



Pastoral Liturgy

Formation and Resources for Lectionary-Based Worship



Advent – Christmastide – Ordinary Time

November 2016 – February 2017

Year A

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Editors – **Angela McCarthy, Vincent Glynn**

Pastoral Liturgy

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Contents

4	From the Editors
69	Musicians' Appendix: Abbreviations and Explanations
70-71	Our Contributors

Formation

5-6	Fr Russell Hardiman: 50 Years of Priesthood by Angela McCarthy and Noel Fitzsimmons
7	Monsignor Hawes Heritage Centre and St Francis Xavier Cathedral Geraldton by Angela McCarthy
8-10	The Shepherds' Folksong Carol by Malcolm Farr, reviewed by Angela Gorman and Angela McCarthy
11-12	Christian Art for the 21st Century by Angela McCarthy

Book reviews

13	Good Girls, Bad Girls of the New Testament – reviewed by Angela McCarthy
14	Lord of the World – reviewed by Angela McCarthy

15-16	Advent Wreath Year A – adapted by Vincent Glynn
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Resources for Lectionary Worship Year C, 2016

Table in Sundays and Feasts

17	First Sunday of Advent	27 November
20	Second Sunday of Advent	4 December
23	Immaculate Conception of the Blessed Virgin Mary	8 December
25	Third Sunday of Advent	11 December
28	Fourth Sunday of Advent	18 December
31	The Nativity of the Lord (Christmas) Vigil Mass	24 December
34	The Nativity of the Lord (Christmas) Midnight Mass	25 December
37	The Nativity of the Lord (Christmas) Mass of the Day	25 December
40	The Holy Family of Jesus, Mary & Joseph (Friday)	30 December
42	Mary, the Holy Mother of God (Sunday)	1 January
44	The Epiphany of the Lord (Sunday)	8 January
47	The Baptism of the Lord (Monday)	9 January
49	Second Sunday in Ordinary Time	15 January
51	Third Sunday in Ordinary Time	22 January
53	Australia Day	26 January
55	Fourth Sunday in Ordinary Time	29 January
57	The Presentation of the Lord (Thursday)	2 February
60	Fifth Sunday in Ordinary Time	5 February
62	Sixth Sunday in Ordinary Time	12 February
64	Seventh Sunday in Ordinary Time	19 February
67	Eighth Sunday in Ordinary Time	26 February



From the Editors



Editor: Dr Angela McCarthy



Editor: Fr Vincent Glynn

The common cry among family, friends and colleagues is that this year has gone by too quickly. It certainly feels that way when we have been preparing Advent and Christmas materials and about to move on to Lent.

As things move on seemingly too quickly, we have been prompted to consider changes to Pastoral Liturgy. In this digital age we are planning to make this wonderful resource available online and according to University policy this would therefore be free. However, we are aware that there are Catholic parish communities who would still like to receive hard copy that they can have available in the church at all times. Therefore, the plan is to provide for both in the future. We would be delighted to hear what you think on this issue so please email us on pastoral.liturgy@nd.edu.au or phone on 08 9433 0138.

Our founding editor, Fr Russell Hardiman, recently celebrated his 50th anniversary of ordination to the priesthood. We have honoured that special event in this issue.

This issue has an emphasis on the arts in liturgy. New music for Christmas by Malcolm Farr is reviewed and sampled. There is an article about the opening of the Monsignor Hawes Heritage Centre next to the Geraldton Cathedral. Restoration of the exterior of the cathedral has been completed with a beautiful labyrinth installed in front of the cathedral and a piazza, café and museum on a lower level. The involvement of the arts in our Christian heritage has been crucial to our culture and it is imperative that we honour and preserve the unique value gifted to our community by Monsignor Hawes.

The Mandorla Art Award was once again held in Perth in 2016. A review of the winners and their involvement in Christian art is interesting in the different perspectives that it offers. Winners were from Sydney, Melbourne and Perth.

In this Advent issue, Fr Vincent has reviewed the Advent wreath ceremony for Year A following the work of Fr Russell. The Advent Wreath Responsory can replace the Penitential Act and then lead into the Opening Prayer. This change of focus and emphasis on the readings of Advent can re-enliven our attention to the coming of Jesus as the baby of Bethlehem but also as the Christ who comes again at the end of time. Also for Advent, Gerard Moore has prepared the reflections but has added a further reflection on the Collects for Advent. This will of course help with our understanding of the new translation of the texts.

Once again, we are grateful for our contributors to this issue and for the richness that they contribute to our liturgical life.

Angela McCarthy and Fr Vincent Glynn



Fr Russell Hardiman: 50 years of Priesthood

by Angela McCarthy and Noel Fitzsimmons

On 10 July 2016 a celebration was held in Margaret Hubery House, an aged care facility, to celebrate the 50th anniversary of Priesthood of Fr Russell Hardiman, the founding editor of *Pastoral Liturgy*. Since this is now Fr Russell's place of residence, friends and family gathered for a Mass and afternoon tea. Bishop Gerard Holohan was principal celebrant and drew Fr Russell into the celebration wherever possible. Fr Noel Fitzsimmons gave the following address:

I feel quiet privileged to be asked to say a few words to honour this occasion of Russell's Golden Jubilee of priesthood. I have known Russell for over fifty years, in fact I recall in January, 1961 bringing him down from Perth the day fire destroyed Dwellingup and the forty degree temperature and the engine overheating and going for a swim in the irrigation channel near Harvey. But I want to begin by quoting another Liturgist, an Anglican monk, Dom Gregory Dix, to whom you [Russell] introduced me some years back. "Do this in memory of me. Was ever a command so obeyed? For century after century, spreading slowly to every continent and country and among every race on earth, this action has been done in every conceivable circumstance for every conceivable human need; from infancy and before it, to extreme old age and after it, from the pinnacle of human greatness to the refuge of fugitives in cave and catacombs. Men have found no better thing than this to do for kings at their crowning and for criminals going to the scaffold, for armies in triumph or for a bride and groom in a little country church, for the proclamation of a dogma or for a good crop of wheat, for the wisdom of the parliament of a mighty nation or for a sick woman afraid to die, for a schoolboy sitting for an examination or for Columbus setting out to discover America; because the Turks were at the gates of Vienna or for a son for a barren woman, on the beach at Dunkirk or to thank God for fifty years of faithful priesthood. One could fill many pages with the reason why men have done this and not tell a hundredth part of them. And best of all, week by week and month by month on a hundred thousand successive Sundays, faithfully and unflinchingly, across all the parishes of Christendom, priests have done this to make the holy people of God."

