



# 2019 Columban Art Calendar

## Art Guide



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# Front Cover

Virgin of the Pear 1485-87 (oil on panel),  
Bellini, Giovanni (c.1431-1516) (attr.to)/  
Galleria dell' Accademia Carrara, Bergamo,  
Italy/Bridgeman Images

The great Venetian master's charming painting of the Virgin and Child takes its name from the pear resting on a ledge that runs across the foreground of the composition. The figure of the Virgin who is depicted a little over half-length turns slightly to the viewer's right. The shadow projected against the brilliant green silk behind the mother's head, establishes depth together with a sense of proximity of the figures to the spectator's world. Mary supports the Child on her lap, her hands gently steadying her child. While Mary's gaze directs the viewer's attention to her child, Christ looks into the distance. The child's intent expression points to a maturity beyond his years. This hint of knowledge beyond a human baby's ability reminds the viewer of Christ's dual nature, human and divine. Bellini's paintings of religious subjects as we see in this work, imagined the sacred figures as physically and emotionally present as if in the natural world, our world. This illusionistic device helps to bridge the divine world with the earthly realm of the viewer. Like the pear that similarly hovers in a space tantalisingly near, Bellini's artistry brings us to the threshold where the Virgin and Child in all their physical immediacy evoke the miracle of the Incarnation: God became one like us.



St Agnes (chromolitho), Sarto, Andrea del (1486-1530) (after)/Private Collection/© Look and Learn/Bridgeman Images

# JANUARY 2019

Readings: Sunday Cycle C  
: Weekday Cycle I

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
NOTES		<b>1</b> White Solemnity	<b>2</b> White Memorial	<b>3</b> White Optional	<b>4</b> White	<b>5</b> White
		<b>MARY, THE HOLY MOTHER OF GOD, Octave of the Nativity of the Lord</b>	<b>Sts Basil the Great &amp; Gregory Nazianzen</b>	<i>The Most Holy Name of Jesus</i>	<i>Day of Penance</i>	
● <b>6</b> White Solemnity	<b>7</b> White Optional	<b>8</b> White	<b>9</b> White	<b>10</b> White	<b>11</b> White	<b>12</b> White
<b>THE EPIPHANY OF THE LORD</b>	<i>St Raymond of Penyafort - W</i>				<i>Day of Penance</i>	
<b>13</b> White Feast	☾ <b>14</b> Green	<b>15</b> Green	<b>16</b> Green	<b>17</b> White Memorial	<b>18</b> Green	<b>19</b> Green Optional
<b>THE BAPTISM OF THE LORD</b>	<i>Beginning of Ordinary Time</i>	<b>22</b> Green Optional	<b>23</b> Green	<i>St Anthony</i>	<i>Day of Penance</i>	<i>Blessed Virgin Mary</i>
<b>20</b> Green	○ <b>21</b> Red Memorial	<b>22</b> Green Optional	<b>23</b> Green	<b>24</b> White Memorial	<b>25</b> White Feast	<b>26</b> Green Optional
<b>2ND SUNDAY IN ORDINARY TIME</b>	<i>St Agnes</i>	<i>St Vincent - R</i>		<i>St Francis de Sales</i>	<b>THE CONVERSION OF ST PAUL THE APOSTLE</b>	<i>Blessed Virgin Mary AUSTRALIA DAY</i>
<b>27</b> Green	☾ <b>28</b> White Memorial	<b>29</b> Green	<b>30</b> Green	<b>31</b> White Memorial	DECEMBER 2018 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 2019 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>3RD SUNDAY IN ORDINARY TIME</b>	<i>St Thomas Aquinas</i>			<i>St John Bosco</i>		

# January 2019

## St Agnes (chromolitho), Sarto, Andrea del (1486-1530) (after)

The Florentine artist Andrea del Sarto achieved considerable renown in his native city and throughout Tuscany. A contemporary of Raphael, Leonardo and Michelangelo his work reveals the influence of these great masters. However, Andrea's works express a sensitivity to the expressive power of colour which distinguishes his art at this time. The reproduction of St Agnes is based on a painting by Andrea. This reproductive technique known as chromolithography became popular in the nineteenth century. Prints after famous paintings could be mass-produced to allow art-lovers to collect hand-coloured copies of favourites paintings. The half-length image of St. Agnes comes from a multi-panelled altarpiece in the Duomo of Pisa. Agnes was believed to have been martyred in the fourth century. Her legend recalls how Agnes refusing to make sacrifices to the pagan goddess Vesta was arrested. Despite attempts to drag her nude to a brothel she was miraculously protected from these and other torments. Eventually she died after a dagger was plunged into her throat. She appears here with her attributes: the palm branch symbol of her martyrdom and the lamb a charming word-play on her name in Latin and Greek. Agnè in Greek means pure or chaste, while in Latin agnus is the word for lamb. Both symbols attest to Agnes's resolute commitment to the Christian faith. Agnes was said to have appeared to her parents after her death flanked by a lamb.



