

The Parish Paper

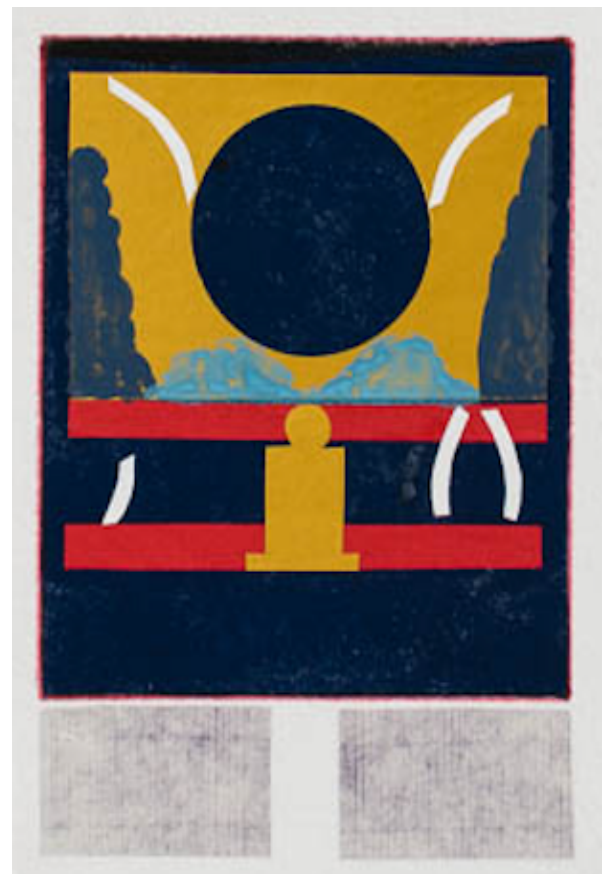
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St Peter's Church, Eastern Hill, Melbourne

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Parish Church of the City since 1847



The Eucharist Makes the Church

- *Fr Michael Bowie, Vicar of St Peter's Eastern Hill*

I've offered four Lent Talks this year on the subject 'The Eucharist Makes the Church', intended to help us reflect on the reason why this sacrament is the heartbeat of our life at St Peter's, and why it belongs at the heart of lived Christianity. In order to think about that it is necessary also to reflect on how the church arose and on our relationship with our scriptures.

The core of Christianity is about creating a relationship with God in the person of his Son Jesus Christ. I think all Christians would agree with that statement. But once we accept that, we must ask *how* we create a relationship. We know how to do that with our next-door neighbour, but how do we do it with a person who lived and died and, we believe, was raised from the dead almost twenty-one centuries ago? We believe that Jesus is alive, but we don't have him in the room with us in exactly the same way as our neighbour might be, or in the way that He was present to, say, St Peter.

Two parallel methods of creating that relationship exist in Christian tradition. One is to say that we meet Christ in the scriptures, accept him as our personal Lord and Saviour and build a relationship on that. That is an essentially atomized, individual relationship which at its logical extreme does not require the church to exist; it is also reliant on a collection of writings which are said to be fixed and immutable. Even if we accept this premise of literal scriptural inspiration (which is, I would argue, obviously unsustainable), we need to understand the origin and intention of the documents we are calling scripture.

And, if we listen to the Gospels, the clear trajectory of Jesus' own life, teaching, death and resurrection requires there to be a church community. The Lord's Prayer itself is based on *common parenthood* – 'Our Father' – establishing a common or shared relationship. An

individualized and text-based Christianity, relying on propositional revelation (the giving of allegedly eternal truths as doctrines) cannot be sustained from the founder's own model.

Nevertheless, in response to the corruption of the institutional church in the late Middle Ages, the churches of the reformation set off down that individualising path, in search of a pure church (something that other rigorists had already tried, and failed, to impose in the early centuries). That led to a belief that each of us can accept or reject every detail of Christianity on the basis of our own isolated reading of scripture, very often in considerable ignorance of what scripture is.

