



2018 Columban Art Calendar

Art Guide



# 2018 Columban Art Calendar

# Front Cover

## The Madonna and Child with Two Female Saints (oil on panel, c.1500) by Master of the Cortona Tondo (fl.1500)

The beloved image of the Virgin and Child held a privileged and popular place in the everyday lives of renaissance people. The anonymous artist portrays the youthful Mother and her Child in the company of two female saints. Fine brushwork draws our gaze to delicate details of dress. Items like the veils worn as headgear by the female saints appear to float transparently against a dark neutral background. Attention directed to the Christ child by the gaze of the other three figures leads the viewer's eye to His precocious actions. Mary's lap supports a playful Christ who reaches out to grab her veil and mantel. The touchingly childish gesture registers a warmth and humanity that evokes a mood of tender intimacy. In a theme dear to the renaissance, the natural warmth depicted in the exchange between the Child and His mother strikes a note that may seem to us more domestic than divine. In her right hand the Virgin holds what is probably a pomegranate, a symbol of the Resurrection. The serenity of the idealized faces offers a fitting entry into the main themes of Renaissance spirituality: the humanity of Christ, intimacy between mother and child, and closeness to us the viewers.



The Presentation of Christ in the Temple (fresco), Giotto di Bondone (c.1266-1337)/Scrovegni (Arena) Chapel, Padua, Italy/Cameraphoto Arte Venezia/Bridgeman Images

# JANUARY 2018

Readings: Sunday Cycle B  
: Weekday Cycle 2

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	<b>1</b> White Solemnity  MARY, THE HOLY MOTHER OF GOD, Octave of the Nativity of the Lord	<b>2</b> White Memorial  Sts Basil the Great & Gregory Nazianzen	<b>3</b> White Optional  The Most Holy Name of Jesus	<b>4</b> White	<b>5</b> White  Day of Penance	<b>6</b> White Optional
<b>7</b> White Solemnity  THE EPIPHANY OF THE LORD	<b>8</b> White Feast  THE BAPTISM OF THE LORD	<b>9</b> Green  Beginning of Ordinary Time	<b>10</b> Green  St Anthony	<b>11</b> Green	<b>12</b> Green  Day of Penance	<b>13</b> Green Optional  St Hilary - W Blessed Virgin Mary
<b>14</b> Green  2ND SUNDAY IN ORDINARY TIME	<b>15</b> Green  St Vincent - R	<b>16</b> Green  St Francis de Sales	<b>17</b> White Memorial	<b>18</b> Green	<b>19</b> Green  Day of Penance	<b>20</b> Green Optional  St Fabian - R, St Sebastian - R Blessed Virgin Mary
<b>21</b> Green  3RD SUNDAY IN ORDINARY TIME	<b>22</b> Green Optional	<b>23</b> Green	<b>24</b> White Memorial	<b>25</b> White Feast  THE CONVERSION OF ST PAUL THE APOSTLE	<b>26</b> Green  AUSTRALIA DAY Day of Penance	<b>27</b> Green Optional  Sts Timothy and Titus - R St Angela Merici - W Blessed Virgin Mary
<b>28</b> Green  4TH SUNDAY IN ORDINARY TIME	<b>29</b> Green	<b>30</b> Green	<b>31</b> White Memorial  St John Bosco		<b>DECEMBER 2017</b> 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	<b>FEBRUARY 2018</b> 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 2018

## The Presentation of Christ in the Temple (fresco, c.1305-1309)

by Giotto di Bondone (c.1266-1337)

Giotto grips our attention in this portrayal of Simeon reaching out to hold the infant Jesus in his veiled hands. This detail from the great Florentine master's fresco of the narrative traditionally known as the Presentation of Christ in the Temple invites us to imagine this story through the eyes of the devout old man. Luke recounts how it had been revealed to Simeon an old man of the temple, that he would not die before he had seen the Messiah. Simeon gazes, reverently upon the Christ child. As Simeon says, he may "depart in peace" now that his longing to see the Messiah has been fulfilled. Christ in contrast appears unsettled, his attention divided as he reaches out with his right arm for the protecting presence of his mother. (Mary is missing from the detail). Christ's searching gesture evokes every newborn's vulnerability. Even so the child's gaze remains fixed upon the old man. In the visual power of the exchange between the two figures, Giotto transforms the moment into a profound spiritual revelation as one life begins and another is ending. The narrow space that separates the two heightens the contrast between the venerable old man and the innocent child. We recall Simeon's prophecy that her child would cause Mary to suffer as if a sword had pierced her heart. Like Giotto's 14th-century audience we find our own contemplation of this moment tinged with love and fear for the future of this Child and His Family.



The Birth of the Virgin (fresco), Luini, Bernardino (c.1480-1532)/Pinacoteca di Brera, Milan, Italy/Bridgeman Images

# FEBRUARY 2018

Readings: Sunday Cycle B  
: Weekday Cycle 2

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	NOTES:			1 Green	2 White Feast	3 Green Optional
					THE PRESENTATION OF THE LORD Day of Penance	St Blaise - R St Ansgar - W Blessed Virgin Mary
4 Green	5 Red Memorial	6 Red Memorial	7 Green	8 Green Optional	9 Green	10 White Memorial
5TH SUNDAY IN ORDINARY TIME	St Agatha	St Paul Miki & Companions		St Jerome Emiliani - W, St Josephine Bakhita - W	Day of Penance	St Scholastica
11 Green	12 Green	13 Green	14 Violet	15 Violet	16 Violet	17 Violet Optional
6TH SUNDAY IN ORDINARY TIME			ASH WEDNESDAY Day of Fast and Abstinence		Day of Penance	The Seven Holy Founders of the Servite Order
18 Violet	19 Violet	20 Violet	21 Violet Optional	22 White Feast	23 Violet Memorial	24 Violet
1ST SUNDAY OF LENT			St Peter Damian - W	THE CHAIR OF ST PETER THE APOSTLE	St Polycarp Day of Penance	
25 Violet	26 Violet	27 Violet	28 Violet		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	MARCH 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
2ND SUNDAY OF LENT						