Abraham banishes Hagar by Guercino (1591-1666), oil on canvas, 115x154 cm, 1657/De Agostini Picture Library/M. Carneri/Bridgeman Images

# FEBRUARY 2019

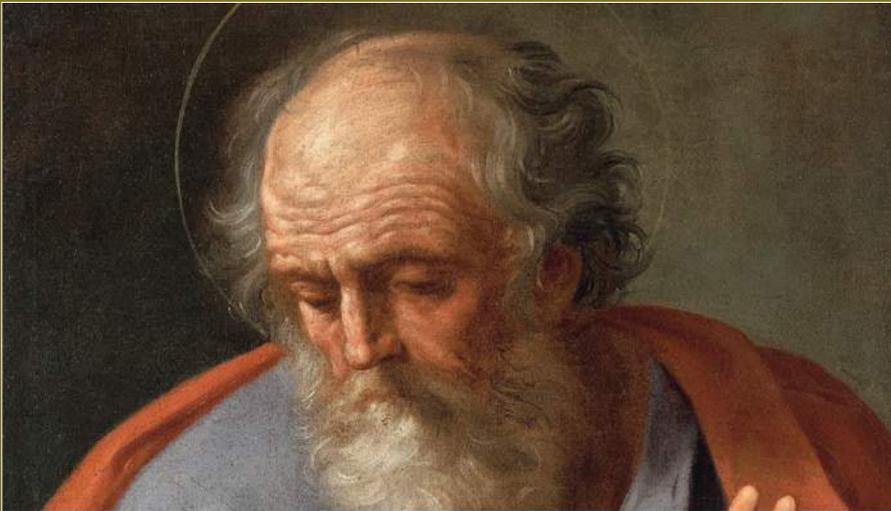
Readings: Sunday Cycle C  
: Weekday Cycle I

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
NOTES					1 Green	2 White Festal
					Day of Penance	THE PRESENTATION OF THE LORD
3 Green	4 Green	5 Red Memorial	6 Red Memorial	7 Green	8 Green Optional	9 Green Optional
4TH SUNDAY IN ORDINARY TIME		St Agatha	St Paul Mkt & Companions		St Jerome Emilian - W St Josephine Bakhita - W Day of Penance	Blessed Virgin Mary
10 Green	11 Green Optional	12 Green	13 Green	14 White Memorial	15 Green	16 Green Optional
5TH SUNDAY IN ORDINARY TIME	Our Lady of Lourdes			Sts Cyril & Methodius	Day of Penance	Blessed Virgin Mary
17 Green	18 Green	19 Green	20 Green	21 Green Optional	22 White Festal	23 Red Memorial
6TH SUNDAY IN ORDINARY TIME				St Peter Damian - W	THE CHAIR OF ST PETER THE APOSTLE Day of Penance	St Polycarp Blessed Virgin Mary
24 Green	25 Green	26 Green	27 Green	28 Green	JANUARY 2019 S M T W T F S 1 2 3 4 5 8 7 6 5 4 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	MARCH 2019 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
7TH SUNDAY IN ORDINARY TIME						

# February 2019

## Abraham banishes Hagar 1657 (oil on canvas) Guercino (1591-1666)

The story familiar from Genesis of how Abraham took his wife Sarah's young Egyptian slave Hagar as his mistress became a popular subject for artists in the seventeenth century. Sarah, we learn had not been able to bear children, so she convinced Abraham to have a child with her maid Hagar. The child Hagar bore was named Ishmael. Abraham loved his son but Sarah came to resent Hagar. Some years later Sarah too became pregnant and bore a son named Isaac. Fearing that her own son would be forced to share his inheritance with Ishmael, Sarah demanded that Abraham banish Hagar and Ishmael. Guercino depicts this moment, the tension and drama of the narrative revealed in the figures gestures and facial expressions. Abraham dominates the scene. His commanding gestures make clear that Hagar and Ishmael must leave. Hagar's tearful gaze directed not at Abraham but at Sarah signals Hagar's vulnerability and powerlessness. Sarah, her back turned from the distraught mother and child, becomes an enigmatic presence in the drama. The older woman's pose hints at Sarah's contempt for the younger woman. Yet as we learn Hagar and Ishmael survive being caste out into the desert. God reveals himself to Hagar and promises that her son will become the leader of a nation. As so often in stories from the Hebrew scripture, this tale reminds us how like Abraham and Sarah we forget to trust in God's promises.



Italy, Portrait of Saint Joseph/De Agostini. Guido Reni (1575-1642), Picture Library/G. Cigolini/Bridgeman Images

# MARCH 2019

Readings: Sunday Cycle C  
Weekday Cycle I

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>31</b> <i>Violet or Rose</i>		FEBRUARY 2019 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 2019 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>1</b> <i>Green</i>	<b>2</b> <i>Green</i> <i>Optional</i>
4TH SUNDAY OF LENT					EMBER DAY <i>Day of Penance</i>	Blessed Virgin Mary
<b>3</b> <i>Green</i>	<b>4</b> <i>Green</i> <i>Optional</i>	<b>5</b> <i>Green</i>	<b>6</b> <i>Violet</i>	<b>7</b> <i>Violet</i> <i>Optional</i>	<b>8</b> <i>Violet</i> <i>Optional</i>	<b>9</b> <i>Violet</i> <i>Optional</i>
8TH SUNDAY IN ORDINARY TIME	St Casimir - W		ASH WEDNESDAY <i>Day of Fast and Abstinence</i>	St Perpetua & Felicity - R	St John of God - W <i>Day of Penance</i>	St Frances of Rome - W
<b>10</b> <i>Violet</i>	<b>11</b> <i>Violet</i>	<b>12</b> <i>Violet</i>	<b>13</b> <i>Violet</i>	<b>14</b> <i>Violet</i>	<b>15</b> <i>Violet</i>	<b>16</b> <i>Violet</i>
1ST SUNDAY OF LENT					<i>Day of Penance</i>	
<b>17</b> <i>Violet</i>	<b>18</b> <i>White</i> <i>Solemnly</i>	<b>19</b> <i>Violet</i> <i>Solemnly</i>	<b>20</b> <i>Violet</i>	<b>21</b> <i>Violet</i>	<b>22</b> <i>Violet</i>	<b>23</b> <i>Violet</i> <i>Optional</i>
2ND SUNDAY OF LENT	ST PATRICK	ST JOSEPH, SPOUSE OF THE BLESSED VIRGIN MARY			<i>Day of Penance</i>	St Turibius de Mogrovejo - W
<b>24</b> <i>Violet</i>	<b>25</b> <i>White</i> <i>Solemnly</i>	<b>26</b> <i>Violet</i>	<b>27</b> <i>Violet</i>	<b>28</b> <i>Violet</i>	<b>29</b> <i>Violet</i>	<b>30</b> <i>Violet</i>
3RD SUNDAY OF LENT	THE ANNUNCIATION OF THE LORD				<i>Day of Penance</i>	