The other method is that of the Catholic West and Orthodox East, two great oceans in which Anglicanism has, at its best, continued to swim. This relies first on the Church rather than a book of scriptures, because, as Michael Ramsey wrote and I repeat, the Church precedes, is logically prior to, scripture. How do we find this Church? I would argue that it can only be found in the network of communities created by the celebration of the Eucharist, the one thing that Our Lord commanded us to do in worship. He didn't tell us to read scripture: he told us to 'do this'.

This is why this topic is so urgent and important for modern Christians in general, as we see Christianity increasingly hijacked in the public sphere by people who claim to be bible-believing Christians. I would say that you can't be a bible-believing Christian if you don't know what the bible is in the first place; secondly we shouldn't be setting out to believe *in the bible*; we believe in Jesus Christ. John 6.29-30:

Then they said to him, 'What must we do to perform the works of God?' Jesus answered them, 'This is the work of God, that you believe in him whom he has sent.'

This is where Jesus goes on to describe himself as 'the bread of life'. There's John's take on the Eucharist.

So, to return to my initial question: how do we create a relationship with Jesus Christ? Not by reading a book, which not everyone can do, especially in first-century Palestine, but by meeting him here in the breaking of the bread (think of the Road to Emmaus). To do that we need the Church community, and we need to understand that even the institutional church is a sacrament of Christ, created by the sacrament which is his body and blood given freely to all to make us what we receive. A sacrament is an *effective* sign: it brings about what it signals; that is the meaning of the catechism definition ('an outward and visible sign of an inward and spiritual grace': the grace is real; the sign conveys it).

Reading scripture will always help us, if we read with our eyes open and don't treat scripture as an idol. But as St John's prologue reminds us, the Word of God is a person, not a book; the Word of God is Jesus Christ, the eternal Son of the Father.

So we need the church, created by the sacrament. Otherwise we become Gnostics, basking in our special knowledge, a knowledge which is ultimately dependent on our own understanding and intelligence. We should beware that type of exceptionalism above all else: it is the opposite of the Gospel.

Jesus offers his presence to us in bread and wine because they are the essentials of life in his place and time; he says I am the bread of life; I am as essential to you enjoying fullness of life, life with the quality of eternity, as food and drink is essential to you being alive at all.

The four Lent Talks can be accessed from the Home Page of the St Peter's Website; links to the handouts are also there: www.stpeters.org.au

Parish Profile - Kathryn Bellhouse

Three years a deacon, seventeen months a priest, I have been drawn to you at St Peter's Eastern Hill for a number of reasons.

In February 2016 I became a student of theology at Trinity College Theological School, and in 2019 my preparation for the priesthood began in earnest. In addition to study and a few teaching commitments, clinical pastoral care at the Austin Hospital, and various Sunday placements, I became a regular fixture at evening prayer at Christ Church Brunswick, where I was subsequently appointed to my first curacy in 2020. All life, relationship and ministry at Christ Church flows from the daily celebration of the Eucharist. A month into my curacy in Brunswick came Melbourne's first "lockdown". Under very good leadership from the vicar, Bishop Lindsay Urwin, I was part of a small team who gathered to prepare, film and edit the Liturgy, which was launched on Youtube at 10 am each Sunday. We offered every parishioner the opportunity to come past the church in the hour permitted for shopping and exercise to collect the blessed sacrament, which was housed reverently overnight and consumed at the appropriate moment on Sunday. This work heightened my appreciation of the gift the Lord has given into our hands. The church exists to be nourished and nourish others with the Word of God, Jesus, who offers his very self to us in the blessed sacrament. It will be a great joy to me to share this daily offering that has been at the heart of your parish since its foundation. Indeed, it is both the heart and the backbone of our life as the church in this world.

Ministering in the variable conditions of 2020 also brought home to me the beauty of a simple conversation by the vicarage door, and, at a deeper level, the sacramental power of our relationships within the church. Perhaps especially when we are unlikely pairs, I have found that in our pastoral encounters our Lord wanders into our lives afresh, time and again.