So in that tradition, we gather today in thanksgiving for Russell's fifty faithful years of priesthood with all our hopes and prayers for his welfare in the future.

I wish that I could look back on my years of priesthood and see them as productive as Russell's but I have neither his wit nor his perseverance. *From East to West You Gather a People* is a monument to his intelligence and his desire for perfection, with all its notes and references. He also wrote a history of the Catholic Church of Waroona, equally well researched and as well, lecturing at Notre Dame University and

producing commentaries on the readings for the season and festivals of the Church, called *Pastoral Liturgy*.

And lest we imagine Liturgy is some small subject, imagine the history, the development, the theology involved and the many rites that evolved across Christendom. And if any doubts persisted, you had only to visit his home in Ockra Street to see the vast library of resources to know what was involved, and the bright intelligence that was able to master them.

He could have chosen to be ordained in St Peter's Basilica by Pope Paul VI with his classmates, but chose to return home to be ordained by Bishop Goody in Centennial Hall, Albany. His only regret was that we all had to vest in the Royal's [opposing football team] change rooms. It was a great day for the Albany Church and for all of Albany, for the family had lived there for decades while Hugh, his father, was Clerk of Courts.

Russell was also good at sports, playing for the best team in Albany, Railways, and winning the Wittenoom Cup on the golf links. I vividly remember that weekend when he won the Wittenoom Cup for the first time because it was the same day that Mons Cunningham and Gill Johnston won the Neptune Car Rally and I joined the crowd to see the finish. Great celebrations. I once asked Russell what was his best experience at golf, expecting him to say winning the Wittenoom Cup. Instead, he said "It was my first birdie on a long hole and I had an easy putt, and my mouth was full of Mars Bar. It doesn't get better than that!"

Sadly the *Camphilobacter* infection which affected his mobility offered him another opportunity to test his courage and persistence and he came out the victor, though I believe it is also responsible for his present condition (Alzheimer's) for no one kept his mind as agile as Russell.

Still, he greets us with his happy smile and an occasional thumbs up, and that may be his greatest achievement of all. Well done to a good and faithful servant.

Fr Russell was ordained as a priest of the Diocese of Bunbury in July 1966. Following his ordination he returned to Rome and in 1970 he graduated from the Pontifical Liturgical Institute of Sant'Anselmo in Rome as the first Australian with a doctorate in Liturgical Studies. With the immense liturgical changes following the Second Vatican Council his expertise was very important to the local church and this need was the inspiration to begin the publication of *Pastoral Liturgy* which has now been in continuous publication for five decades. From a leaflet sized publication to the format of today, it was designed to help parish people and clergy learn about liturgy and have a resource that would enable them to contribute

to good liturgical action. This journal has also been of value to his students [including current editor, Dr Angela McCarthy] at The University of Notre Dame Australia, Fremantle Campus, as he would publish their articles as they developed in the academic study of liturgy. He did not limit himself to Notre Dame however, as he also lectured for the Catholic Institute of Western Australia, Perth College of Divinity at Murdoch University and at St Charles Seminary, Guildford. He served on the Perth Liturgy Committee as well as the West Australian Liturgy Commission and nationally as a consultant for many years for the Australian Catholic Bishops' National Liturgical Commission. He was part of the early establishment of the Australian Academy of Liturgy – a national ecumenical body of academics focussing on liturgical studies and issues. He was President of this national body in the 1990s.

For over 20 years Russell worked in the School of Philosophy and Theology at the University of Notre Dame. As a culmination of all this work, and prior to the onset of his illnesses, he published *From East to West You Gather and People* in 2003. This is encyclopaedic in its nature and while tracing the family and faith history of his own people, it also details liturgical and ecclesial change in Australia.

Having been parish priest of Boyup Brook, Gnowangerup – Tambelup, Donny Brook and Waroona he is a much loved pastor as well as a respected liturgist, academic and sportsman. As Fr Fitzsimmons said: well done good and faithful servant!



St Francis Xavier Cathedral Geraldton (photo by Angela McCarthy).



Monsignor Hawes Heritage Centre and St Francis Xavier Cathedral Geraldton

by Angela McCarthy

As visitors drive down Cathedral Avenue into the Midwest city of Geraldton, Western Australia, the most dominant landmark is St Francis Xavier Cathedral. The history of this cathedral, its architect and builder was celebrated on 3 September 2016 when The Monsignor Hawes Heritage Centre was opened in the cathedral precinct. Funded by Royalties for Regions (WA Government), Lotterywest and the Diocese of Geraldton, the centre was opened by the Premier of Western Australia, the Honourable Colin Barnett MLA and the building was blessed by Bishop Justin Bianchini, Bishop of Geraldton and assisted by Archbishop Emeritus Barry Hickey.

The cathedral was in need of restoration and the contribution of Mons Hawes to Geraldton and other towns of the Midwest needed to be properly acknowledged with the historical material appropriately conserved and displayed. The Heritage Centre, designed by John Taylor, is the culmination of these efforts and also provides a piazza style open space with a café that will no doubt in time become 'the' place to stop on arrival in Geraldton. The exterior of the cathedral has been restored and a beautiful labyrinth added in the front open space. The restoration of the interior is waiting on Federal government funds that were promised during the last election. Below is the address given by Bishop Bianchini.

Mr Premier, Your Grace, Invited Guests, Ladies and Gentlemen and children.

In December 1913 there was an eventful meeting between our first Bishop, William Kelly, and John Cyril Hawes.