# March 2019

## Portrait of Saint Joseph Guido Reni (1575~1642)

The seventeenth-century saw a great development in the devotion to St Joseph. Of course the Church had always honoured Mary's husband and the father of Jesus. However, the Post-Tridentine church sought to remind the faithful through paintings of the fidelity of this holy man. Guido Reni a native of the north Italian city of Bologna painted some of the finest images of St Joseph. In contrast to earlier images of the saint, Reni depicted St Joseph with the Christ child or alone as we see here. The detail reproduced reveals an older man, his downturned gaze directed to an open book (the lower section of the painting is not included in this reproduction). Reni combines a realistic portrayal of an older man – note his white beard and lined brow – with the symbols of sanctity like the thin bold border of the halo that surrounds his head. This combination of the human and the sacred helps evoke the humanity of St Joseph for the viewer. Reni imagines a saint quietly attending to his reading (a detail not included in the reproduction). For the seventeenth-century viewer, perhaps a lay-person, this type of activity might well prompt the spectator to remember the devotion of St Joseph to his family.



The Holy Women at the Tomb of Christ, 1890 (oil on canvas). Bouguereau, William-Adolphe (1825-1905)/Koninklijk Museum voor Schone Kunsten, Antwerp, Belgium/  
 © Lukas - Art in Flanders VZW/Bridgeman Images

# APRIL 2019

Readings: Sunday Cycle C  
 : Weekday Cycle I

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	<b>1</b> Violet	<b>2</b> Violet Optional	<b>3</b> Violet	<b>4</b> Violet Optional	<b>5</b> Violet Optional	<b>6</b> Violet
		<i>St Francis of Paola - R</i>		<i>St Isidore - V</i>	<i>St Vincent Ferrer - W</i> Day of Penance	
<b>7</b> Violet	<b>8</b> Violet	<b>9</b> Violet	<b>10</b> Violet	<b>11</b> Violet Memorial	<b>12</b> Violet	<b>13</b> Violet Optional
<b>3TH SUNDAY OF LENT</b>				<i>St Stanislaus</i>	Day of Penance	<i>St Martin I - R</i>
<b>14</b> Red Solemnity	<b>15</b> Violet	<b>16</b> Violet	<b>17</b> Violet	<b>18</b> White	<b>19</b> Red	<b>20</b> White
<b>PALM SUNDAY OF THE PASSION OF THE LORD</b>	MONDAY OF HOLY WEEK	TUESDAY OF HOLY WEEK	WEDNESDAY OF HOLY WEEK	THURSDAY OF HOLY WEEK	<b>FRIDAY OF THE PASSION OF THE LORD</b> Day of Fast and Abstinence	HOLY SATURDAY EASTER VIGIL
<b>21</b> White Solemnity	<b>22</b> White	<b>23</b> White	<b>24</b> White	<b>25</b> White	<b>26</b> White	<b>27</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 ANZAC DAY	FRIDAY WITHIN THE OCTAVE OF EASTER	SATURDAY WITHIN THE OCTAVE OF EASTER
<b>28</b> White	<b>29</b> White Memorial	<b>30</b> White Optional	NOTES		<b>MARCH 2019</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>MAY 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>2ND SUNDAY OF EASTER</b> DIVINE MERCY SUNDAY	<i>St Catherine of Siena</i>	<i>St Pius V - V</i>				

# April 2019

## The Holy Women at the Tomb of Christ, 1890 (oil on canvas)

Bouguereau, William-Adolphe (1825-1905)

Scenes of Christ's Passion and Resurrection are amongst the most familiar images from the life of Christ. The French artist William-Adolphe Bouguereau chooses the episode we know from all four gospel narratives. It is the moment when the holy women who have come to anoint Christ's body find that the tomb is empty. Intrinsically dramatic, Bouguereau heightens the viewer's expectations through an arresting story-telling device. Rather than dwell on the empty tomb, what we encounter instead is these women's reactions to the mystery of Christ's Resurrection. Dressed soberly in costumes which suggest biblical times the women register their shock and confusion through gestures. The viewer, like the women gazes into the tomb only to be confronted by the angel who announces to the women that Jesus has risen. Together with the angel's commanding presence the mysterious white light which fills the space beyond the entry to the tomb evokes divine power. It is as if the tomb has been transformed by the miracle of Christ's victory over sin and death. Bouguereau asks us to put ourselves in the place of these faithful, courageous women. Like these women we too are invited by the angel to "go quickly and tell his disciples" of Christ's Resurrection. This divine call to action compels us to respond with the same love and faith as those women two thousand years ago.