During Easter in 2021, I farewelled Brunswick and came to Altona. This parish involves a partnership between St Eanswythe's Church in Altona and St Clement's Church in Altona Meadows. The two churches have quite rich histories: the flock of St Clement, for instance, spent a hundred years renting and borrowing various spaces wherein to gather for the Eucharist each Sunday, before their own place of worship was constructed about twenty years ago. St Eanswythe's has quite a different history as the local church established around the corner from the main street of Altona, and which has built up over the years a slightly more elevated liturgical tradition. Moving between these two quite distinct churches has brought home the lesson that the first task of a priest is to discover what the Lord is already doing with the church, where and as one finds it. It can be tempting to try to recreate the church according to one's own expectations, but true pastoral initiative flows from understanding the parish quite apart from yourself!

One such pastoral initiative I have been involved in is the beginning of a Sunday evening Eucharist at St Clement's. When the Rev'd Chris Lancaster and I launched this service early last year, we made liturgical decisions to foster the engagement of children and teenagers alongside adults. This service is small yet now quite firmly established, and rather joyful. After the service we share a simple dinner, a habit which has established personal connections among people who are reasonably new to the parish alongside some of its "pillars". It has made regulars of many people who were still finding their place in our midst.

I come to you as a firm believer that priests are ordained to be something of a walking sacrament, and part of our mandate is to find ways to be so in the parish bounds. In 2020 in Brunswick I was asked to gather a team to begin a Thursday lunch program on the street outside the church. As many community services were temporarily withdrawn that year, we found that our guests appreciated the warm

and stable social connection, and the opportunity for a spiritual chat, perhaps even more than the homecooked food. Volunteering on the hosting team strengthened the connections of several persons to the worshipping community, and as we worked together each week, we discussed everything from good novels we'd been reading to the origins of the Angelus, all the while we were chopping piles of garlic and onions! The program continues, and seems to continue to bring joy.

My ministry in Altona has also involved a steady rhythm of outreach alongside our liturgical life. At each centre we host a weekly playgroup for parents and toddlers in the area. Despite some initial trepidation, I have learnt a little about how to shepherd very young people, a lot about enjoying their company, and with my fellow hosts offered a fresh window into the life of faith for many parents. I suspect I will draw on this experience in my involvement in the baptismal ministry and the family service at St Peter's.

In Altona we also regularly host communion services in two local nursing homes, and have found this pastoral ministry nourishes both residents and various staff and volunteers at the homes, who have been drawn into the worship over time—even partaking in communion for the first time since childhood! Conscientious pastoral ministry among people of faith overflows into the lives of people around us in beautiful ways.

I have been drawn to St Peter's so many times—too many times—by your Bookroom, and I am delighted at the prospect of finding ways to contribute to your intellectual life and teaching ministry. I have also found that strong pastoral relationships and quality teaching go hand-in-hand within a parish. When I moved to Melbourne in 2013 (living in the Fitzroy/Carlton area), I spent seven years studying arts and, in time, theology. Bringing some of the fruit of that study into parish settings has changed my relationship to knowledge – in baptism

preparation, preaching, study series, and personal encounter, to communicate the faith involves an integration of the head, the heart and the habits of one's life, our purpose being above all to reveal the presence and guidance of Christ in the midst of his people.

Parish Profile - Naomi Johnson

I'm honoured to have received a Klingner scholarship for 2023, and the first thing I need to do is express thanks to the people of St Peter's for such a warm and friendly welcome. Kindness is often an underrated quality in society, but it is a quality I have found in abundance at St Peter's, and a quality which makes the world a very different place. The kingdom of God is, I believe, a place of kindness, and there is a great deal the church can do to model kindness in a world in which this can be a rarity.

I was drawn to St Peter's because of its tradition of liturgy and scholarship, which for me are two ways through which I can most easily see the Divine. I was fortunate enough to be allowed to join the choir, and to be offered the role of sacristan which I see as a way of serving both God and God's church. It is also a beautiful, peaceful, and healing space – both literal and figurative – in which to work, and I am blessed in that my role also includes attendance at the daily Mass. This has become a very important part of my spirituality and of my daily rhythm of prayer.