Bishop Kelly was in Rome for his Ad Limina visit to the Pope. Looking for Priests for his Diocese he went to Beda College. The Rector there introduced him to John Hawes who was completing his studies at the time to be ordained a Catholic Priest. They went for daily walks through Rome visiting the many Churches there. The Bishop spoke of his huge, poor and wild diocese and of the Cathedral he hoped to build. The next day John Hawes produced sketches to the Bishops delight. After a few days the Bishop said to Hawes "If you want real Apostolic and Missionary work I can offer you that, not much more". "It would suit me to a T" answered Hawes. He agreed to come and the rest is history.

Was it a Fortuitous meeting? I believe it was Providential! Monsignor Hawes has been such a gift to our Diocese. Monsignor Hawes has been such a gift to our Region. So John Hawes has left us such a rich heritage. It has been said how this heritage both built and mobile is comparable to that of New Norcia.

How do we honour all this?

1. By maintaining and conserving the buildings for the purpose for which they were built as well as for heritage sake.

2. By conserving and displaying the plans and artefacts from which these buildings emanated.
3. By recording and promoting the history and memory of the man / architect behind the plans.
4. Being inspired by the Christian Faith which permeated the life of this extraordinary man - and was expressed through his architecture and his selfless giving.

In regard to the conservation of the buildings, we are quite aware of our need to do this, and the most recent example is the Cathedral here in view. In regard to the other ways of honouring him and all that he has given us, they are encapsulated in this most fitting Museum. I pay tribute to and sincerely thank the many people involved in planning and establishing this magnificent facility.

Detailed thanks will be offered later, however I would want to now pay tribute to and thank the Western Australian Government with its critical contribution, the local Community and Diocese, the Architect John Taylor with his contemporary and complementary design, Crothers Construction for bringing to fruition that design and the Exhibition Designer, Scott Watson.

So many of our community have been involved already in this project, and it is our wish that this Community Centre both welcome and serve our local people and all who visit our beautiful city from interstate or overseas. Further to this, it is our wish that the Heritage Centre in Geraldton generate money to conserve the Hawes' Legacy throughout the region, as well as be a launching pad for people to further visit and savour the extensive heritage Monsignor Hawes has bequeathed to us.

This heritage of ecclesial architecture and other projects of Monsignor Hawes is unique and as Bishop Bianchini said, comparable to the monastery town of New Norcia which lies between Geraldton and Perth. The Church of Western Australia is indeed proud of this heritage and all visitors are encouraged to explore the towns that hold these unique examples of Hawes' work and that of the Spanish Benedictine's in New Norcia.

This project also included contemporary religious art. A group of artists was selected by a committee from artists of the Midwest region and Perth who applied for the commission. The winner of the commission was Fuse Art Collective from Carnarvon. Sabrina Dowling Giudici is the leader, with Anton Blume who is a digital artist and Bonni Ingram who is a local Aboriginal artist. The combination of the three artists has produced a remarkable triptych which hangs in the foyer and was blessed at the opening. It is titled: *Dolor Spes Sanatio Redemptio*.

The wild flower season in spring is by far the best time of the year to visit as it can be extremely hot in the summer.



The Shepherds' Folksong Carol

by Malcolm Farr

Malcolm Farr is a theology student at the University of Notre Dame's Fremantle Campus. He is many other things as well including husband, father of five and a lawyer specialising in copyright. However, he is also a liturgical musician in St Benedict's parish in Applecross and has written a piece of music for Christmas. *Pastoral Liturgy* would very much like to be able to support Australian musicians to produce worthy music for the liturgical calendar and Christmas is a Feast that needs good music. It seems that much of what we sing at Christmas is not anchored in the theology of the Incarnation and its expression in our biblical texts used at this time, but rather echoing the tradition of Christmas carols. We all love Christmas carols and each of us have our special favourites that we associate with emotional memories and this one, with its joyful emphasis on the Incarnation, could be an excellent addition to our repertoire.

Malcolm submitted his score to us for review but we can only present a small section here for you to grasp the melody and beat.

124

Christ child, but laid in a man-ger, O that's where he'll be. He's laid in a man-ger; yes that's where he'll be.

He's laid in a man-ger; yes that's where he'll be.

Tell us what clo-thing a-dorns the young Sav-iour.

Bro-

The musical score consists of seven staves. The first two staves are vocal parts (Soprano and Alto). The third staff is a vocal part (Tenor/Bass) with lyrics. The fourth staff is a vocal part (Tenor/Bass) with lyrics. The fifth staff is a vocal part (Tenor/Bass) with lyrics. The sixth staff is a vocal part (Tenor/Bass) with lyrics. The seventh staff is a piano accompaniment. The score is in G major and 4/4 time. The lyrics are: 'Christ child, but laid in a man-ger, O that's where he'll be. He's laid in a man-ger; yes that's where he'll be. He's laid in a man-ger; yes that's where he'll be. Tell us what clo-thing a-dorns the young Sav-iour. Bro-'

Malcolm wrote the following about the process of writing and his inspiration to do so.

During the last four years, I have been privileged to be a member of the Sunday morning music ministry at Saint Benedict's parish, Applecross, Western Australia. However, our remit also includes the midnight Christmas Mass and the presentation of carols which precedes it, and it was with the latter in mind that I wrote *The Shepherds' Folksong Carol*. That said, I point out that the majority of the carols presented are very well-known so that the congregation can join in, as is only appropriate. However, we do present a few less well-known carols as well, and even some which are newly written, so as to provide a carol program which is interesting and varied for both ministry and congregation.

Our music ministry's program one recent Christmas included two carols regarding the magi, but none about the annunciation of Jesus' birth to the shepherds, and I recall lamenting this "omission" when speaking to our music director. Her response was something to the effect, "Well, there are carols about the shepherds that we could include. Or you could write one." Now, as a schoolboy long ago, I took some lessons in piano and organ, although my major interests had always been in performing as a member of a brass band and in arranging existing pieces for this medium, always of course on a strictly amateur basis. Eventually this too gave way with the responsibilities of work and family. However, becoming a member of the music ministry at Saint Benedict's parish re-ignited in me a long dormant passion for music, leading first to the writing of a hymn, *Rejoice In Your Heart*, as a Palm Sunday recessional. And so writing a carol about the shepherds became something of a challenge to me.