The Rest on the Flight into Egypt. Poussin, Nicolas (1594-1665)/State Hermitage Museum, St. Petersburg, Russia/Bridgeman Images

# MAY 2019

Readings: Sunday Cycle C  
: Weekday Cycle I

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
<b>APRIL 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	<b>JUNE 2019</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 <i>Optional</i>	<b>2</b> White <i>Memorials</i>	<b>3</b> Red <i>Feast</i>	<b>4</b> White
			St Joseph the Worker - V	St Athanasius	STG PHILIP & JAMES, APOSTLES Day of Penance		
● <b>5</b> White 3RD SUNDAY OF EASTER	<b>6</b> White	<b>7</b> White	<b>8</b> White	<b>9</b> White	<b>10</b> White Day of Penance	<b>11</b> White	
◐ <b>12</b> White 4TH SUNDAY OF EASTER	<b>13</b> White <i>Optional</i> Our Lady of Fatima	<b>14</b> Red Feast ST MATTHIAS, APOSTLE	<b>15</b> White	<b>16</b> White	<b>17</b> White Day of Penance	<b>18</b> White <i>Optional</i> St John I - R	
○ <b>19</b> White 5TH SUNDAY OF EASTER	<b>20</b> White <i>Optional</i> St Bernadine of Siena - W	<b>21</b> White <i>Optional</i> St Christopher of Magalhães & Companions - R	<b>22</b> White <i>Optional</i> St Rita of Cascia - W	<b>23</b> White	<b>24</b> White <i>Scouting</i> OUR LADY HELP OF CHRISTIANS, PATRON OF AUSTRALIA Day of Penance	<b>25</b> White <i>Optional</i> St Gilda the Venetian - V, St Gregory VII - W St Mary Magdalene de Pazzi - W	
<b>26</b> White 6TH SUNDAY OF EASTER	<b>27</b> White <i>Optional</i> St Augustine of Canterbury - W	<b>28</b> White	<b>29</b> White	<b>30</b> White	<b>31</b> White Feast THE VISITATION OF THE BLESSED VIRGIN MARY Day of Penance		

# May 2019

## The Rest on the Flight into Egypt (1655-57) Poussin, Nicolas (1594-1665)

The French painter Nicholas Poussin spent much of his career in Rome. His work much sought after by Monarchs, Popes and the aristocracy throughout Europe are notable for the clarity of composition and a treatment of figures and surroundings that evokes the measured grandeur of the classical past. His *Rest on the Flight into Egypt*, infuses this charming story with a classical calm more typical of a scene from Roman history. This apocryphal story became popular in the years following the Council of Trent (1543-1565). According to the legend the Virgin, exhausted after the flight from Herod asks Joseph to stop in order to rest and eat. At first it seems there is no food or water. However, a spring miraculously appears and an angel helps Joseph gather dates from a nearby palm-tree. In Poussin's interpretation of the story our attention focuses on the Virgin and Child in the centre of the painting. The strong light which falls upon the mother and child unite the pair so that their forms anchor the scene both physically and spiritually. Jesus reaches towards the plate of dates, the child's eager gesture appears to delight his young mother. Poussin eschews traditional divine figures like angels, instead a young boy offers food to Mary and Jesus. Together with Poussin's emphasis on the natural world, the artist enriched his compositions with scenes which evoked the world of the pagan past. The procession which moves from right to left in the background features priests bringing an offering to be presented before the steps of a temple.



The Healing of Tobit, early 1630s. Struzzi, Bernardo (1561-1644)/State Hermitage Museum, St. Petersburg, Russia/Bridgeman Images

# JUNE 2019

Readings: Sunday Cycle C  
Weekday Cycle I

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>30</b> Green  13TH SUNDAY IN ORDINARY TIME	NOTES		MAY 2019 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 2019 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> Red Memorial  St. Justin
<b>2</b> White Solemnity  THE ASCENSION OF THE LORD	<b>3</b> Red Memorial  St Charles Lwanga & Companions	<b>4</b> White	<b>5</b> Red Memorial  St Boniface	<b>6</b> White Optional  St Marcolin Champagnat - W St Norbert - W	<b>7</b> White  Day of Penance	<b>8</b> White
<b>9</b> Red Solemnity  PENTECOST SUNDAY	<b>10</b> Green Memorial  Mary, Mother of the Church Ordinary Time Resumes	<b>11</b> Red Memorial  St Barnabas, Apostle	<b>12</b> Green	<b>13</b> White Memorial  St Anthony of Padua	<b>14</b> Green  Day of Penance	<b>15</b> Green Optional  Blessed Virgin Mary
<b>16</b> White Solemnity  THE MOST HOLY TRINITY	<b>17</b> Green	<b>18</b> Green	<b>19</b> Green Optional  St Romuald - W	<b>20</b> Green Optional  St Aloysius Gonzaga Day of Penance	<b>21</b> White Memorial  Sts John Fisher & Thomas More	<b>22</b> Red Memorial
<b>23</b> White Solemnity  THE MOST HOLY BODY AND BLOOD OF CHRIST	<b>24</b> White Solemnity  THE NATIVITY OF ST JOHN THE BAPTIST	<b>25</b> Green	<b>26</b> Green	<b>27</b> Green Optional  St Cyril of Alexandria - W	<b>28</b> White Solemnity  THE MOST SACRED HEART OF JESUS Day of Penance	<b>29</b> Red Solemnity  ST PETER & PAUL, APOSTLES