I'm a Melbourne girl originally, but was living in Newcastle for twelve years prior to moving back to Melbourne in mid-2022. I am a trained social worker and have worked extensively with disadvantaged youth, as well as in mental health rehabilitation, school counselling and behaviour management, and homeless outreach. At the beginning of 2021 I commenced part-time postgraduate theological studies, and at the beginning of last year, I decided to stop having a grown-up job and take up full-time study. I have completed my Graduate Diploma in Theology and am halfway through a Masters of Theological Studies,

both through Trinity College – another beautiful and nourishing community. My goal is to get good enough marks to qualify for doctoral studies.

I am particularly interested in trauma and how this impacts people's images of God, and have found a fascination with the Hebrew Bible. To this end I am learning Hebrew so that I can read it in the original language – so far, I'm surviving, so we'll see what the semester brings!

Outside of parish life and study, I love reading and writing, and am a keen runner. I joined a running club shortly after moving back here and train with them twice a week. I also have a wonderful family and am revelling in spending time with them, and enjoying a sense of homecoming and re-connection with my home state and city.

I look forward to continuing to be a part of the parish of St Peter's, and to getting to know more of you, as we work together to be the love of God in the world.

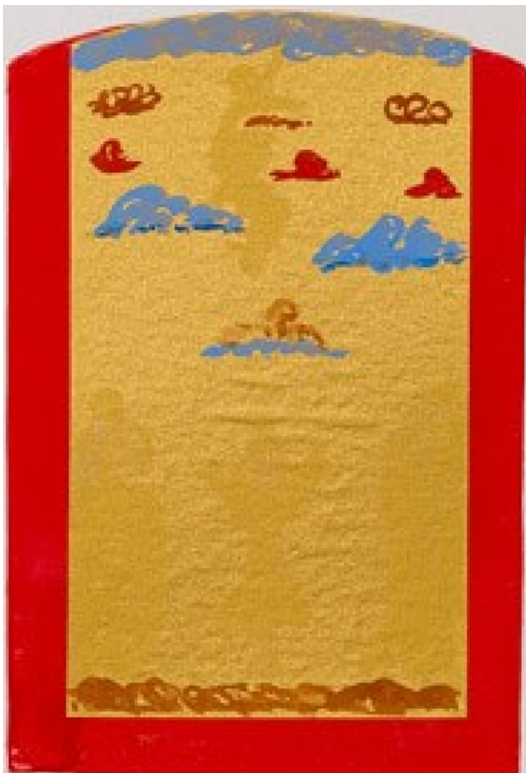
Parish Profile - Alex De-Leon

Occupation: Learning Specialist at Wyndham Central College.

Community involvement: I have been a member of the Anglican Parish for over three years. I am honoured to be a recipient of the Klinger Scholarship, awarded to members of the St Peters Eastern Hill Anglican parish who show academic achievement, leadership, potential, and a commitment to Christian service. As part of the scholarship, I have volunteered at various church events and served in various capacities including as a member of the Server's Guild.

Interests: I am an avid reader with a particular interest in Christian Literature. I also enjoy spending time with my family and exploring the natural beauty of our local area through short day trips and bush walks.

[continued p.11]



Parish Profile - Alex De-Leon

[cont.]

Family: I am the oldest of six children and I am very blessed to have Roman Catholic parents who instilled in me a strong faith and a desire to make a positive impact in the world. They are delighted that I have found a home in the Anglo-Catholic Church. I have been married for just over a year to my beautiful wife Xev and we both have a mission to serve and bring people to Christ.

Why Anglicanism matters to me: Anglicanism has been a cornerstone of my spiritual journey and has helped me to grow in my love for God and others. I am grateful for the inclusivity, diversity and intellectual rigor of the Anglican Church, as well as the many opportunities for service and ministry.

Message to the Parish: I am humbled and honoured to be a recipient of the Klinger Scholarship and I am committed to using this opportunity to serve God and others to the best of my abilities. I encourage all members of the Anglican Parish to seek out ways to serve and be involved in the life of the church, as we continue to grow in our love for God and one another. Thank you for your support and prayers.

