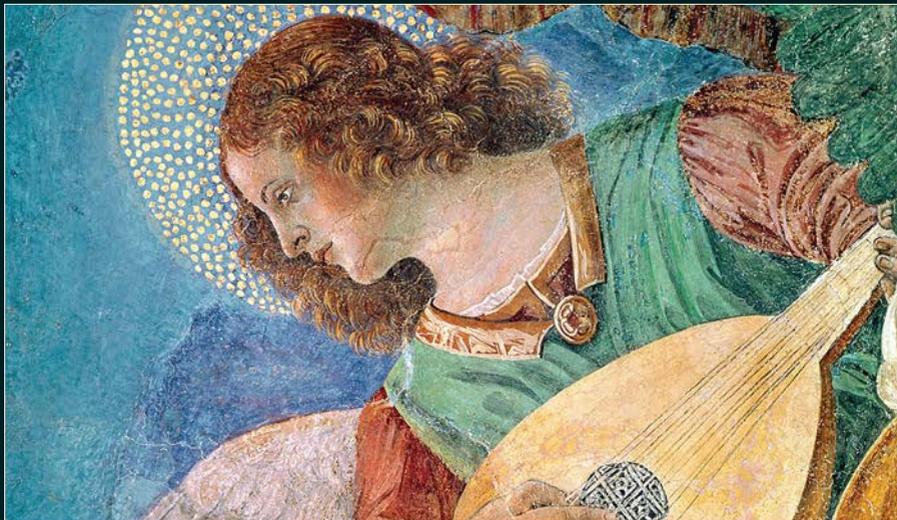
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
NOTES:			AUGUST 2017 S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	OCTOBER 2017 S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 Green	2 Green Optional
	3 Green	4 Green	5 Green	6 Green	7 Green	8 White Feast
22ND SUNDAY IN ORDINARY TIME					EMBER DAY Day of Penance	Blessed Virgin Mary
					THE NATIVITY OF THE BLESSED VIRGIN MARY Day of Penance	St Peter Claver - W, Blessed Virgin Mary
10 Green	11 Green	12 Green Optional	13 White Memorial	14 Red Feast	15 White Memorial	16 Red Memorial
23RD SUNDAY IN ORDINARY TIME		The Most Holy Name of Mary - W	St John Chrysostom	THE EXALTATION OF THE HOLY CROSS	Our Lady of Sorrows Day of Penance	Sts Cornelius & Cyprian
17 Green	18 Green	19 Green Optional	20 Red Memorial	21 Red Feast	22 Green	23 White Memorial
24TH SUNDAY IN ORDINARY TIME		Sts Andrew Kim Tae-gŏn, Paul Chŏng Ha-sang & Companions	St Matthew, Apostle & Evangelist	Day of Penance	St Pius of Pietrascina (Padre Pio)	
24 Green	25 Green	26 Green Optional	27 White Memorial	28 Green Optional	29 White Feast	30 White Memorial
25TH SUNDAY IN ORDINARY TIME		Sts Cosmas & Damian - R	St Vincent de Paul	St Wenceslaus - R, St Laurence Ruiz & Companions - R	STS MICHAEL, GABRIEL & RAPHAEL, ARCHANGELS Day of Penance	St Jerome

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September 2017

Mater Dolorosa (detail, oil on panel) Flemish School (15th century) by Anonymous Master Groeningsmuseum, Bruges, Belgium