# February 2018

## The Birth of the Virgin (fresco, 1516-1521)

by Luini, Bernardino (c.1480-1532)

The Milanese artist and follower of Leonardo Da Vinci invests this domestic scene with typical North-Italian earthy realism. The detail depicts the midwives busily preparing Mary's birth. Midwives performed a vital role in late medieval life. Their skilful care and support of both the mother and the newborn was vital at a time when mortality rates were high for both mother and child. The older woman at left extends her arm towards the basin lying just out of sight of the detail reproduced. Meanwhile the younger woman at opposite pours water from the heavy metal ewer into the Virgin's first bath. Mary surprisingly alert for a newborn turns as if distracted by the younger woman grappling with the heavy vessel. Behind these figures in the foreground glimpses of domestic utensils including metal pitchers, chargers and bowls remind us that often these items served a utilitarian and a symbolic function. Bowls might hold nourishing chicken soup for the exhausted mother. On a less practical note, expensive objects like the metal ewers were given as gifts to celebrate the birth of a child. The fresco of the Birth of the Virgin originally decorated a chapel dedicated to St Joseph in the Milanese church of St Maria della Pace. Although some 500 years separates us today from the original viewers of the fresco, through Luini's artistry we can glimpse the profound paradox at the heart of the imagery of giving birth. The midwives' presence remind us that often the most practical of acts are intimately connected to the most sacred moments of our lives. New life in all its forms (whether real or symbolic) benefits from wise and practical guides and comforters.



The Last Supper, 1480 (fresco) (detail of 61997), Ghirlandaio, Domenico (Domenico Bigordi) (1449-94)/Ognissanti, Florence, Italy/Bridgeman Images

# MARCH 2018

Readings: Sunday Cycle B  
: Weekday Cycle 2

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>FEBRUARY 2018</b> 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	<b>APRIL 2018</b> 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	NOTES:		<b>1</b> Violet	<b>2</b> Violet  EMBER DAY Day of Penance	<b>3</b> Violet
<b>4</b> Violet  3RD SUNDAY OF LENT	<b>5</b> Violet	<b>6</b> Violet	<b>7</b> Violet Optional  Sts Perpetua & Felicity - R	<b>8</b> Violet Optional  St John of God - W	<b>9</b> Violet Optional  St Frances of Rome - W Day of Penance	<b>10</b> Violet
<b>11</b> Violet or Rose  4TH SUNDAY OF LENT	<b>12</b> Violet	<b>13</b> Violet	<b>14</b> Violet	<b>15</b> Violet	<b>16</b> Violet  Day of Penance	<b>17</b> White Solemnity  ST PATRICK
<b>18</b> Violet  5TH SUNDAY OF LENT	<b>19</b> White Solemnity  ST JOSEPH, SPOUSE OF THE BLESSED VIRGIN MARY	<b>20</b> Violet	<b>21</b> Violet	<b>22</b> Violet	<b>23</b> Violet Optional  St Turibius de Mogrovejo - W Day of Penance	<b>24</b> Violet
<b>25</b> Red  PALM SUNDAY OF THE PASSION OF THE LORD	<b>26</b> Violet  MONDAY OF HOLY WEEK	<b>27</b> Violet  TUESDAY OF HOLY WEEK	<b>28</b> Violet  WEDNESDAY OF HOLY WEEK	<b>29</b> White  THURSDAY OF HOLY WEEK	<b>30</b> Red  FRIDAY OF THE PASSION OF THE LORD Day of Fast and Abstinence	<b>31</b> White  HOLY SATURDAY EASTER VIGIL

# March 2018

## The Last Supper (fresco, c.1480)

by Ghirlandaio, Domenico (Domenico Bigordi)  
(1449~94)

Paintings of The Last Supper are amongst the most frequent scenes depicted in Western art. This is not surprising. The dramatic scene in which Christ's betrayer Judas reveals himself in the midst of a meal shared with the apostles opens the Passion narrative. Depictions of the story feature especially in Italian art of the renaissance. In Florence a tradition developed where religious communities of women and men commissioned artists to locate the scene of The Last Supper on the refectory wall. Ghirlandaio's The Last Supper painted for the refectory of the monastery of the Ognissanti situates the scene in a room where we must imagine the table stretching across the dining space. At the short ends of the table as we see in this detail, a single figure closes the composition. Ghirlandaio renowned for his lively figures invests this scene of a shared meal with fine descriptive passages of everyday life. The apostles as we see in this detail react to the moment of betrayal (which is not included in the detail) with a variety of well-observed actions. Gestures intended to individuate each apostle's reaction to the words of betrayal signal to the viewer a range of emotions. The youthful apostle at the left places a hand in a respectful gesture on the arm of his much older companion beside him. This action juxtaposes the old man's confusion with the younger man's dawning understanding. The third apostle, reacts decisively to the drama. His body pivots away from his companions at left. We read in his abrupt movement the horror felt by a good man as he recoils from betrayal. Ghirlandaio's figures inhabit a world drawn from daily life. Through the apostles frescoed before us Ghirlandaio invites the viewer to imaginatively become one with Christ at his table.