# June 2019

## The Healing of Tobit, 1632

### Strozzi, Bernardo (1581-1644)

Stories of travel to exotic lands are a familiar theme throughout the Hebrew scriptures. Often God sends a man or woman on a dangerous journey far from home in order to test a character's faithfulness. The book of Tobit from the Hebrew Testament tells just such a story. Although this apocryphal tale is not accepted by Protestants, scenes from this charming tale became a staple in Catholic Europe especially after the Reformation. The Genoese painter and priest Bernardo Strozzi depicts the climactic moment of the story. Almost certainly Strozzi's painting would have been intended for a domestic setting. The story concerns a young man Tobias who is sent on a journey far from his home in order to find a cure for his father Tobit's blindness. It is, however a dangerous mission, and an angel Raphael accompanies Tobias to protect him during his journey. Despite encounters with a giant fish and a young woman possessed by a demon, Tobias obtains the miraculous cure, after successfully wrestling the fish to death in order to extract the creature's liver, heart and gall. The scene Strozzi imagines features the central characters in the story: the seated figure of Tobit is about to receive the cure for his blindness from the hands of his son, Tobias at his left. The young man tenderly applies the ointment to his father's eye. Directly opposite Tobias the anxious figure of Anna, Tobias's mother and Tobit's wife leans forward her gaze fixed on her son's delicate application of the cure. Standing between Anna and Tobias is the archangel Raphael, identified by his powerful wings. The angel looks on Tobit intently as he waits for Tobit's sight to be restored. With his left hand Raphael points to the dish that Tobias holds in his left hand. This story which concerns a son's devotion to his father helped reinforce the ideal of filial duty and respect, themes of importance amongst families throughout Europe.



Saint Veronica (oil on panel), Delaroche, Hippolyte (Paul) (1797-1856)/Musée de la Ville de Paris, Musée Carnavalet, Paris, France/Bridgeman Images

# JULY 2019

Readings: Sunday Cycle C  
: Weekday Cycle 1

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>ST THOMAS, APOSTLE</b>	<b>ST Elizabeth of Portugal - W</b>	<b>ST Anthony Zaccaria - W Day of Penance</b>	<b>ST Maria Goretti - R Blessed Virgin Mary</b>
<b>7</b> Green	<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>14TH SUNDAY IN ORDINARY TIME</b>		<b>ST Augustine Zhao Rong &amp; Companions - R</b>		<b>ST Benedict</b>	<b>Day of Penance</b>	<b>ST Henry - W Blessed Virgin Mary</b>
<b>14</b> Green	<b>15</b> White Memorial	<b>16</b> Green Optional	<b>17</b> Green	<b>18</b> Green	<b>19</b> Green	<b>20</b> Green Optional
<b>15TH SUNDAY IN ORDINARY TIME</b>	<b>ST Bonaventure</b>	<b>Our Lady of Mt Carmel - W</b>			<b>Day of Penance</b>	<b>ST Apollinaris - R Blessed Virgin Mary</b>
<b>21</b> Green	<b>22</b> White Feast	<b>23</b> Green Optional	<b>24</b> Green Optional	<b>25</b> Red Feast	<b>26</b> White Memorial	<b>27</b> Green Optional
<b>16TH SUNDAY IN ORDINARY TIME</b>	<b>ST MARY MAGDALENE</b>	<b>ST Bridget - W</b>	<b>ST Sharbel Makhlouf - W</b>	<b>ST JAMES, APOSTLE</b>	<b>ST Joachim &amp; Anne Day of Penance</b>	<b>Blessed Virgin Mary</b>
<b>28</b> Green	<b>29</b> White Memorial	<b>30</b> Green Optional	<b>31</b> White Memorial		<b>JUNE 2019</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>AUGUST 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>17TH SUNDAY IN ORDINARY TIME</b>	<b>ST Martha</b>	<b>ST Peter Chrysobogus - W</b>	<b>ST Ignatius of Loyola</b>			

# July 2019

## Saint Veronica (oil on panel) Delaroche, Hippolyte (Paul) (1797-1856)

French art of the first half of the nineteenth-century pursued a generally rather traditional style. Typical of a tendency to look to the great masters of the Renaissance, painters like Hippolyte Delaroche combined fine draughtsmanship (considered the basis of excellence in painting) with a rather grand, narrative style. Paintings like the St Veronica interpreted this traditional scene from the life of Christ in a highly dramatic manner. The figure of St Veronica, is based on a legendary tale and is not found in the gospels. Her name offers a clue to the origins of this story. Veronica derives from the Latin vera icon in English ‘true icon.’ Thus Veronica is known as the woman who rushed forward with a cloth to wipe Christ’s face on the way to Calvary. Veronica’s spontaneous act of compassion was rewarded with the cloth which miraculously bore the image of Christ’s face. In the Middle Ages it was believed that this cloth was preserved in St Peter’s in Rome. In an age of pilgrimage the “veronica” as the cloth was known became the focus of great devotion. In Delaroche’s painting Veronica lies sprawled across the foreground of the painting. The miraculous cloth depicted in the upper right of the scene features the image of Christ – the object of the viewer’s veneration. However, because Veronica looks away from the cloth it is not clear what moment of the story is portrayed. Only a few details hint at the setting – the stone and exterior walls of a building behind the sprawling figure of Veronica, suggest an outdoor scene. The viewer is left to contemplate Veronica’s rather forlorn figure. Her pose evokes dejection even despair. Delaroche confronts the viewer with the aftermath of Veronica’s impetuous though kindly action. Her encounter with Christ provokes a profound spiritual transformation suggested by her state of collapse.