This detail from a panel depicting the Sorrowful Virgin (Mater Dolorosa) forms a diptych or pair with another panel which may once have been hinged, enabling the paintings to be easily opened and closed. The Virgin turns slightly towards our right; her gaze directed to the accompanying panel which portrays Christ as the Man of Sorrows. This type of diptych often less than the size of today's paper-back enjoyed a great popularity as a devotional aid in the late Middle Ages. Flemish artists achieved great renown for their mastery of oil painting. The subtle modulations of colour and an exquisite attention to line enhance this portrait of a deep yet restrained sorrowful mother. Framed by immaculate white folds and crimping typical of a widow's head-covering, the Virgin appears consumed by her grief. Her delicately red-rimmed eyes that continue to express pearl-shaped tears convey a sense of this mother's near exhaustion as she contemplates her dead son. The artist's skilful transformation of paint into life-like flesh and cloth helps us enter more deeply into the Virgin's sorrow. The emotional truth highlighted in the painted illusion of her physical suffering captures our imagination. The gold background makes it hard for us to situate this episode from the Virgin's life. If we try to imagine the flickering movement of candlelight against the shimmering gold within the picture, it's natural to wonder how the original viewer might have responded. As happened in the case of ancient mosaics, the light reflected from candles symbolised the heavenly realm in contrast to the earthly world. The scene invites our prayerful gaze to embrace the promise of transforming love.



Angel Musician (fresco), Forlì, Melozzo da (1438-94)/Vatican Museums and Galleries, Vatican City/Bridgeman Images

OCTOBER 2017

Readings: Sunday Cycle A
: Weekday Cycle I

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 Green 26TH SUNDAY IN ORDINARY TIME	2 White Memorial The Holy Guardian Angels	3 Green	4 White Memorial St Francis of Assisi	5 Green	6 Green Optional St Bruno - W Day of Penance	7 White Memorial Our Lady of the Rosary
8 Green 27TH SUNDAY IN ORDINARY TIME	9 Green Optional St Denis & Companions - R, St John Leonardi - W	10 Green	11 Green St John XXIII - W	12 Green	13 Green Day of Penance	14 Green Optional St Callistus I - R, Blessed Virgin Mary
15 Green 28TH SUNDAY IN ORDINARY TIME	16 Green Optional St Hedwig - W, St Margaret Mary Alacoque - W	17 Red Memorial St Ignatius of Antioch	18 Red Feast ST LUKE, EVANGELIST	19 Green Optional Sts John Berchouf & Isaac Jogues & Companions - R, St Paul of the Cross - W	20 Green Day of Penance	21 Green Optional Blessed Virgin Mary
22 Green 29TH SUNDAY IN ORDINARY TIME	23 Green Optional St John of Capistrano - W	24 Green Optional St Anthony Mary Claret - W	25 Green	26 Green	27 Green Day of Penance	28 Red Feast STs SIMON & JUDE, APOSTLES
29 Green 30TH SUNDAY IN ORDINARY TIME	30 Green	31 Green	ORDER NOW 2018 Columban Art Calendar \$13.00 each (ex GST & postage where applicable) The 2018 Columban Art Calendar available for purchase. How to order list in coupon provided and return of FREE reply paid envelope. OR visit online: www.columban.org.au Ph: 03 9375 9473 & Columban@columban.org.au		SEPTEMBER 2017 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 2017 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

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October 2017

Angel Musician (fresco, 1480-84) by Melozzo da Forli (1438-94) Vatican Museum, Rome

Angel musicians feature in countless paintings of the Middle Ages and Renaissance. Images of these supernatural messengers in celestial orchestras often accompanied scenes of joyous celebration. This magnificently attired angelic lute player is one of fourteen fragments of a fresco that once decorated the apse of the Roman church dedicated to the Apostles. The fresco with the scene of the Ascension was removed in the eighteenth century, and the surviving figures of angelic musicians and Christ now hang in the Vatican Museum. The artist Melozzo da Forli won acclaim for his remarkable skill in rendering the illusion of fully three-dimensional figures in space. To appreciate Melozzo's achievement we must imagine the angel floating in a heavenly space high above the spectator. This illusionistic expanse of sky disguises the curving surface of the apse. Like this lute-playing angelic musician each member of the heavenly consort turns toward Christ. This scene of music-making to accompany Christ's ascension into heaven would no doubt have evoked both the richly coloured vestments and the triumphant soundscape in liturgies of fifteenth-century Rome. Today these golden-haired angel musicians continue to enchant us with a tantalising visual hint of a world full of joyous sights and sounds!