Christ Rising from his Tomb, c. 1438-45 (fresco), Angelico, Fra (Guido di Pietro) (c. 1387-1455)/Museo di San Marco dell'Angelico, Florence, Italy/Bridgeman Images

# APRIL 2018

Readings: Sunday Cycle B  
: Weekday Cycle 2

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>1</b> White Solemnity	<b>2</b> White	<b>3</b> White	<b>4</b> White	<b>5</b> White	<b>6</b> White	<b>7</b> White
<b>EASTER SUNDAY OF THE RESURRECTION OF THE LORD</b>	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
<b>8</b> White	<b>9</b> White Solemnity	<b>10</b> White	<b>11</b> Red Memorial	<b>12</b> White	<b>13</b> White Optional	<b>14</b> White
<b>2ND SUNDAY OF EASTER</b>	<b>THE ANNUNCIATION OF THE LORD</b>		<i>St Stanislaus</i>		<i>St Martin I - R</i> Day of Penance	
<b>15</b> White	<b>16</b> White	<b>17</b> White	<b>18</b> White	<b>19</b> White	<b>20</b> White	<b>21</b> White Optional
<b>3RD SUNDAY OF EASTER</b>					Day of Penance	<i>St Anselm - W</i>
<b>22</b> White	<b>23</b> White Optional	<b>24</b> White Optional	<b>25</b> White	<b>26</b> Red Feast	<b>27</b> White Optional	<b>28</b> Red Memorial
<b>4TH SUNDAY OF EASTER</b>	<i>St George - R</i> <i>St Adalbert - R</i>	<i>St Fidelis of Sigmaringen - R</i>	ANZAC DAY	<b>ST MARK, EVANGELIST</b>	<i>St Louis Grignon de Montfort - W</i> Day of Penance	<i>St Peter Chanel</i>
<b>29</b> White	<b>30</b> White Optional	<b>NOTES:</b>		<b>MARCH 2018</b>		<b>MAY 2018</b>
<b>5TH SUNDAY OF EASTER</b>	<i>St Pius V - W</i>			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		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

# April 2018

## Christ Rising from his Tomb

(fresco, c.1438-45)

by Angelico, Fra (Guido di Pietro)

(c.1387-1455)

Fra Angelico's spiritual and artistic legacy continues to draw admirers to his works, particularly those in Florence. The former Dominican friary of San Marco contains many of the master's most treasured works, which transform the friars' living quarters into spiritual sanctuaries. Amongst the most famous of his frescoes are the series painted for each of the cells occupied by individual friars. Within these rooms, whether in study, prayer, or sleep, the friar spent a good deal of his time. Inside each sparsely appointed cell, Fra Angelico's fresco dominated the tiny interior space. In cell 26 the compelling scene of Christ Rising from his Tomb overwhelms the viewer. Life-size figures of Christ accompanied by the Virgin and St Thomas Aquinas appear to have materialised before the viewer. The starkly realistic depiction of Christ as the Man of Sorrows invokes a revered visual tradition. Here, Christ's wounds recall His passion and death. However, by portraying Christ standing unsupported in the tomb, Fra Angelico visually conflates Christ's death and His resurrection. In contrast to narrative images of the Crucifixion, Fra Angelico explores the timeless, devotional meaning of Christ's suffering. Episodes from the passion narrative leap out against the impenetrable black background. Devoid of a narrative context, the seemingly random scenes stir the viewer's compassionate gaze. Each discrete "fragment" recalls imagery familiar from late medieval devotions and prayers. As in them, moments like Judas's betrayal, Peter's denial, or the soldier's torment heightened the reader's compassionate response to Christ's suffering. Fra Angelico's profound visual meditation on Christ's humanity invites modern-day pilgrims to gaze contemplatively before the miracle of the Incarnation.



Joan of Arc, 1882 (oil on panel), Rossetti, Dante Gabriel Charles (1828-82)/Fitzwilliam Museum, University of Cambridge, UK/Bridgeman Images

# MAY 2018

Readings: Sunday Cycle B  
: Weekday Cycle 2

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>NOTES:</b>		<b>1</b> White Optional	<b>2</b> White Memorial	<b>3</b> Red Feast	<b>4</b> White	<b>5</b> White
		<i>St Joseph the Worker - W</i>	<i>St Athanasius</i>	<b>STS PHILIP &amp; JAMES, APOSTLES</b>	<i>Day of Penance</i>	
<b>6</b> White	<b>7</b> White	<b>8</b> White	<b>9</b> White	<b>10</b> White	<b>11</b> White	<b>12</b> White Optional
<b>8TH SUNDAY OF EASTER</b>					<i>Day of Penance</i>	<i>St Nerens &amp; Achilleus - R, St Pancras - R</i>
<b>13</b> White Solemnity	<b>14</b> Red Feast	<b>15</b> White	<b>16</b> White	<b>17</b> White	<b>18</b> White Optional	<b>19</b> White
<b>THE ASCENSION OF THE LORD</b>	<b>ST MATTHIAS, APOSTLE</b>				<i>St John J - R</i> <i>Day of Penance</i>	
<b>20</b> Red Solemnity	<b>21</b> Green Optional	<b>22</b> Green Optional	<b>23</b> Green	<b>24</b> White Solemnity	<b>25</b> Green Optional	<b>26</b> White Memorial
<b>PENTECOST SUNDAY</b>	<i>St Christopher Magallanes &amp; Companions - R</i> <i>Ordinary Time Resumes</i>	<i>St Rita of Cascia - W</i>		<b>OUR LADY, HELP OF CHRISTIANS, PATRON OF AUSTRALIA</b>	<i>St Bede the Venerable - W, St Gregory VII - W, St Mary Magdalene de' Pazzi - W</i> <i>Day of Penance</i>	<i>St Philip Neri</i>
<b>27</b> White Solemnity	<b>28</b> Green	<b>29</b> Green	<b>30</b> Green	<b>31</b> White Feast	<b>APRIL 2018</b> 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	<b>JUNE 2018</b> 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
<b>THE MOST HOLY TRINITY</b>				<b>THE VISITATION OF THE BLESSED VIRGIN MARY</b>		

# May 2018

Joan of Arc  
(oil on panel, 1882)

by Rossetti, Dante Gabriel Charles (1828-82)

The English artist Dante Gabriel Rossetti painted this work in the final days of his life. Rossetti captures Joan of Arc, the subject of this visually sumptuous painting, in a moment of introspection. Rossetti had earlier painted several versions of the valiant peasant girl. In his last work the artist depicts the courageous young woman about to kiss the tightly gripped hilt of her sword. Through this action she speaks her vow to God to defeat the English army during the conflicts of the late 1400s. As she lifts her gaze heaven-ward Joan's fierce determination finds expression in her resolute pose. Rossetti renowned for his series of paintings of famous women, casts Joan as a decidedly Romantic heroine. The warmth of her creamy complexion together with the cascade of Titian-red hair artfully contrasts with the cold reflection from her sword and armour. Rossetti's sympathetic interpretation of what his inscription calls Jehan la Pucelle (Joan the Maid) emerged against the background of French campaigns to canonise her. Pope Benedict the XV did just that in 1920 following France's miraculous escape from defeat in World War I. This enigmatic female warrior saint fits perfectly into Rossetti's obsession with medieval history and romance.