The Death of St. Clare (oil on canvas), Murillo, Bartolome Esteban (1518-82) (school of/State Hermitage Museum, St. Petersburg, Russia/Bridgeman images)

# AUGUST 2019

Readings: Sunday Cycle C  
: Weekday Cycle I

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

# August 2019

## The Death of St. Clare (oil on canvas) Murillo, Bartolome Esteban (1618-1682)

St Clare (1194-1263) together with St Francis of Assisi created a spiritual movement in the thirteenth –century which challenged the prevailing religious and social values of the time. Founder of the Order of the Poor Clares, St Clare was born into a wealthy family in the Umbrian town of Assisi. Impressed by the preaching of St Francis, St Clare turned her back on wealth and privilege by escaping her family’s home to join Francis and his companions. Francis imagined a church inspired by the life of Christ. Clare embraced this vision by following Francis’s call to follow in the steps of Christ, even if that meant a life of poverty and service to the most marginalised. In the Late Middle Ages such a way of life challenged a church often more concerned with worldly claims to authority and power. However, Clare’s example immediately attracted followers. At the time of her death her way of life attracted hundreds of women throughout Europe. Murillo’s depiction of the moment of Clare’s death follows traditional accounts. By dividing the scene into two distinct halves, the artist signals to the viewer Clare’s passage from earthly to heavenly life. At the left members of Clare’s order gather around the dying woman. The women are joined by friars, whose presence testifies to their devotion to St Clare. The grief of the women is palpable – through gesture and facial expression, Clare’s companions register their sorrow and distress. In contrast to this scene of loss the right half of the painting evokes a very different mood. The atmosphere now appears joyful. Instead of the dark interior, a sky bathed in golden light suggests the presence of the divine. The presence of the five female figures gathered around St Clare alludes to contemporary accounts of Clare’s death. According to testimony female saints appeared to Clare as she lay dying. As a symbol of Clare’s devotion to following the ‘poor Christ’ a glorious cloth embroidered in silk and golden thread was draped over her dying body.



David and Saul. 1878 (oil on canvas), Josephson, Ernst (1851-1906)/Nationalmuseum, Stockholm, Sweden/Brigieman Images

# SEPTEMBER 2019

Readings: Sunday Cycle C  
: Weekday Cycle I

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>1</b> Green	<b>2</b> Green	<b>3</b> White Memorial	<b>4</b> Green	<b>5</b> White Optional	<b>6</b> Green	<b>7</b> Green Optional
22ND SUNDAY IN ORDINARY TIME		St Gregory the Great		Saint Teresa of Calcutta - W	EMBER DAY Day of Penance	Blessed Virgin Mary
<b>8</b> Green	<b>9</b> Green Optional	<b>10</b> Green	<b>11</b> Green	<b>12</b> Green Optional	<b>13</b> White Memorial	<b>14</b> Red Feast
23RD SUNDAY IN ORDINARY TIME	St Peter Claver - W			The Most Holy Name of Mary - W	St John Chrysostom Day of Penance	THE EXALTATION OF THE HOLY CROSS
<b>15</b> Green	<b>16</b> Red Memorial	<b>17</b> Green Optional	<b>18</b> Green	<b>19</b> Green Optional	<b>20</b> Red Memorial	<b>21</b> Red Feast
24TH SUNDAY IN ORDINARY TIME	Sts Cornelius & Cyprian	St Robert Bellarmine - W		St Januarius - R	Sts Andrew Kim Tae-gon, Paul Chong Has-yang & Companions Day of Penance	ST MATTHEW, APOSTLE & EVANGELIST
<b>22</b> Green	<b>23</b> White Memorial	<b>24</b> Green	<b>25</b> Green	<b>26</b> Green Optional	<b>27</b> White Memorial	<b>28</b> Green Optional
25TH SUNDAY IN ORDINARY TIME	St Pius of Pietrclina (Padre Pio)			Sts Cosmas & Damian - R	St Vincent de Paul Day of Penance	St Wenceslaus - R, St Lawrence Ruiz & Companions - R Blessed Virgin Mary
<b>29</b> Green	<b>30</b> White Memorial	NOTES			AUGUST 2019 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 2019 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
26TH SUNDAY IN ORDINARY TIME	St Jerome					

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# September 2019

## David and Saul, 1878 (oil on canvas) Josephson, Ernst (1851-1906)

The earliest Christians' prayer included the psalms. These powerful expressions of praise and thanks to God were traditionally believed to have been composed by King David. The story of the Hebrew king and ancestor of Christ held a great appeal for artists. At once a great hero, the shepherd boy who becomes king of Israel was also a deeply flawed sinner. The Swedish artist portrays an early episode in David's story. King Saul who is shown at right rules over Israel. Unfortunately Saul has disobeyed God and is tormented by evil spirits. Courtiers send for the young shepherd boy, David who is renowned for his skill on the lyre. David enters Saul's service where he becomes a trusted servant of the troubled king. The scene depicted dramatises the contrast between the two figures. David (who will succeed Saul as king) appears as a young adolescent boy. Though David faces Saul the boy's gaze suggests his playing is inspired by God. In contrast King Saul sits in shadow, his expression and pose evoke a mood of inner turmoil. While David's youthful figure appears bathed in light the slumped figure of Saul appears trapped in a literally dark space. This dramatic use of light reminds the viewer of David's future role as anointed King of Israel.