The annunciation to the shepherds is described in Luke 2:8-16. It is as follows in the New Revised Standard Version –

In that region there were shepherds living in the fields, keeping watch over their flocks by night. Then an angel of the Lord stood before them, and the glory of the Lord shone around them, and they were terrified. But the angel said to them, "Do not be afraid; for see – I am bringing you good news of great joy for all the people: to you is born this day in the city of David a Saviour, who is the Messiah, the Lord. This will be a sign for you: you will find a child wrapped in bands of cloth and lying in a manger." And suddenly there was with the angel a multitude of the heavenly host, praising God and saying, "Glory to God in the highest heaven, and on earth peace among those whom he favours!" When the angels had left them and gone into heaven, the shepherds said to one another, "Let us go now to Bethlehem and see this thing that has taken place, which the Lord has made known to us." So they went with haste and found Mary and Joseph, and the child lying in the manger.

This passage is quoted in its entirety in order to show both its economy and richness: this is all we hear of the annunciation to the angels, and, together with the few verses that follow, which describe the shepherds at the manger and their return to the fields praising God, this is all we need to know from a theological perspective.

The Shepherds' Folksong Carol, in the spirit of all carols, paraphrases the subject of the Gospel story. Here, the Lucan narrative of the annunciation to the shepherds is recast in the form of a dialogue between the shepherds (baritones) and angel (soprano) following an opening verse which sets the scene by placing the former in charge of their flocks "careful of any new danger" when something out of the ordinary appears. Although it makes no appearance in the annunciation to the shepherds, the liberty has been taken to give flesh to the shepherds' fears, with a chorus of angels – the sopranos and altos – singing titles of Jesus prophesied in Isaiah 9:6, calling him "Wonder Couns'lor, Mighty God, Eternal Father, Prince of Peace!" After the annunciation itself and then the Gloria sung by the angels' chorus, the circumstances of Jesus' birth are given in the form of questions by the shepherds and answers by the angel, with repeats of the last line by the angels' chorus. For example –

1st shepherd: Where in the city,
O where shall we seek him?

2nd shepherd: In palace or mansion,
O where will he be?

Angel: Not in fine house will you see
the young Christ Child.
But laid in a manger,
O that's where he'll be.

Angels' chorus: He's laid in a manger,
yes that's where he'll be.

In this way, the verses show that, even in the circumstances of his birth, Jesus defied expectations: whereas one might presume that the King would be born in royal circumstances – no, he would be found in a manger.

After a repeat of the initial angels' refrain in singing the titles of Jesus prefigured in Isaiah 9:6, there comes the final verse in which the newly born Christ child is given his proper place as he who comes from God for our salvation, giving Jesus various titles by which we call him. Given that this is a carol about the annunciation to the shepherds, he is "the Lamb who has come to redeem us" and, looking specifically to the Passion, "the Lamb whose cruel death sets us free"; he is also "Good Shepherd, our Lord and Saviour"; finally, in a Trinitarian context, he is "God who is, God who was, ever shall be!"

Musically, the overriding question is, why call this piece *The Shepherds' Folksong Carol*? First, it was written with the then-available resource of our music resources at Saint Benedict's parish in mind: an SATB

choir with soloists (soprano and two baritones); and for accompaniment, a piano, flute and violin. Folksong likewise typically uses whatever resources may be at hand. Secondly, like some examples of folksong, the last line of each verse is repeated, here moving from soloist to chorus. Thirdly, being in 3/8 time, it has a rat-tat-tat rhythm which is again reminiscent of at least some folksongs. Finally, although the accompaniment to the first verse was written specifically to help convey a sense of the shepherds' uneasiness, that of subsequent verses is altogether brighter, but, in the context of some folksong, using countermelodies which quite naturally grow from the verse melody itself. The last verse also counters a varied form of the occasional refrain of the angels' chorus against the verse melody.

Angela Gorman, Vice President of the Australian Pastoral Musicians' Network, provided the following review of the music.

The Shepherds' Folksong Carol by Malcom Farr, with its bright, lilting Flute introduction is a wonderful addition to the Australian repertoire of Christmas songs/carols. Written for flute, Violin, Soprano/Alto, 2 Baritone solo voices (Shepherds), Tenor/Bass together with a Soprano Solo (Angel) and a solid piano accompaniment, this pretty Carol provides the parish musician with another good option for their Christmas Carol selections for the Christmas Season.

The Flute introduction sets the scene for the Carol. The main motif repeats itself throughout the carol in the various voices and in the piano accompaniment, providing all voices with the opportunity to learn and memorise the song with relative ease. The lyrics are based on the scriptural account of the angels appearing to the shepherds in the field and announcing the Good News of Jesus birth in the City of David in a lowly manger. The simple authenticity of the lyrics once again means that this carol would be quickly learnt by any choir – professional or

amateur. The addition of syncopation in the main melody line adds interest and accent to the various lyrics. The interplay between the voices – with the various Shepherds and the Angel asking questions and receiving answers, gives this carol's music a wonderful movement and flow.

The carol builds up to a unison section with all voices singing "Wonder, Couns'lor, Mighty God; Eternal Father Prince of Peace" in dotted crotchets, where most of the carol is written with three quavers per bar in 3/8 time. The unison section concludes with some interesting harmony on the final three words "Prince of Peace." The effect of this harmony draws attention to this phrase. The use of the shortened word Couns'lor may prove to be a challenge (or a distraction) for a choir, and it may perhaps require three notes rather than the two written.

Throughout the carol we discover a number of staccato sections. These add delightful interest and once again, draw attention to the vital lyrics and message of the piece - "ever shall be," "Christ baby boy," "that's where he'll be."