Christ Appears to Apostles Behind Closed Doors, detail from Episodes from Christ's Passion and Resurrection, part of Maesta' of Duccio Altarpiece in Cathedral of Siena, 1308-1311, by Duccio di Buoninsegna (ca 1255 - pre-1319), tempera on wood/De Agostini Picture Library/G. Nimatallah/Bridgeman Images

# JUNE 2018

Readings: Sunday : Cycle B  
: Weekday : Cycle 2

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>MAY 2018</b> 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	<b>JULY 2018</b> 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	<b>NOTES: Benefactors are invited to Centenary Mass, June 24 at 11:00am, St Patrick's Cathedral, East Melbourne.</b>			<b>1</b> Red <i>Memorial</i>	<b>2</b> Green <i>Optional</i>
<b>3</b> White <i>Solemnity</i>	<b>4</b> Green	<b>5</b> Red <i>Memorial</i>	<b>6</b> ☾ Green <i>Optional</i>	<b>7</b> Green	<b>8</b> Red <i>Solemnity</i>	<b>9</b> White <i>Memorial</i>
<b>THE MOST HOLY BODY AND BLOOD OF CHRIST</b>		<i>St Boniface</i>	<i>St Marcellin Champagnat - W</i> <i>St Norbert - W</i>		<b>THE MOST SACRED HEART OF JESUS</b> <i>Day of Penance</i>	<i>Sts Marcellinus &amp; Peter - R</i> <i>Blessed Virgin Mary</i>
<b>10</b> Green <i>Solemnity</i>	<b>11</b> Red <i>Memorial</i>	<b>12</b> Green	<b>13</b> ● White <i>Memorial</i>	<b>14</b> Green	<b>15</b> Green	<b>16</b> Green <i>Optional</i>
<b>10TH SUNDAY IN ORDINARY TIME</b>	<i>St Barnabas, Apostle</i>		<i>St Anthony of Padua</i>		<i>Day of Penance</i>	<i>Blessed Virgin Mary</i>
<b>17</b> Green <i>Solemnity</i>	<b>18</b> Green	<b>19</b> ☾ Green <i>Optional</i>	<b>20</b> Green	<b>21</b> White <i>Memorial</i>	<b>22</b> Blue <i>Memorial</i>	<b>23</b> Green <i>Optional</i>
<b>11TH SUNDAY IN ORDINARY TIME</b>		<i>St Romuald - W</i>		<i>St Aloysius Gonzaga</i>	<i>Sts John Fisher &amp; Thomas More</i> <i>Day of Penance</i>	<i>St Paulinus of Nola - W</i> <i>Blessed Virgin Mary</i>
<b>24</b> White <i>Solemnity</i>	<b>25</b> Green	<b>26</b> Green	<b>27</b> ○ Green <i>Optional</i>	<b>28</b> Red <i>Memorial</i>	<b>29</b> Red <i>Solemnity</i>	<b>30</b> Green <i>Optional</i>
Centenary Mass - St Patrick's Cathedral, East Melbourne <b>THE NATIVITY OF ST JOHN THE BAPTIST</b>			<i>St Cyril of Alexandria - W</i>	<i>St Irenaeus</i>	<b>STS PETER &amp; PAUL, APOSTLES</b> <i>Day of Penance</i>	<i>The First Martyrs of the Holy Roman Church - R</i> <i>Blessed Virgin Mary</i>

# June 2018

## Christ Appears to Apostles Behind Closed Doors (1308-1311)

by Duccio di Buoninsegna (ca.1255~pre1319)

The commanding presence of Christ, portrayed standing at the centre of this scene, calls out to the viewer. Duccio, the great Siennese master and contemporary of the Florentine Giotto painted this panel as part of an extraordinary multi-panelled altarpiece, which originally decorated the high altar of Siena cathedral. The unusual double-sided altarpiece featured scenes from the lives of Christ and the Virgin. The panel once formed part of the narrative of Christ's life inserted into the rear facing scenes portraying episodes from Christ's Ministry, Passion and Resurrection. Today the Maestà, as the re-constituted masterpiece as known now resides in the museum of the Duomo (cathedral). Duccio reveals the profound influence of Byzantine artistic tradition in his art. Symmetry plays a vital role in creating a harmonious yet paradoxically dramatically expressive drama. We note how architecture reinforces the divine authority of Christ's appearance amongst his followers. The apostles huddle together their timid, cramped gestures and anxious expressions convey amazement and fear. Christ, meanwhile stands apart from the men on either side of him. Colour, as in all of Duccio's oeuvre recalls the influence of Byzantine artistic tradition. The apostles typically appear in colours of a cooler tonality. With the exception of St Peter's lime green cloak at Christ's right, the other apostles appear in more subdued colours. Against the more decorative palette of the apostles' robes Christ's illuminating presence evokes His dual nature. Duccio inherits from Byzantine convention the visual motif of gold as a symbol of the divine realm. Following this centuries' old tradition, the artist employs gold-leaf finely applied in a pattern of abstract striations over the surface of Christ's tunic and mantle. The original viewers of Duccio's majestic altarpiece, must surely have looked at this master's profoundly compelling narrative of Christ's redemptive ministry with admiration and gratitude. No other artist of his time rivalled Duccio's sublime gift for translating the mystery of God's promise into a visual language accessible to all humanity.