Christ Asleep During the Storm, illustration for 'The Life of Christ', c. 1836-94 (w/c & gouache on paperboard), Tissot, James Jacques Joseph (1836-1902)/Brooklyn Museum of Art, New York, USA/Bridgeman Images

# OCTOBER 2019

Readings: Sunday Cycle C  
Weekday Cycle I

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
NOTES		<b>1</b> White Memorial	<b>2</b> White Memorial	<b>3</b> Green	<b>4</b> White Memorial	<b>5</b> Green Optional
		St Thérèse of the Child Jesus	The Holy Guardian Angels		St Francis of Assisi Day of Penance	Blessed Virgin Mary
<b>6</b> Green 27TH SUNDAY IN ORDINARY TIME	<b>7</b> White Memorial	<b>8</b> Green	<b>9</b> Green Optional	<b>10</b> Green	<b>11</b> Green Optional	<b>12</b> Green Optional
	Our Lady of the Rosary		St Desa & Companions - R St John Leonardi - W		St John XXIII - W Day of Penance	Blessed Virgin Mary
<b>13</b> Green 28TH SUNDAY IN ORDINARY TIME	<b>14</b> Green Optional	<b>15</b> White Memorial	<b>16</b> Green Optional	<b>17</b> Red Memorial	<b>18</b> Red Ferial	<b>19</b> Green Optional
	St Callistus I - R	St Teresa of Jesus	St Hedwig - W St Margaret Mary Alacoque - W	St Ignatius of Antioch	ST LUKE, EVANGELIST Day of Penance	Sts John Brebeuf & Isaac Jogues & Companions - R St Paul of the Cross - W Blessed Virgin Mary
<b>20</b> Green 29TH SUNDAY IN ORDINARY TIME MISSION SUNDAY	<b>21</b> Green	<b>22</b> White Optional	<b>23</b> Green Optional	<b>24</b> Green Optional	<b>25</b> Green	<b>26</b> Green Optional
		St John Paul II - W	St John of Capistrano - W	St Anthony Mary Claret - W	Day of Penance	Blessed Virgin Mary
<b>27</b> Green 30TH SUNDAY IN ORDINARY TIME	<b>28</b> Red Ferial	<b>29</b> Green	<b>30</b> Green	<b>31</b> Green	SEPTEMBER 2019 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 2019 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
	STs SIMON & JUDE, APOSTLES					

# October 2019

## Christ Asleep During the Storm c. 1886-94 Tissot, James Jacques Joseph (1836-1902)

Throughout the nineteenth century accomplished artists like the Frenchman Tissot were commissioned by publishers to illustrate scenes from the Hebrew scriptures and the Life of Christ. The painting, *Christ Asleep During the Storm*, forms part of such a series of scenes from Christ's life. The episode recounted in the Gospel of Matthew, Mark and Luke recall Christ's miracle at sea. One evening Jesus and the disciples are crossing the Sea of Galilee in a boat when a sudden storm erupts. As waves rock the boat the apostles, fearing for their lives call out to Jesus who lies asleep in the stern to save them. Tissot's arresting composition depicts an early moment in the narrative. The darkened sky suggests stormy weather, while waves begin to break around the vessel. In the foreground several apostles struggle to keep the mast steady. The viewer's gaze is drawn to Christ by the beseeching gestures of several disciples in the foreground. With arms outstretched towards Christ asleep in the stern the men's agitated poses recall the disciples' fear that Christ has abandoned them to certain death. Tissot underlines the disciples' agitation through the use of plunging diagonals in order to heighten the mood of turbulence and danger. The sharply receding lines formed by the sides of the boat intersect with the action of the sail which sweeps across the boat in a sweeping counter movement to the movement of the boat. The tension created by these pictorial devices captures the viewer's own sense of turmoil as the space beyond the picture plane seems to break into the viewer's world. As we gaze upon Tissot's masterful depiction of the storm at sea, we too, like the disciples in that boat, must struggle to remain faithful to Jesus's promise that he will always be with us.



St. Cecilia with a Choir (oil on canvas), Domenichino (Domenico Zampieri) (1581-1641) Musée des Beaux-Arts, Orleans, France/Bridgeman Images

# NOVEMBER 2019

Readings: Sunday Cycle C  
Weekday Cycle I

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

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# November 2019

## St. Cecilia with a Choir (oil on canvas) Domenichino (Domenico Zampieri) (1581-1641)

Music has long performed a vital role in Christian worship and prayer. From the earliest time, Christians have used various instruments together with the human voice to symbolically recall the divine music which as we read in scripture fills the heavenly realm. Alongside the angels who were believed to address God in celestial music-making, certain saints also were associated with music. The early Christian noble woman, Cecilia, is venerated as the patron saint of music. This Roman martyr according to legend was martyred in the third century by the pagan Roman emperor. Her association with music comes from the belief that in her wedding to a pagan nobleman, Valerian, Cecilia expressed her fidelity to Christ by singing of her love for Christ. Valerian subsequently became a Christian. Eventually Cecilia, Valerian and several companions were martyred for their refusal to sacrifice to pagan gods. The Bolognese artist Domenichino painted several images of St Cecilia. In the version reproduced we see the beautiful young woman playing a violin. Over the centuries artists have depicted her with various instruments including the flute, organ, harp or cello. At the left of the painting we see the pipes of a small organ, such instruments were typical in Europe in the seventeenth-century. St Cecilia became a favourite subject of artists in the seventeenth-century following the discovery of her body in 1599 in the Roman church dedicated to her.