Saint Cecilia (oil on canvas), Meteyard, Sidney (1868-1947)/Private Collection/Photo © Christie's Images/Bridgeman Images

NOVEMBER 2017

Readings: Sunday Cycle A
: Weekday Cycle 1

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
NOTES:			1 White Solemnity	2 Violet	3 Green Optional	4 White Memorial
			ALL SAINTS	THE COMMEMORATION OF ALL THE FAITHFUL DEPARTED (ALL SOULS DAY)	St Martin de Porres - W Day of Penance	St Charles Borromeo
5 Green	6 Green	7 Green	8 Green	9 White Feast	10 White Memorial	11 White Memorial
31ST SUNDAY IN ORDINARY TIME				THE DEDICATION OF THE LATERAN BASILICA	St Leo the Great Day of Penance	St Martin of Tours
12 Green	13 Green	14 Green	15 Green Optional	16 White Optional	17 White Memorial	18 Green Optional
32ND SUNDAY IN ORDINARY TIME			St Albert the Great - W	St Margaret of Scotland - W St Gertrude - W	St Elizabeth of Hungary Day of Penance	The Dedication of the Basilicas of Sts Peter & Paul, Apostles - W Blessed Virgin Mary
19 Green	20 Green	21 White Memorial	22 Red Memorial	23 Green Optional	24 Red Memorial	25 Green Optional
33RD SUNDAY IN ORDINARY TIME	The Presentation of the Blessed Virgin Mary		St Cecilia	St Columban - W St Clement I - R	St Andrew Dũng-Lạc & Companions Day of Penance	St Catherine of Alexandria - R Blessed Virgin Mary
26 White Solemnity	27 Green	28 Green	29 Green	30 Red Feast	OCTOBER 2017 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	DECEMBER 2017 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
OUR LORD JESUS CHRIST, KING OF THE UNIVERSE	Last Week in Ordinary Time			ST ANDREW, APOSTLE		

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November 2017

Saint Cecilia (oil on canvas) by Sidney Meteyard (1868-1947) Private collection

St Cecilia famed as the patron saint of music inspired a cult which can be dated to the sixth century. She is thought to have lived in the second or third century, during the time of persecutions of the first Christians. Little historical evidence remains of her life, so we must rely on legends which tell of her life and martyrdom. Having taken a vow of chastity, Cecilia persuaded her future husband Valerius a pagan to honour her vow. Valerius converted to Christianity and was soon executed. Cecilia was arrested, tortured and finally died from a sword-blow to the neck. As she lay dying she distributed her wealth to the poor. Her piety became associated with a love of music. As we see in the English artist Sidney Meteyard's painting, Cecilia is depicted playing an organ, or less frequently a lute. The artist lived and worked in Birmingham, which had become a centre associated with the art movement known as the "Pre-Raphaelites Brotherhood." These artists championed the style associated with Italian painters of the fourteenth and early fifteenth-centuries. The Brotherhood sought above all to evoke a mood of dreamy romantic detachment from what they viewed as the increasingly oppressive onslaught of the Industrial Age. Their figures drift through interiors wearing loose-fitting gowns in jewel-like colours. Meteyard sustains a mood of serene introspection throughout the composition. St Cecilia's attention remains wholly devoted to the illuminated score before her. The organ pipes which separate the blue winged angel listening devotedly to the music distance this figure from the saint. Further clues to help the viewer interpret this atmosphere of innocence, tinged with sorrow, may be found in the rose bush which presses up against the enclosing wall. The red of the roses and of her floral head-band symbolise her martyrdom.