The Dream of Elijah, 1650-55 (oil on canvas), Champaigne, Philippe de (1602-74)/Museum de Tessa, Le Mans, France/Bridgeman Images

# JULY 2018

Readings: Sunday Cycle B  
: Weekday Cycle 2

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>1</b> Green	<b>2</b> Green	<b>3</b> Red Feast	<b>4</b> Green Optional	<b>5</b> Green Optional	<b>6</b> Green Optional	<b>7</b> Green Optional
13TH SUNDAY IN ORDINARY TIME		ST THOMAS, APOSTLE	St Elizabeth of Portugal - W	St Anthony Zaccaria - W	St Maria Goretti - R Day of Penance	St Peter To Rot - R Blessed Virgin Mary
<b>8</b> Green	<b>9</b> Green Optional	<b>10</b> Green	<b>11</b> White Memorial	<b>12</b> Green	<b>13</b> Green Optional	<b>14</b> Green Optional
14TH SUNDAY IN ORDINARY TIME	St Augustine Zhao Rong & Companions - R		St Benedict		St Henry - W Day of Penance	St Camillus de Lellis - W, Blessed Virgin Mary
<b>15</b> Green	<b>16</b> Green Optional	<b>17</b> Green	<b>18</b> Green	<b>19</b> Green	<b>20</b> Green Optional	<b>21</b> Green Optional
15TH SUNDAY IN ORDINARY TIME	Our Lady of Mount Carmel - W				St Apollinarius - R Day of Penance	St Lawrence of Brindisi - W Blessed Virgin Mary
<b>22</b> Green	<b>23</b> Green Optional	<b>24</b> Green Optional	<b>25</b> Red Feast	<b>26</b> White Memorial	<b>27</b> Green	<b>28</b> Green Optional
16TH SUNDAY IN ORDINARY TIME	St Bridget - W	St Sharbel Makhlouf - W	ST JAMES, APOSTLE	Sts Joachim & Anne	Day of Penance	Blessed Virgin Mary
<b>29</b> Green	<b>30</b> Green Optional	<b>31</b> White Memorial	NOTES:			<b>JUNE 2018</b> 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
17TH SUNDAY IN ORDINARY TIME	St Pieter Chrysologus - W	St Ignatius of Loyola				<b>AUGUST 2018</b> 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 2018

## The Dream of Elijah (oil on canvas, 1650-55) by Champaigne, Philippe de (1602-74)

The Flemish born Philippe de Champaigne achieved success as an artist at the French court. The Queen Mother Marie de Medici and Cardinal Richelieu numbered among his powerful patrons. The artist's reputation rests on his portraits and religious paintings like this oil on canvas of The Dream of Elijah. The artist locates Elijah the Old Testament prophet in a serene landscape. The episode portrayed recalls Elijah's flight into the desert, in order to escape the wrathful punishment of the prophet's enemy, Queen Jezebel. As he sleeps, exhausted by his journey and ready to die, an angel appears to him twice. In this finely balanced composition, Phillippe de Champaigne's classically-inspired angel, elegantly rises above Elijah sprawled across the ground. Light that appears to fall from above highlights the angel's commanding gestures. The angel's arms extend out in several directions over Elijah's motionless figure. On our right we note the bread and carafe of wine, which rest beside Elijah's head. The angel's emphatic gesture highlights the life-giving food and drink. The placement of these symbolically-charged objects reminds the viewer and us of the miracle of bread and wine in the Eucharist. Expressive visual devices like the eye-catching pink drapery lead the viewer's eye from the Eucharistic symbols at right. Our gaze finally rests on the heavenly messenger's eloquent commanding finger pointed towards the distant image of Mt Horeb. Here on this "mount of God" we know from scripture how Elijah fortified in food and wine will rest for 40 days and nights. Contemporary viewers, familiar with the convention of "speaking gestures" (familiar to them from sermons and theatrical performances) must have admired the artist's classically-inspired deployment of such visual devices.



The Assumption of the Virgin and the Saints Julian and Miniato, by Andrea del Castagno (ca 1421-1457)/De Agostini Picture Library/Bridgeman Images

# AUGUST 2018

Readings: Sunday Cycle B  
: Weekday Cycle 2

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>JULY 2018</b> 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	<b>SEPTEMBER 2018</b> 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		<b>1</b> White Memorial  St Alphonsus Mary Liguori	<b>2</b> White Memorial  St Peter Faber	<b>3</b> White Memorial  St Dominic Day of Penance	<b>4</b> White Memorial  St John Mary Vianney
<b>5</b> Green  18TH SUNDAY IN ORDINARY TIME	<b>6</b> White Solemnity  THE TRANSFIGURATION OF THE LORD	<b>7</b> Green Optional  St Sixtus II & Companions - R St Cajetan - W	<b>8</b> White Solemnity  ST MARY OF THE CROSS, VIRGIN	<b>9</b> Green Optional  St Teresa Benedicta of the Cross (Edith Stein) - S	<b>10</b> Red Feast  ST LAWRENCE Day of Penance	<b>11</b> White Memorial  St Clare
<b>12</b> Green  19TH SUNDAY IN ORDINARY TIME	<b>13</b> Green Optional  Sts Pontian & Hippolytus - R	<b>14</b> Red Memorial  St Maximilian Mary Kolbe	<b>15</b> White Solemnity  THE ASSUMPTION OF THE BLESSED VIRGIN MARY Holy Day	<b>16</b> Green Optional  St Stephen of Hungary - W	<b>17</b> Green  Day of Penance	<b>18</b> Green Optional  Blessed Virgin Mary
<b>19</b> Green  20TH SUNDAY IN ORDINARY TIME	<b>20</b> White Memorial  St Bernard	<b>21</b> White Memorial  St Pius X	<b>22</b> White Memorial  The Queenship of the Blessed Virgin Mary	<b>23</b> Green Optional  St Rose of Lima - W	<b>24</b> Red Feast  ST BARTHOLOMEW, APOSTLE Day of Penance	<b>25</b> Green Optional  St Louis - W, St Joseph Calasanz - W Blessed Virgin Mary
<b>26</b> Green  21ST SUNDAY IN ORDINARY TIME	<b>27</b> White Memorial  St Monica	<b>28</b> White Memorial  St Augustine	<b>29</b> Red Memorial  The Passion of St John the Baptist	<b>30</b> Green  Day of Penance	<b>31</b> Green  Day of Penance	