The Getting of Wisdom :

Henry Handel Richardson and St Peter's Eastern Hill

On the 23rd of February this year members of the Henry Handel Richardson Society of Australia (HHRSA) made a literary pilgrimage to St Peter's, where the following paper was delivered by Rachel Solomon.

I am going to briefly (because that is all I can do with the little documentary evidence I have found) tell of the relationship of Henry Handel Richardson (HHR) and Marie Hansen to St Peter's Eastern Hill. The rest is about fictional girls and a fictional church.

For those of you who have not been introduced to Marie Hansen, she is the great-great aunt of HHRSA member and contributor Alex Cliff, who is here with us today from Hastings, England. Alex's late mother, Marjorie, was very interested in the relationship between HHR and Marie and preserved the only photo we have of the two girls together during their Presbyterian Ladies' College (PLC) days. As well as being contemporaries at PLC, the two musically gifted young women studied together for some time at the Leipzig Conservatorium of Music, living in the same apartment block. They kept up a friendship until Marie's death in Canada in 1943.

HHR drew on Marie for characters and events in her fiction. In *Maurice Guest*, Marie most closely resembles Madeleine. In *The Getting of Wisdom* the characters or situations that Marie inspired are not identified. All we know is that HHR was relieved that Marie didn't appear to recognise herself in the novel as she showed 'no abatement of friendliness.' Presumably, the depictions were not flattering. (My guess is that she can be seen in the character of Mary Pidwall.)

Before we get to the PLC days, the first important ceremony at St Peter's was HHR's baptism on 4 March 1870. This was performed by the Rev. Henry Handfield (vicar at St Peter's 1854-1900). In 1883, Marie and HHR started at PLC in Albert Street, East Melbourne. Students of non-Presbyterian denominations would walk the two blocks to St

Peter's for the Anglican service each Sunday. On 26 June 1884, four PLC students (HHR, Marie, Connie and Lilian Lewers) were confirmed, most likely by the Rev. Handfield.

In *The Getting of Wisdom*, their fictional counterparts are known as 'the Church girls', and they attend 'St Stephen's on the Hill.' HHR's choice of St Stephen was possibly selected as a humorous warning to little Laura as he was stoned to death for blasphemy. Although HHR was part of this small group of girls, she had (like Laura) much to be uncomfortable about. She was the slight and unfashionably turned-out younger girl to the likes of the tall, well-prepared and self-assured Marie. In *The Getting of Wisdom*, Laura unwraps the dress her mother has prepared for her to wear to church only to discover it is a 'vulgar' purple colour that 'threatened to undo her' (p. 88). As if the judgement on her dress were not enough, boys were also a problem at church. Tilly's cousin Bob, the source of another of Laura's humiliations, was seated at a distant pew reserved for one of the boy's schools.

But Laura finds a convenient solution for her mortifications: She decides that she can discover respectability if she is in love, and it seems 'infinitely easier, to love the curate' than boys or teachers. And then Laura makes her great discovery: '... if you imagine a thing, with sufficient force, you can induce your imagining to become reality. By dint of pretending that it was so, she gradually worked herself up into an attack of love, which was genuine enough to make her redden when Mr Shepherd was spoken of, and to enjoy, being teased about him. And since, at any rate when in church, she was a sincerely religious little girl, and one to whom—notwithstanding her protested indifference of forms of worship—such emotional accessories as flowers, and music, and highly coloured vestments made a strong appeal, her feelings for Mr Shepherd were soon mystically jumbled up with her piety: the eastward slant for the Creed, and the Salutation at the Sacred Name seemed not alone homage due to the Deity, but also a kind of minor homage offered to and accepted by Mr Shepherd; the

school-pew being so near the chancel that it was not difficult to believe yourself the recipient of personal notice.' (135)