For use in parishes I would like to see the addition of Guitar chords and a simple piano/vocal score for those choirs who do not have additional instruments. However, one can imagine this carol with all the voices and instruments working together in joyful harmony and a little interesting dissonance, to lift the spirits of all who would sing it and those who would hear it. The concluding phrase is exciting and ends with a little surprise – but you will have to see it yourself to find that out!

Note: As per Angela's request, Malcolm has produced a simplified score with guitar chords, vocal score and piano accompaniment. Any enquiries regarding The Shepherds' Folksong Carol may be directed to mfarr@farr-ip.com



Christian Art for the 21st Century

by Angela McCarthy

Since the early centuries of Christianity, art has been an integral part of the expression of our faith. While Islam and Judaism cannot have representational art, our understanding that the Incarnation is real in the person of Jesus of Nazareth means that we can image God and we can image ideas that are sacred. Christian art can be divided into different categories but I would suggest three; religious art, sacred art and liturgical art. The religious aspect can cover those art works that respond to our religious beliefs or even illustrate a scriptural passage. Sacred art is specifically art that draws us into the experience of God, into the realm of the sacred. Liturgical art refers to the art and architecture that is necessary for the celebration of liturgy and therefore is primarily in places of worship and can also be included in sacred art. The Second Vatican Council stated that fine arts are rightly classed among the noblest activities of human genius and “this applies especially to religious art and to its highest achievement, which is sacred art. These arts, by their very nature, are oriented toward the infinite beauty of God which they attempt in some way to portray by the work of human hands; they achieve their purpose of redounding to God’s praise and glory in proportion as they are directed the more exclusively to the single aim of turning ...minds devoutly toward God” (Constitution on the Sacred Liturgy, 122).

The Mandorla Art Award is a national art award held every two years that focusses on a scriptural theme. It encourages artists to respond to that theme and therefore develop a language of art that encourages the viewer towards different insights into the scriptural passage and in that sense enlivens us to more deeply experience the Word of God. The recent Award held in Perth in July 2016, focussed on the theme of “The Resurrection”. There are many scriptural passages both from the Old and New Testaments that speak of Resurrection and the 44 finalists in the Award each gave a rich and varied view

of this complex religious belief. The finalists were judged by Rev Dr Tom Elich from Brisbane, Dr Petra Kayser from the National Gallery of Victoria and Prof Ted Snell who is the Director of the Cultural Precinct of UWA.

The winner of the \$25,000 Award was Megan Robert, a textile artist from Sydney. Her work, “The Bread Basket at Emmaus – then Flesh returned to Word” was created from the pages of three bibles which she rolled individually and sewed into a basket. Here is her description of her work:

In trying to raise Jesus and give him life, I created his death.

Every page of the Bible taken out and rolled up. It can’t be used as intended, the text cannot be understood. Words of Jesus lost, gone.

Like Cleopas and his friend, the script they knew had become undone.

Jesus came, and on their journey he stitched their undone script back together, the rolled up pages of words of death opening up in a new way. Death was giving birth to Life.

But the scriptures were still not enough, they needed to ‘eat’ Jesus to know that he was alive.

This artwork is not enough either....you need to eat the Bread of Life, to know the real art within.

Take and eat, this artwork has been broken for you.

The basket was machine sewn with red thread to represent the flesh and blood of Christ. Around the top there are five gashes to represent the five wounds of Christ. As a basket it also reminds us of the very basic necessities of life, something in which to carry our bread, and from that very basic human need comes the real need for the life given us by the Eucharist that was only possible through the Resurrection.



There were also two Highly Commended Awards. The Catholic Archdiocese of Perth, represented by Monsignor Michael Keating, presented the \$5000 Award to local Fremantle artist, Camilla Loveridge. Camilla sees her artwork practice as a way of experiencing God.

Creating art is essential to my being. Painting and drawing bring me the most intense pleasure, and it is in artmaking that I feel connected to my core, to God and to humanity. In the process of creating, the moment is suspended and nothing else is important to me. This intense experience of being present and profoundly happy is my gift from God, and one that I am compelled to share.

It is through my artwork that I feel I can help draw others to the beauty of God's creation. Trained as a printmaker, I have developed a passion for rich visual language expressed through mark making, and I am drawn to marks that surround us, as well as marks that are created in art. In recent years I have moved into painting and find that my works have become more layered and nuanced, and maintain evidence of beginnings whilst recording also investigations and toil. With sweat and deliberation I excavate and rework the surfaces of my work. This process engages me completely in the moment, and exposes my emotional state to a greater consciousness.

I have found that the Mandorla Art Award has provided me with a unique opportunity to express my experience of God, through the biblical themes I have been challenged to interpret. The integrity of the artmaking process, research and contemplation of scripture have magnified for me that my arts practice is my experience of God. My hope is that through this artmaking I can share my experience with others and draw them into this particular union.

The second Highly Commended Award of \$5000 from the Anglican Diocese of Perth was presented by Archbishop Roger Herft. It was won by a Melbourne artist, Libby Byrne. She embarked on a liturgical journey by prayerfully painting every day from Ash Wednesday to Resurrection Sunday and photographically recording her work every day. The collection of images was then presented in a unique box where viewers could look through the images at their leisure. The judges of the Award were very impressed with her process driven work. When asked why she entered she replied:

I was intrigued by the many different prompts that were offered by the Mandorla [Art Award] for considering the theme of 'Resurrection'. I read and listened to the commentaries that were being offered on the theme and I realised that there was a significant level of interest in provoking artists to respond deeply to this theme. There seemed to be a real desire to open the theme for both broad and deep exploration and a recognition that the artist might be able to extend the way that we think about

the theme of 'Resurrection'. It was the generous spirit of inquiry that led me to want to be involved with this award.