# August 2018

## The Assumption of the Virgin and the Saints Julian and Miniato

(1449-50, reproduction reverses  
original direction)

by Andrea del Castagno (ca.1421-1457)

Although the scriptures do not relate the details surrounding Mary's final days, the tradition that Christ's mother was assumed bodily into heaven dates to the early Christian era. The miraculous event known as The Assumption of the Virgin features in Italian art from at least the fourteenth-century. Often, as we see here the scene includes saints, in this case St Miniato at the viewer's left and Julian at right, as timeless witnesses. Painted for a church since destroyed, Castagno portrays this miraculous event employing pictorial conventions familiar to the artist's contemporaries. Mary appears enclosed in an almond-shaped frame. Symbolically this shape was first associated with Christ, however the mandorla, as it is called gradually extended to include the Virgin at the Assumption. The flame-coloured clouds within this giant halo-like shape suggest the Virgin's departure from her earthly-life. The space denying gold background we glimpse behind the Virgin and the two saints accompanying her remind the devout viewer of the belief in the mystery of Mary's assumption into heaven. The Virgin leads the viewer's gaze heaven-ward. While her expansive figure, emphasized by the pyramidal blue cloak extends expansively in space around her, with a fluid movement the Virgin lifts her face to where we imagine Christ waits to welcome her. The painter invites the viewer to feel swept up in the mystery of human flesh being absorbed into God's radically transforming divine love.



The Three Archangels and Tobias (tempera on panel), Domenico di Michelino, (1417-91) Galleria dell' Accademia, Florence, Italy/Bridgeman Images

# SEPTEMBER 2018

Readings: Sunday Cycle B  
: Weekday Cycle 2

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>30</b> Green  28TH SUNDAY IN ORDINARY TIME	<b>AUGUST 2018</b> 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	<b>OCTOBER 2018</b> 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:			<b>1</b> Green Optional  Blessed Virgin Mary
<b>2</b> Green  22ND SUNDAY IN ORDINARY TIME	☾  3 White Memorial  St Gregory the Great	<b>4</b> Green	<b>5</b> Green Optional  St Teresa of Calcutta - W	<b>6</b> Green	<b>7</b> Green  EMBER DAY Day of Penance	<b>8</b> White Feast  THE NATIVITY OF THE BLESSED VIRGIN MARY
<b>9</b> Green  23RD SUNDAY IN ORDINARY TIME	●  10 Green	<b>11</b> Green	<b>12</b> Green Optional  The Most Holy Name of Mary - W	<b>13</b> White Memorial  St John Chrysostom	<b>14</b> Red Feast  THE EXALTATION OF THE HOLY CROSS Day of Penance	<b>15</b> White Memorial  Our Lady of Sorrows
<b>16</b> Green  24TH SUNDAY IN ORDINARY TIME	☾  17 Green Optional  St Robert Bellarmine - W	<b>18</b> Green	<b>19</b> Green Optional  St Januarius - R	<b>20</b> Red Memorial  Sts Andrew Kim Tae-gin, Paul Chông Ha-sang & Companions	<b>21</b> Red Feast  ST MATTHEW, APOSTLE & EVANGELIST Day of Penance	<b>22</b> Green Optional  Blessed Virgin Mary
<b>23</b> Green  25TH SUNDAY IN ORDINARY TIME	○  24 Green	<b>25</b> Green	<b>26</b> Green Optional  Sts Cosmas & Damian - R	<b>27</b> White Memorial  St Vincent de Paul	<b>28</b> Green Optional  St Wenceslaus - R, St Laurence Ruiz & Companions - R Day of Penance	<b>29</b> White Feast  STs MICHAEL, GABRIEL & RAPHAEL, ARCHANGELS

# September 2018

## The Three Archangels and Tobias (tempera on panel, c.1460-70) by Domenico di Michelino (1417-91)

The unknown patron of Domenico di Michelino's painting *The Three Archangels and Tobias*, like his contemporaries sought comfort in stories from scripture, the lives of the saints and most popular of all images of Christ and his mother the Virgin. Fifteenth-century viewers identified the angels and other divine beings by means of their attributes, i.e. the symbols associated with them. Thus Michael appears at left in armour. The scales hanging from his left arm remind us of his role as "weigher of souls" at the Last Judgement. Next to the warrior angel, Raphael can be recognised by the container and instrument he holds prominently in his right hand. Tobias, the youth depicted with one hand trustingly resting in Raphael's hand, carries a large fish in the other hand. Thanks to the presence of the fish devout viewers identified this Archangel and his companion from the Old Testament story of Tobit. The popular tale narrates how the young Tobias overcomes obstacles as he and his heavenly guardian Raphael set out to discover a cure for his father Tobit's blindness. Tobias and Raphael ultimately return successful, for Tobias returns with a cure for his father as well as a wife! Amongst the Archangels, Gabriel's role in the cosmic drama of humanity's salvation evokes most dramatically the meaning of these divine messengers in human history. Gabriel carries the lily - symbol of Mary's faithful acceptance of God's astounding invitation to a simple peasant girl. These angelic mediators between earth and heaven remind us of our own encounters with messengers of God's presence in our lives.