Soon after, Laura is a weekend guest of the Shepherd family. The home and family structure were likely based on that of the curate of St Peter's, the Rev. Arthur Vincent Green. On her return to school, her imagined romance takes off when she begins to speak of it to an enthusiastic audience of girls: ' . . her public savoured the love-story most, and hence, consulting its taste, as it is the tale-maker's bounden duty to do, Laura was obliged to develop this side of her narrative . . . ' (147)

Of course, Laura's tale is exposed for what it is. Instead of buckling under the humiliation, she sets herself up for redemption by conforming to the rules, especially regarding truth. And the redemption comes one Sunday on the walk to St Stephen's when Mary Pidwall asks her to be her partner. This strategy, however, is too humourless and unimaginative for a girl like Laura to sustain. She comes to understand that: 'In your speech, your talk with others, you must be exact to the point of pedantry, and never romance or draw the long-bow; or you would be branded as an abominable liar. Whereas, as soon as you put pen to paper, provided you kept one foot planted on probability, you might lie as hard as you liked: indeed, the more vigorously you lied, the louder would be your hearers' applause.' (189)

Just so, the experience of the Church girls may bear little truth to what actually occurred at St Peter's. Nevertheless, there is something authentically religious, historic and romantic about standing in this space in 2023 and contemplating HHR, Laura and their real and imagined contemporaries at Sunday morning services.

After the Church girls of HHR and Marie's PLC days, and many years before *The Getting of Wisdom* was written, Marie Peareth (née Hansen) returned to St Peter's for her second marriage. On 20 December 1897, Rev Canon Handfield officiated her wedding to Arthur Le Plastrier-

Ray of Hawthorn. Marie was given away by Simon Fraser (Malcolm Fraser's grandfather). She wore a pale grey gown trimmed with embroidery, a white hat with pink roses and carried a bouquet of white flowers. A reception followed at Menzies Hotel on the corner of Bourke and Williams Streets.

HHR may have been the last of the two friends to visit St Peter's Eastern Hill. On her trip to Australia in 1912, she photographed the destinations of today's adventures: St Peter's Eastern Hill, PLC (now the site of an apartment block), her birthplace at Blanche Terrace (now John and Alison's home and, generously, our morning tea stop), and the Fitzroy Gardens, including 'Laura's Avenue' (which the HHRSA members run along to lunch).

Improperia

Angus Trumble

Two entries first published in 'The Tumbrel Diaries', the online blog of Angus Trumble (1964-2022). At the time he was the Senior Curator of Paintings and Sculpture at the Yale Center for British Art in New Haven, Connecticut. He later became Director of the National Portrait Gallery of Australia in Canberra.

I

In a country with such pronounced and longstanding religious credentials—despite the rock-solid separation of church and state—Good Friday is scarcely a blip on the radar screen of America.

Gone are the days, if ever they existed here, when everything was shut, and Good Friday was the ne plus ultra of public holidays, as it used to be at home in Australia.

After the austere, stupendously dignified and moving liturgy at Christ Church, New Haven, commencing at noon last Friday—at the climax of which the choir sang the haunting Improperia (Reproaches) in the

beautiful setting by Tomás Luis de Victoria—I stopped off at Gourmet Heaven, the convenience store, to pick up a bottle of milk.

Looking at my watch I realized that the ninth hour was fast approaching, and therefore felt somewhat shamefaced to be caught entering a shop. No doubt I am the last person left in New England who still feels such strong qualms, no doubt “inculturated,” as we say here in the United States.

Quaint sentiments, certainly, but when I approached the cash register—ruminating upon the strange supernatural phenomena that are listed in the synoptics (the curtain of the Temple torn in two from top to bottom [all three agree on this, but for Mark it is the only one such observation {15:38}]; the sudden descent into darkness [Lk 23:44–45, a total eclipse of the sun?]; the shaking of the earth, the splitting of rocks, and the evacuation of numerous resuscitated corpses from their tombs, all of which electrify Matthew’s account [27:51–53])—thankfully I achieved re-entry without losing too many heat-proof tiles.