Adoration of the Magi and Adoration of the Shepherds, 1530-32 (fresco) (detail of 3801441), Pordenone, Giovanni Antonio (1484-1539)/Sanctuary of the Madonna della Campagna, Piacenza, Emilia-Romagna, Italy/Ghigo Rolli/Bridgeman Images

# DECEMBER 2019

Readings: Sunday Cycle A  
: Weekday Cycle 2

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY																																																																																																																																																																																																																																																																																																																																																																																																																																																																														
<b>1</b> Violet <b>1ST SUNDAY OF ADVENT</b>	<b>2</b> Violet	<b>3</b> White Memorial <b>St Francis Xavier</b>	<b>4</b> Violet Optional <b>St John Damascene - W</b>	<b>5</b> Violet	<b>6</b> Violet Optional <b>St Nicholas - W Day of Penance</b>	<b>7</b> White Memorial <b>St Ambrose</b>																																																																																																																																																																																																																																																																																																																																																																																																																																																																														
<b>8</b> Violet <b>2ND SUNDAY OF ADVENT</b>	<b>9</b> White Solemnity <b>THE IMMACULATE CONCEPTION OF THE BLESSED VIRGIN MARY</b>	<b>10</b> Violet	<b>11</b> Violet Optional <b>St Damasus I - W</b>	<b>12</b> Violet <b>Our Lady of Guadalupe - W</b>	<b>13</b> Red Memorial <b>St Lucy Day of Penance</b>	<b>14</b> White Memorial <b>St John of the Cross</b>																																																																																																																																																																																																																																																																																																																																																																																																																																																																														
<b>15</b> Violet or Rose <b>3RD SUNDAY OF ADVENT</b>	<b>16</b> Violet	<b>17</b> Violet	<b>18</b> Violet	<b>19</b> Violet	<b>20</b> Violet <b>Day of Penance</b>	<b>21</b> Violet Optional <b>St Peter Canisius - W</b>																																																																																																																																																																																																																																																																																																																																																																																																																																																																														
<b>22</b> Violet <b>4TH SUNDAY OF ADVENT</b>	<b>23</b> Violet Optional <b>St John of Narty - W</b>	<b>24</b> Violet	<b>25</b> White Solemnity <b>THE NATIVITY OF THE LORD (CHRISTMAS) Holy Day</b>	<b>26</b> Red Festil <b>ST STEPHEN, THE FIRST MARTYR</b>	<b>27</b> Red Festil <b>ST JOHN, APOSTLE &amp; EVANGELIST Day of Penance</b>	<b>28</b> Red Festil <b>THE HOLY INNOCENTS, MARTYRS</b>																																																																																																																																																																																																																																																																																																																																																																																																																																																																														
<b>29</b> White Festil <b>THE HOLY FAMILY OF JESUS, MARY, AND JOSEPH</b>	<b>30</b> White	<b>31</b> White Optional <b>St Sylvester I - W</b>	<b>REMINDER</b> 2020 COLUMBAN ART CALENDAR <b>ORDER NOW</b> \$12.00 each <small>(The GST, \$3.00 postage &amp; handling with in Australia)</small>		<table border="1"> <tr> <th colspan="7">NOVEMBER 2019</th> <th colspan="7">JANUARY 2020</th> </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></td><td></td><td></td><td></td><td></td><td></td><td>1</td> <td>1</td><td>2</td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td></td><td></td><td></td><td></td><td></td><td></td><td>2</td> <td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td></td><td></td><td></td><td></td><td></td><td></td><td>3</td> <td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td> </tr> <tr> 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View the 2019 Columban Calendar Art Guide Online [www.columban.org.au/2019artguide](http://www.columban.org.au/2019artguide)

ST COLUMBAN MISSION SOCIETY

# December 2019

## Adoration of the Magi and Adoration of the Shepherds (detail) 1530-32 Pordenone, Giovanni Antonio (1484-1539)

The North Italian artist, Pordenone took his name from the small town where he grew up in north-west Italy. A contemporary of Michelangelo, he later worked in Venice where his rival was the great master Titian. This detail from a fresco in the church of the Madonna della Campagna, Piacenza (a small Italian town near Milan) includes many of the features typical of the artist. Like Titian and other North Italian artists, Pordenone breathes life and warmth into his figures and setting through his use of colour and light. From the sparkling golden reflection off the goblet presented by the Magi at right to the lush green landscape in the distance, the scene depicted attracts the viewer's attention. The subject The Adoration of the Magi includes characters whose appearance conveys a convincing lifelikeness. The two Magi (we glimpse only the head of the Magi who kisses the Christ child's foot at left) especially have the kind of individualised features that suggest they are in fact portraits of contemporaries. Details of setting and costumes are sensitively differentiated so that the luxurious softness of the fur trim on the Magi's cloak contrasts with the rustic palings of the wooden fence. The Virgin and Child situated mid-way between Joseph at left and the Magi at right cannot fail to capture the viewer's gaze. The red sleeve of Mary's dress creates a dramatic focus. Mary fixes her attention on the Child while the kneeling Magi reverently grasps Christ's flesh. The intimacy of the Magi's gesture evokes the mystery of the Incarnation, of the God who is both human and divine. Symbolically the colours of Mary's costume remind the viewer of her sons' humanity – red recalls the flesh, while his divinity is suggested by the blue of the heavens.

The 2019 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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