A Miracle of St. Sylvester, 1450s (oil on panel), Pesellino, Francesco di Stefano (1422-57)/Worcester Art Museum, Massachusetts, USA/Bridgeman Images

# OCTOBER 2018

Readings: Sunday Cycle B  
: Weekday Cycle 2

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>ORDER</b> 2019 Columban Art Calendar To order: Fill in response (optional) OR order online: <a href="http://www.columban.org.au">www.columban.org.au</a> (responsive) OR	<b>1</b> ☾ White Memorial St Thérèse of the Child Jesus	<b>2</b> White Memorial The Holy Guardian Angels	<b>3</b> Green	<b>4</b> White Memorial St Francis of Assisi	<b>5</b> Green Day of Penance	<b>6</b> Green Optional St Bruno - W Blessed Virgin Mary
<b>7</b> Green 27TH SUNDAY IN ORDINARY TIME	<b>8</b> ● Green St Denis & Companions - R St John Leonardi - W	<b>9</b> Green Optional	<b>10</b> Green St John XXIII - W	<b>11</b> Green Optional Day of Penance	<b>12</b> Green Blessed Virgin Mary	<b>13</b> Green Optional
<b>14</b> Green 28TH SUNDAY IN ORDINARY TIME	<b>15</b> White Memorial St Teresa of Jesus	<b>16</b> ☾ Green Optional St Hedwig - W St Margaret Mary Alacoque - W	<b>17</b> Red Memorial St Ignatius of Antioch	<b>18</b> Red Feast ST LUKE, EVANGELIST	<b>19</b> Green Optional Sts John Brebeuf & Isaac Jogues & Companions - R St Paul of the Cross - W Day of Penance	<b>20</b> Green Optional Blessed Virgin Mary
<b>21</b> Green 29TH SUNDAY IN ORDINARY TIME MISSION SUNDAY	<b>22</b> Green Optional St John Paul II - W	<b>23</b> Green Optional St John of Capistrano - W	<b>24</b> ○ Green Optional St Anthony Mary Claret - W	<b>25</b> Green Day of Penance	<b>26</b> Green Blessed Virgin Mary	<b>27</b> Green Optional
<b>28</b> Green 30TH SUNDAY IN ORDINARY TIME	<b>29</b> Green	<b>30</b> Green	<b>31</b> Green	SEPTEMBER 2018 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		NOVEMBER 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

# October 2018

## A Miracle of St. Sylvester (oil on panel, 1450s)

by Pesellino, Francesco di Stefano (1422-57)

This charming painting depicts a legendary story from the life of St Sylvester Pope from 314-335. Tradition holds that it was this pope who baptised the Emperor Constantine. This small panel originally formed part of the lower section of an altarpiece. Our painting and two other works featured scenes from the life of St Sylvester. In this story we learn how the Pope seen kneeling at left miraculously brings an ox back to life. Through this healing act the Pope defeated a magician in a contest before the Emperor and his mother Helena, whom we recognize as the crowned woman seated at right. The figure of the Emperor Constantine, at the far left opposite his mother, has been omitted from this reproduction. Pesellino locates the story in a space that features the classically-inspired architectural style of the early renaissance. Figures appear to move and occupy space according to the laws of perspective. Pesellino achieves the illusion of depth by showing the grey tiles on the floor appearing to gradually recede. Within this airy, evenly-lit loggia the central characters respond to the events with restrained elegance. The group of young men standing at the left wear expensive dress, typical of wealthy Florentines at this time. The magician identified by his extravagant red hat and pink mantle registers dismay at the animals' return to life. His gestures signal both shock and uncertainty. Others, like the learned older man seated next to the Empress Helena express amazement. However, as the Empress Helena lifts her hand to her breast this symbolic gesture signals to the viewer the deeper meaning of this story. She alone acknowledges in her reaction to Pope Sylvester's prayer, acceptance and conversion.



Giving of the Keys to St. Peter, from the Sistine Chapel, 1481 (fresco), Perugino, Pietro (c.1445-1523)/Vatican Museums and Galleries, Vatican City/Bridgeman Images

# NOVEMBER 2018

Readings: Sunday Cycle B  
: Weekday Cycle 2

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>OCTOBER 2018</b> 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	<b>DECEMBER 2018</b> 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	NOTES:		 <b>1</b> White <i>Solemnity</i>	<b>2</b> Violet	<b>3</b> Green <i>Optional</i>
<b>4</b> Green  31ST SUNDAY IN ORDINARY TIME	<b>5</b> Green	<b>6</b> Green	<b>7</b> Green	 <b>8</b> Green  ALL SAINTS	<b>9</b> White <i>Feast</i>	<b>10</b> White <i>Memorial</i>  St Martin de Porres - W Blessed Virgin Mary
<b>11</b> Green  32ND SUNDAY IN ORDINARY TIME	<b>12</b> Red <i>Memorial</i>  St Josephat	<b>13</b> Green	<b>14</b> Green	<b>15</b> Green <i>Optional</i>	 <b>16</b> Green <i>Optional</i>  THE DEDICATION OF ALL THE FAITHFUL DEPARTED (ALL SOULS DAY) Day of Penance	<b>17</b> White <i>Memorial</i>  St Leo the Great
<b>18</b> Green  33RD SUNDAY IN ORDINARY TIME	<b>19</b> Green	<b>20</b> Green	<b>21</b> White <i>Memorial</i>	 <b>22</b> Red <i>Memorial</i>  St Albert the Great - W	<b>23</b> Green <i>Optional</i>	<b>24</b> Red <i>Memorial</i>  St Elizabeth of Hungary
<b>25</b> White <i>Solemnity</i>  OUR LORD JESUS CHRIST, KING OF THE UNIVERSE	<b>26</b> Green  Last Week in Ordinary Time	<b>27</b> Green	<b>28</b> Green  The Presentation of the Blessed Virgin Mary	<b>29</b> Green  St Cecilia	 <b>30</b> Red <i>Feast</i>  St Columban - W, St Clement I - R Day of Penance	<b>30</b> Red <i>Feast</i>  St Andrew Dung-Lac & Companions
				<b>29</b> Green  St Andrew, Apostle Day of Penance	<b>30</b> Red <i>Feast</i>	