The People's Choice Award is sponsored by the Benedictine Community of New Norcia where the acquired artworks are housed and exhibited in their museum and gallery. This \$2000 Award was won by another Melbourne artist, Julie Davidson, who also regularly exhibits with Linton and Kay Galleries in Perth where the Mandorla Art Award has been exhibited in 2014 and 2016. She has also been a finalist in the Mandorla Art Award and first entered in 1996. When asked how she approached the theme she responded with this description:

I spent time examining the scriptures and listening to podcasts of sermons based around the theme. I also had friends just back from a trip to Jerusalem with photos of the area and the tomb. The difficulty I found was not in trying to come up with an image but in having to decide between a flood of different ideas. I've spent years referencing Renaissance religious art, particularly the altarpiece and the use of drapery and dramatic light. It has allowed me to feel connected to the church's vast field of historical images. I wanted to use traditional images from a contemporary viewpoint - as if I were placed there in the tomb at that moment.

The runner up in the People's Choice Award was Anh Do. While best known as a comedian and a refugee from Vietnam, he is also an artist and in 2016 exposed his fresh style in his ABC TV program "Anh Do's Brush With Fame". On the voting slips for this Award there is an opportunity for comments and some of the comments for Anh's work were: "Inspiring, uplifting, humbling. Just a beautiful interpretation", "A moment in time", "Rich in colour, it inspires me a lot", "Use of colour, texture and light is wonderful!", "Profound theological question about the resurrection!", "Evokes the depth and hugeness of Jesus, his death and resurrection", "Loved the refreshing commentary describing his relationship with the story of Jesus".

One of the aims of the Mandorla Art Award is to help the Church by encouraging artists to engage with Christian Scriptural texts. So many of our churches are totally devoid of art so we need to encourage the church communities to purchase real art that can have a deep and lasting effect on spirituality and belief. It was encouraging recently when a major secondary college in Sydney contacted me to get the contact details of our 2014 winner, Paul Kaptein who is a sculptor, because they wanted to commission him to do a sculpture for their chapel. We need the ripples to keep on flowing outwards so that once again Christian art will be seen as an essential part of Christian life. The catalogue of artworks can be seen on www.mandorlaart.com.



Good Girls, Bad Girls of the New Testament

by T.J. Wray | Lanham Boulder New York London: Rowman & Littlefield, 2016

Reviewed by Angela McCarthy

This book holds valuable homiletic material. Wray has explored the lives of women in the New Testament through the Scriptures themselves and expanded their stories and background by also using other historical sources. She has presented a view of women who were named and unnamed, and, importantly, their presence in the New Testament enriches the theological narratives.

Wray begins with a good outline of life under Roman domination. All of the New Testament people live and die under Roman imperial rule so Wray's treatment of the context is valuable as we try to understand the actions and voices of these people. The most important role of women was as mothers and so Wray certainly offers careful interpretation of how the power of God is seen through mothers and especially barren mothers who bear children through divine intervention. It is a patriarchal society and this social condition is expressed in the Bible through the narratives. Not all of the women however, are totally dependent and powerless. Two such women are Mary of Magdala who is able to help finance Jesus' ministry and Herodias who is able to manipulate Herod and demand the death of John the Baptist.

The book is divided into two parts. The first part is about "Sisters, Sinners and Supporters" and includes Mary and Martha from Bethany, the Great-Granddaughters of Herod the Great, the adulterous woman in John's Gospel, the woman with a twelve-year haemorrhage, Mary Magdalene and Tabitha. Herod's Great-Granddaughters (Bernice and Drusilla) and Tabitha have not ever been part of my consciousness but their narratives and the enduring lessons we can take from their stories are indeed worthwhile. Tabitha was a widow in Joppa, importantly named as a disciple, who was raised from the dead by Peter (Acts 9:36-42). There are only two women who are raised from the dead in the NT, Tabitha and Jairus' daughter. Tabitha (her Aramaic name) is also called Dorcas in Greek. This indicates the presence of Gentiles in her Christian community. She was one who cared for the poor and the image of the grateful widows for whom she cared showing to Peter the garments that she had made for them is a special detail. As with the raising of the widow's son by Elijah and the Shunammite woman's son by Elisha, they are all laid out in an upper room which is evocative of Jesus' final meal and its connection to the resurrection.

Wray's treatment of Mary Magdalene is one of the best I have read in recent times. Even though, in June 2016, Pope Francis raised her to the level of apostle and her feast day to the level of a liturgical Feast, the erroneous tradition of her as a prostitute lives on. The error in the first instance was from the pen of Gregory the Great in one of his homilies where he conflated gospel stories of an unnamed woman in Luke and Mary the sister of Martha into the Magdalene narrative. She was however, not a public sinner, but a woman of means who was not named after a man but after a town, Magdala. The error was maintained and developed into a cult in the middle ages

mainly through biblical illiteracy. Mary was a faithful disciple of Jesus' Galilean ministry and helped to support him along with some other women. It would have been socially impossible for her to have done that if she were young and marriageable but Wray suggests that she was an older, wealthy widow providing support for Jesus and his group of missionaries. While this is speculative, it is also sensible in relation to the cultural context of the time.

The second part of the book is about "Mothers, Murderers, and Missionaries". Among the mothers there is, predictably, a beautiful treatment of Mary of Nazareth and Elizabeth. The stories of both women are contextualised in the culture of the time and Wray gives very careful attention to the details of the texts and the characterisations that can be drawn from the gospels. Taking away many of the encrustations that have grown around these stories over time, Wray's treatment is refreshing.

In this section there is also a description of Prisca (called Priscilla in Acts) and her husband Aquila, and their friendship and partnership with Paul in missionary activities in the early years after the resurrection. In their teamwork there is a wonderful model for contemporary people. In the early years of Christianity women were treated with the same respect as Jesus had shown and were leaders and fruitful missionaries. Into the second century this began to evaporate and once Christianity became the religion of Emperor Constantine in the fourth century women were thoroughly sidelined.