Because, spelled out on the customer side of the cash register screen, scrolling horizontally in sour green lights, was the following playfully animated message: “WELCOME TO G. HEAVEN—Have a good day!!!”

It is the mark of the truly paranoid that they perceive messages flowing inwards from the surrounding world and conclude that these are specifically meant for them personally, but in this case the total irony was almost too much for me.

I hurried home, made a cup of tea, and finished reading all about Edna Walling’s landscape gardens.

[Tuesday the 14th of April, 2009]

II

For me one of the profoundest moments of the liturgical calendar, and certainly of Holy Week, is the chanting on Good Friday, today, of the *Improperia*, or *Reproaches*, in the setting composed by Tomás Luis de Victoria. The *Reproaches*, a series of antiphons and responses, come from the Roman liturgy for Good Friday and form a sombre background for the Veneration of the Cross, full of pathos, dignity, and grandeur. The verses, twelve in number, were conceived as having been uttered by the crucified Saviour, and, as Jon Dixon once observed, “contrast Divine compassion...with the sufferings inflicted on Christ during his Passion.” I suppose it is hardly surprising that this ancient rite has at different times been twisted into an especially damaging anti-Semitic framework, but, in essence, the *Improperia* are addressed to everyone, each and all—just as the reproaches themselves fully extend across oceans of human weakness, from the purely personal to the corporate, collective, and global. These are important words to hear, and upon which humbly to reflect.

As far as we can tell, the *Improperia* first appeared in a document known as the *Pontificale* of Prudentius (Bishop of Troyes, 846–861) and gradually came into use throughout Europe in the eleventh and twelfth centuries. After this suitably long and typically cautious period of “research and development,” finally in the fourteenth century the *Improperia* were incorporated into the Roman Ordo. True, the *Catholic Encyclopedia* rather sniffily noted that they are nowhere to be found in the old Roman Ordines, while Louis Duchesne thought he could detect a Gallican ring to them, in other words a faint echo of pre-Gregorian Roman rites as practised from the fifth to the ninth centuries in Frankish lands (the loose-knit remnant of Roman Gaul). I love this old form of purely stylistic detective-work, which is based on a vast accumulation of knowledge that, in turn, equips the scholar with the ability to form certain deeply informed hypotheses about where certain phrases truly originated. Yet the survival in the text of the

Greek Trisagion (literally “Thrice Holy,” the Agios O Theos) certainly proves that the Improperia had found a place in the Roman Good Friday liturgy before the Photian schism of the ninth century.

Forming part of his sumptuous volume of music for Holy Week, the *Officium Hebdomadae Sanctae*, which was published in Rome in 1585 by Alessandro Gardane, the Counter-Reformation Spaniard Victoria assembled the text into a deceptively simple, four-part setting of two refrains of really astonishing beauty, a brilliant fusion of homophony with the comparatively daring melodic lines for which he became famous, and ultimately led twentieth-century scholars of sacred music to resuscitate his work, and perform it widely again.

[Friday the 6th of April, 2012]



Written : Art works

Sophia Errey

In July 2018 at Langford 120 Gallery in North Melbourne, artist Sophia Errey had a show of panels entitled 'Written'. Some of these works are printed in this issue. Sophia writes here about the sources of these works and her interest in using them.

In early 2018 I read John Lowden's *The Jaharis Gospel Lectionary. The Story of a Byzantine Book* (The Metropolitan Museum of Art, 2009). This Lectionary was written and painted about 1100 for use in Hagia Sophia in what was then Constantinople. Each of the initial pages of the Gospels show the writer against a gold ground, some with elaborate borders, and script below. Intrigued by the use of gold, and the different proportions of these images on the page I began to make (apparently) abstract versions of them using gilded Chinese calligraphy paper, ruled, and like the Jaharis pages, framed in red. While they appear as simple rectangles, close inspection might reveal that the gold paper is multilayered- the number of layers corresponding to the number of "chapters" in each Gospel.

Eventually I produced some 30 images, based on 11 different illuminated mss, indicated in the catalogue simply by an initial. The mss ranged from the 6th to the 15th centuries, covering a wide range of styles, but all marked by a lavish use of gold and brilliant colour.