# November 2018

## Giving of the Keys to St. Peter, from the Sistine Chapel

(fresco, 1481)

by Perugino, Pietro (c.1445-1523)

When the Umbrian-born artist Perugino received the commission for this fresco of the Giving of the Keys to St Peter, he joined a number of other Italian artists in a prestigious project. The chapel now known as the Sistine Chapel takes its name from Pope Sixtus IV. In 1477 the pope ordered the building and decoration of the chapel within the complex of buildings known as the Vatican Palace. The story recounted in St. Matthew's Gospel symbolised above all the authority and prestige of the seat of St Peter, Bishop of Rome and first pope. Perugino invests the episode with a sober dignity and grandeur. According to ancient tradition the keys symbolised the power given to St. Peter to forgive sins. The influence of classically-inspired artistic ideals of clarity and symmetry find a near perfect formulation in Perugino's composition. In the background, buildings inspired by antiquity establish a visual sense of grandeur and symmetry. Similarly, the orderly arrangement of Christ and the apostles across the foreground of the picture plane enhances a mood of measured calm. Christ and St Peter literally take centre stage in their meeting. Christ stands apart from the other figures. His separation from the apostles reminds the viewer of Christ's divine authority. St Peter responds to Christ's commission by falling to his knees – the familiar pose associated with humility. Equally revealing is the gesture the saint makes as he brings his hand to his chest. The action recalls the saint's claims of his unworthiness for such a mission. Indeed, by focussing the viewer's gaze on the key falling between the two protagonists, Perugino reminds the viewer of the awesome responsibility such a commission demands.



The Adoration of the Shepherds, c.1650 (oil on canvas), Murillo, Bartolome Esteban (1618-82)/Prado, Madrid, Spain/Bridgeman Images

# DECEMBER 2018

Readings: (until 01/12) Sunday Cycle B; Weekday Cycle 2  
(From 02/12) Sunday Cycle C; Weekday Cycle 1

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>30</b> White Feast  <b>THE HOLY FAMILY OF JESUS, MARY, AND JOSEPH</b>	<b>31</b> White Optional  <i>St Sylvester I - W</i>	<b>2019 COLUMBAN ART CALENDAR</b> <b>ORDER NOW</b> <b>\$12.00 each</b> <small>(inc GST, \$3.00 postage &amp; handling within Australia)</small> To order: fill in copiers attached OR order online: <a href="http://www.columban.org.au/coupon-no-C19">www.columban.org.au/coupon-no-C19</a>		<b>NOVEMBER 2018</b> 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	<b>JANUARY 2019</b> 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	<b>1</b> Green Optional  <b>Blessed Virgin Mary</b>
<b>2</b> Violet  <b>1ST SUNDAY OF ADVENT</b>	<b>3</b> White Memorial  <i>St Francis Xavier</i>	<b>4</b> Violet Optional  <i>St John Damascene - W</i>	<b>5</b> Violet	<b>6</b> Violet Optional  <i>St Nicholas - W</i>	<b>7</b> Violet Memorial  <i>St Ambrose</i> Day of Penance	<b>8</b> White Solemnity  <b>THE IMMACULATE CONCEPTION OF THE BLESSED VIRGIN MARY</b>
<b>9</b> Violet  <b>2ND SUNDAY OF ADVENT</b>	<b>10</b> Violet	<b>11</b> Violet Optional  <i>St Damascus I - W</i>	<b>12</b> Violet Optional  <i>Our Lady of Guadalupe - W</i>	<b>13</b> Red Memorial  <i>St Lucy</i>	<b>14</b> White Memorial  <i>St John of the Cross</i> Day of Penance	<b>15</b> Violet
<b>16</b> Violet or Rose  <b>3RD SUNDAY OF ADVENT</b>	<b>17</b> Violet	<b>18</b> Violet	<b>19</b> Violet	<b>20</b> Violet	<b>21</b> Violet Optional  <i>St Peter Canisius - W</i> Day of Penance	<b>22</b> Violet
<b>23</b> Violet  <b>4TH SUNDAY OF ADVENT</b>	<b>24</b> Violet	<b>25</b> White Solemnity  <b>THE NATIVITY OF THE LORD (CHRISTMAS)</b> Holy Day	<b>26</b> Red Feast  <b>ST STEPHEN, THE FIRST MARTYR</b>	<b>27</b> Red Feast  <b>ST JOHN, APOSTLE &amp; EVANGELIST</b>	<b>28</b> Red Feast  <b>THE HOLY INNOCENTS, MARTYRS</b> Day of Penance	<b>29</b> White Optional  <i>St Thomas Becket - R</i>

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# December 2018

The Adoration of the Shepherds,  
(oil on canvas, c.1650)

by Murillo, Bartolome Esteban (1618-82)

The Spanish artist Murillo evokes a mood of tender reverence in his rendering of this familiar episode from the Infancy narrative. The story, only found in Luke describes an angel announcing Christ's birth to a group of shepherds. The painting depicts the scene where the shepherds present their humble gifts to the Christ child. The gifts they bring – a lamb and basket full of eggs – remind the viewer of the shepherds' lowly status. Despite their poverty and meagre resources the generosity of their gifts speaks to the viewer of the shepherds love for the Christ child. Murillo underlines the meagreness of these peasants' lives. Yet the artist conveys the patient attentiveness of the shepherds. Like the Italian artist Caravaggio some 40 years before him, the Spanish painter discovers dignity in the earthy humanity of the muted colours and home-spun drabness of the shepherds' costumes. The care-worn faces of the older man and woman hint at the daily struggle to survive. The young man gently restrains the lamb with a gesture that reassures the nervous animal. Light bursts into the darkened space, seemingly from a space outside the painting. Like a spotlight suddenly erupting amid the darkness, this brightness illuminates the Child with Mary his mother. Joseph stands quietly gazing down upon his Child. Through Murillo's mastery the viewer finds themselves ushered into the mystery of the "word made flesh who dwells among us."

The 2018 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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