Two of the 'bad' women who are detailed in this section are Herodias and Pilate's wife. Their personal power due to their relationships with powerful men is of real interest. Herodias has been criticised by John the Baptist because she is Herod's brother's wife but now married to Herod. John points out that this is wrong and she is keen to have him out of their lives. At a party her daughter Salome dances for Herod and his important friends and when he promises her 'anything' she asks her mother's advice and demands John's head on a platter. Pilate's wife on the other hand has sometimes been seen as a saint as she tells her husband to free Jesus as he is innocent. Wray offers two different interpretations. The view of Pilate and his wife as saints was developed in the second century but the original texts suggest otherwise. Pilate was notoriously vicious, as noted in texts other than the Bible, and his wife obviously had a voice as she is able to send him a note during the trial of Jesus. She calls him a righteous man which can be interpreted as one who is convinced of his 'rightness', not righteous as in 'innocent'. This takes the narrative in a very different direction and her advice to Pilate is that Jesus is a threat and must be eliminated.

Wray's treatment of the stories of these women gives clear insight to the first century world and is therefore valuable background for homiletic discussion on our liturgical texts. It is also a very accessible book and would be valuable for parish discussion groups as well as those interested in biblical times and its relevance to us today.



Lord of the World

by Robert Hugh Benson | Notre Dame, Indiana: Christian Classics, 2016. 1907

Reviewed by Angela McCarthy

Pope Francis has said of this book: "I advise you to read it". With that advice I duly obeyed! Keeping in mind that it was originally written in 1907 gives a necessary background for absorbing the book. It is a dystopian novel, a genre that is very popular in our contemporary times in the arts, particularly literature and cinema. Pope Francis used this text to explain in an interview what he meant by "global colonization". His concern is that through the influence of secularism, human worldliness and the vanity of humankind, the world could become subject to ideologies that are not life giving, but deadly to who we are in our relationship with God and who we are in our own understanding.

It is a novel that holds its characters in a tight storyline but one still has to keep in mind the date of the original writing. The character of the President of the world and his mysterious comings and goings are reminiscent of monsters that damaged our world in the twentieth century and so Benson's dystopian view of the future is uncanny in its accuracy. The President, Julian Felsenburgh, remains a mysterious character, with no specific detail to show his humanity. His effect on masses of people is well established but the reasons beyond mass hysteria seem scant. He is able to manipulate the minds of people in by his remote, but total, power.

Oliver and Mabel Brand are characters who are caught up in the upheaval of the world. Oliver works for the British Government and becomes party to the move from separate countries to the amalgamation of all the world under one President. Mabel is side-lined by this change, her voice not understood or even heard, and she makes a decision about her own life, supported by the State but unknown to her husband. Keeping in mind that this novel was written before women in Britain had the vote helps the reader to understand the treatment that Mabel receives and the attitude to her concern about the directions in which world politics are travelling. She witnesses the violence of untamed humans when it is supposed to be behaviour driven by humans who see themselves as God.

This particular edition of the novel has introductory material that is very valuable. Marc Bosco SJ leads with an introduction to the novel and to Benson's life and conversion to Catholicism. Michael P. Murphy offers a theological reflection that places this book in the developing understanding of a transvalued society. The underlying theistic structure of society's understanding of itself is changed into one that acknowledges that there is no transcendent source of life but rather "God is Man". Everything that is noble, that is beautiful, is the best of human nature and therefore there is no need for a belief in any transcendent Being. The third piece of introductory material is a brief biography by Martyn Sampson. He outlines Benson's life and his transition from the Anglican Church, in which he was ordained by his father who was the Archbishop of Canterbury, to embracing Catholicism.

There does not seem to be any clear cut reason for this migration but he was in good company at the time.¹

The story line focusses on the decline of Catholicism and belief in the transcendent and therefore the acceptance of human life as having no other goal than itself. The principal characters embrace the change but Fr Percy Franklin resists and makes important contributions to the Church's understanding of what is happening by reading and documenting everything available. It is hard to imagine, in an era dominated by the World Wide Web and its concomitant electrical technology, how his management of information could be so thorough and communicable. In the final chapters the use of a technology that seems to be Morse Code is very interesting. As the Catholic world shrinks and the notion of deity is totally absorbed into the human person, other characters are vehicles of the interpretation of that new version of the world and eventually become the victims.

The scenarios that Benson paints with his words uncannily relate to events and people of the twentieth century. For example, the best of humanity's attributes are expressed through sculptures that take on names such as Maternity. These are then imposed on all communities and replace Christian images altogether so that adoration is centred on the best of human attributes but this demand does not cure humanity of the worst of which it is capable. The two main characters mirror each other in human likeness but are diametrically opposed in philosophical and religious direction. They both become leaders and then have to eventually face off in an apocalyptic event. It takes place in a backwater of the world (in 1907), Nazareth. The symbolism of the choice of this place is profound.

The Latin texts used in the final chapter might not be accessible to contemporary readers, but in Benson's time they would have been familiar to religious people, part of their commonly sung liturgical repertoire. The final scenes are charged with energy and have a powerful conclusion – which I will not spoil!

Pope Francis urges us to read this book because, as with all good literature, it can enable us to think through the societal and philosophical changes today that the powerful impose upon the powerless. It also draws us to contemplate our future as Church in an increasingly secular world.

¹ Marc Bosco SJ lists the following: G.K. Chesterton, Graham Greene, Evelyn Waugh, Edith Sitwell, Muriel Spark and Ronald Knox as some of the British intellectuals who turned to Catholicism.



The Advent Wreath

Adapted by Vincent Glynn

Within the four weeks of the Advent season the Church's liturgy draws attention to different facets of how God's plan **has been revealed** in Christ, **is now revealed** in every Mass we celebrate, and that Christ **will be revealed** in his glory, when he comes again at a time we do not know.

For each Sunday of Advent we take our focus for the Advent Wreath from our Advent traditions. Like the people of the Old Testament we live in hope for the fullness of the revelation of Christ the Messiah when he will come in glory to judge the living and the dead.

The Advent Wreath Responsory often replaces the Penitential Act and therefore leads into the Opening Prayer.

First Sunday of Advent (Year A)

Presider:

The Presider blesses the wreath and the assembly with the sprinkling of holy water, using these or similar words:

May the sprinkling of this water
remind all of us gathered here
of our first sharing in the grace of baptism.
During this time of Advent
may we prepare for the Lord's coming
with open hearts and minds.
May this wreath be a symbol to us
of this time of prayerful watching and waiting
for the coming of the Lord.