The Nativity, 1495 - 1500 (tempera and oil on canvas), Giorgio Martini, Francesco di (1439-1502)/Mondadori Portfolio/Electa/Sergio Anelli/Bridgeman Images

DECEMBER 2017

Readings:
(until 02/12) Sunday Cycle A; Weekday Cycle 1
(from 03/12) Sunday Cycle B; Weekday Cycle 2

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
31 White Feast THE HOLY FAMILY OF JESUS, MARY AND JOSEPH	ORDER NOW 2018 Columban Art Calendar \$11.00 each incl. GST & postage (Australia only) The 2018 Columban Art Calendar available for purchase. How to order: go to www.columban.org.au or email art@www.columban.org.au or call 08 9378 3474			NOVEMBER 2017 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 2018 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 Green <i>Day of Penance</i>	2 Green Optional <i>Blessed Virgin Mary</i>
3 Violet 1ST SUNDAY OF ADVENT	4 Violet Optional <i>St John Damascene - W</i>	5 Violet <i>St Nicholas - W</i>	6 Violet Optional <i>St Ambrose</i>	7 White Memorial <i>St John of the Cross</i>	8 White Solemnity THE IMMACULATE CONCEPTION OF THE BLESSED VIRGIN MARY <i>Day of Penance</i>	9 Violet Optional <i>St Juan Diego Cuauhtlatotzin - W</i>	
10 Violet 2ND SUNDAY OF ADVENT	11 Violet Optional <i>St Damascus I - W</i>	12 Violet Optional <i>Our Lady of Guadalupe - W</i>	13 Red Memorial <i>St Lucy</i>	14 White Memorial <i>St Peter Canisius - W</i>	15 Violet <i>Day of Penance</i>	16 Violet <i>St John of Karly - W</i>	
17 Violet or Rose 3RD SUNDAY OF ADVENT	18 Violet <i>St Stephen, the First Martyr</i>	19 Violet <i>St John, Apostle & Evangelist</i>	20 Violet <i>St John, Apostle & Evangelist</i>	21 Violet Optional <i>St Thomas Becket - R</i>	22 Violet <i>Day of Penance</i>	23 Violet Optional <i>St Thomas Becket - R</i>	
24 Violet 4TH SUNDAY OF ADVENT	25 White Solemnity THE NATIVITY OF THE LORD (CHRISTMAS) Holy Day	26 Red Feast ST STEPHEN, THE FIRST MARTYR	27 Red Feast ST JOHN, APOSTLE & EVANGELIST	28 Red Feast THE HOLY INNOCENTS, MARTYRS	29 White Optional <i>St Thomas Becket - R</i>	30 White <i>St Thomas Becket - R</i>	

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ST COLUMBAN'S MISSION SOCIETY

December 2017

The Nativity (detail, 1490-1495) by Francesco di Giorgio Martini (1439-1502) San Domenico, Siena

The Sieneese artist Francesco di Giorgio Martini like many of his fellow artists in the Renaissance received commissions from wealthy patrons to paint altarpieces to decorate their private chapels in churches. This painting of the Nativity remains to this day in the Dominican church of San Domenico, five hundred years after it was first installed in this Sieneese church. Francesco fills the composition with the figures and setting we would expect. In the foreground, Mary and Joseph gaze upon the Christ-child with loving devotion. On either side of the central figures of the holy family we find an adoring pair of angels (at left) while opposite on the right we recognise shepherds, who we identify through their rustic costumes and weathered skin. A monumental arch dominates the view towards the middle distance (the upper portion is cut off in the detail reproduced). In the centre of the arch we find the ox and the ass, familiar from countless nativity scenes, their presence witness to the humble circumstances of Christ's birth. The stones from the arch which lies fallen around the animals strike a discordant note in this seemingly tranquil scene. The cracks in the fabric of the arch and the debris symbolise the passing of the old world. Christ's birth, viewers understood, ushered in a new covenant of love between God and all humanity. Francesco hints at the future suffering of this appealing Child who gazes out towards the spectator. In a sombre detail we note how a fragment from the fallen arch now cradles the Christ child's head and torso. Christ's victory over death and sin will not be achieved without immense suffering. Besides recalling the collapse of the old order, the marble fragment also propels our attention forward to the scene of Christ's burial in the tomb.

The 2017 Columban Art Calendar - Art Guide has been compiled by Claire Renkin, well-known Art Historian and Lecturer at Yarra Theological Union.

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