The Presider or an assistant lights the first candle, which is often named the Prophets' Candle as the prophets prepared the way for the future coming of the Messiah.

V. Lord Jesus, your coming was proclaimed by the prophets of old. The Prophet Isaiah called the Chosen People and today calls all people 'to walk in the light of the Lord.' (First Reading)

R. Come, Lord Jesus.

V. Lord Jesus, we believe you come among us now. St Paul urges us to be people of the light and to let our armour be the Lord Jesus Christ. (Second Reading)

R. Come, Lord Jesus.

V. Lord Jesus, you will come again in glory. You ask us to 'stand ready, because the Son of Man is coming at an hour we do not expect.' (Gospel)

R. Come, Lord Jesus.

Presider [Collect: First Sunday of Advent]

Grant your faithful, we pray, Almighty God,
the resolve to run forth to meet your Christ
with righteous deeds at his coming,
so that gathered at your right hand,
they may be worthy to possess the heavenly
Kingdom,
Through our Lord Jesus Christ, your son,
Who lives and reigns with you in the unity of the Holy
Spirit, One God for ever and ever.

R. Amen

Second Sunday of Advent (Year A)

Presider:

The Presider or an assistant lights the second candle, which can be named the John the Baptist Candle. John the Baptist was the one who prepared the way for the Lord.

V. Lord Jesus, your coming was proclaimed by the prophet Isaiah who calls us to be a signal to the nations and to recognise the Messiah in our midst. (First Reading)

R. Come, Lord Jesus.

V. Lord Jesus, you come among us now. St Paul reminds us to treat each other as Christ treats us and so give glory to the God and Father of Our Lord Jesus Christ. (Second Reading)

R. Come, Lord Jesus.

V. Lord Jesus, you will come again in glory. John the Baptist calls us to 'repent for the kingdom of heaven is close at hand.' (Gospel)

R. Come, Lord Jesus.

Presider [Collect: Second Sunday of Advent]

Almighty and merciful God,
may no earthly undertaking hinder those
who set out in haste to meet your Son,
but may our learning of heavenly wisdom
gain us admittance to his company.
Who lives and reigns with you in the unity of the
Holy Spirit, one God, for ever and ever.

R. Amen

Third Sunday of Advent (Year A)

Presider:

The Presider or an assistant lights the third candle, which can be named the Saints' Candle to call to mind all the saints who share the life of Christ by being baptised into his Body the Church.

V. Lord Jesus, your coming was foretold by the prophet Isaiah who proclaims 'Look, your God is coming, he is coming to save you.' (First Reading)

R. Come, Lord Jesus.

V. Lord Jesus, you come among us now as the light of the world. St James urges us to be patient and not to lose heart, the Lord's coming will be soon. (Second Reading)

R. Come, Lord Jesus.

V. Lord Jesus, you will come again in glory and raise the dead to new life. (Gospel)

R. Come, Lord Jesus.

Presider [Collect: Third Sunday of Advent]

O God, who see how your people
Faithfully await the feast of the Lord's nativity,
enable us, we pray,
to attain the joys of so great a salvation
and to celebrate them always
with solemn worship and glad rejoicing.
Through our Lord Jesus Christ, your son,
Who lives and reigns with you in the unity of the
Holy Spirit,
One God, for ever and ever

R. Amen

Fourth Sunday of Advent (Year A)

Presider:

The Presider or an assistant lights the fourth candle, which is often named the Angel Gabriel Candle for those messengers who bring God's Word into our world.

V. Lord Jesus, your coming was foretold by the prophet Isaiah when he proclaimed 'The maiden is with child and will soon give birth to a son whom she will call Immanuel, a name which means God is with us.' (First Reading)

R. Come, Lord Jesus.

V. Lord Jesus, you come among us now in your Word and Sacrament to give us the strength to live according to the Good News you revealed. (Second Reading)

R. Come, Lord Jesus.

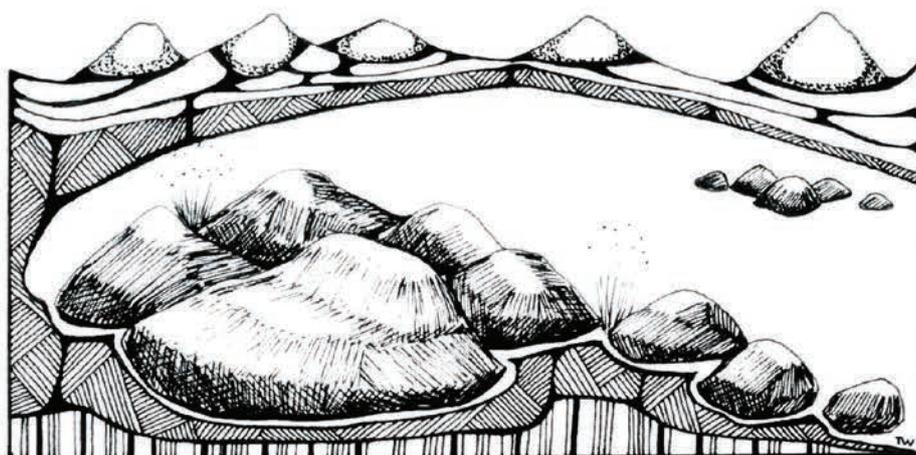
V. Lord Jesus, you will come in glory in the fullness of time because you are the Christ the one who has saved his people from their sins. (Gospel)

R. Come, Lord Jesus.

Presider [Collect: Fourth Sunday of Advent]

Pour forth, we beseech you, O Lord,
your grace into our hearts,
that we, to whom the incarnation of Christ your Son
was made known by the message of an Angel,
may by his Passion and Cross
be brought to the glory of his resurrection.
Who lives and reigns with you in the unity of the
Holy Spirit,
One God, for ever and ever

R Amen



A voice cries in the wilderness.