The magnificent 6th century Rossano Gospels, the earliest known illuminated Gospels, is often referred to as the Codex purpureus Rossanensis since the large (310 mm by 260 mm) sheets of finest vellum (calfskin) of which it is composed are dyed purple – the expensive Imperial dye; in addition it uses gold and silver in both the images and the lettering. I used the reverse of a Chinese paper to achieve the muted purple ground, and gold foil to allude to the haloes and structures of the images.

Around 776 the monk St Beatus of Liébana (Cantabria, Spain) composed a *Commentary on the Apocalypse* combining Biblical quotes,

citations of numerous theologians and his own insights. The book had an extraordinary popularity, not least in the form of illuminated mss, 27 of which have survived. I used three of them, the Morgan Beatus (10th c., now in New York), the Beatus de Facundus (the maker) a codex made for Fernando I and Queen Sancha of Leon and Castile, and the Bamberg Apocalypse. This last is an Ottonian production of around 1000-1020 from the leading scriptorium of Reichenau under the auspices of the last Holy Roman Emperors. While all are luxury mss, replete with gold and richly painted, and sharing the striking visual imagery of Revelations, they are very different in style.

From the same source as the last came the Pericopes of Henry II (1002-1012). The Pericopes are the Gospel readings for the entire liturgical year, written out and illuminated on 206 vellum folios 425 mm by 320 mm – an Emperor's book in which Henry and Queen Cunegunde appear crowned by Christ.

From the earlier Carolingian period I selected the Fulda Evangeliar (c. 850) also a Carolingian Court book, with extensive gilding centred on images from the life of Christ.

The Floreffe Bible, produced c 1170 at an abbey near Namur (Belgium) is a typical Romanesque book with its delight in textural fillings and abundance of figures deploying cross-referencing Biblical scrolls – unlettered in my versions.

Gothic of two different periods gave me the opportunity of different spatial deployments, with an emphasis on paginated divisions in *La Somme de Roi*, written 1270-1285 by Friar Laurent, tutor to the children of Philip III of France, to provide visual reinforcement for the teaching of Christian Virtues in contrast to Vices.

The latest mss, a Book of Hours (the cycle of daily prayer for the laity) also had a personal use: probably made for Mary of Burgundy using a number of Flemish artists, and, despite its small size compared to

some of the earlier works (22.5mm by 16.3 mm), it is an extremely refined and sophisticated volume, lettered in gold and silver ink, with figurative images on 20 pages.

For a previous exhibition (*Through*, 2016) at Langford 120 I used a sub-title – *Vocatus atque non vocatus deus aderit*. Originating in what Thucydides claimed as a Delphic oracle, and translated into this Latin form by Erasmus, “Called or not called, God is present” seems equally applicable to this group of works. God is present not only in the words of the texts, and the referential visual images, but wholly throughout the objects, including the apparently mute backgrounds and borders which formed the substance of the images in *Written*.

As John Beckwith has noted, in the illuminated mss.: “Symbolic bands of colour underpin narratives presented as a quasi-liturgical act, dialogues of divinity”. (Beckwith – *Early Medieval Art: Carolingian, Ottonian, Romanesque*. Thames and Hudson 1964/1969 p. 110).

All images of the final works are available at:

<http://www.langford120.com.au/e18-sophia-errey.html>

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Editorial:

The artworks in this issue are by Sophia Errey, first exhibited in 2018. Sophia is an artist, art educator and writer. She has lectured widely in the visual arts both historical and contemporary, including at her seminar entitled 'Enhancing Bible-Reading Through Images' at the Institute for Spiritual Studies in 2017. She has also led study groups at her home church, St Peter's, Box Hill, on the Nativity and Passion cycles, Lenten saints and Jerusalem. The original sources for the abstract works are explained in her essay: Floreffe Bible (circa 1170) on the cover; Fulda Sacramentary (Evangeliar) (circa 850) on page 10; Facundus Beatus (1047) on page 19 ; and the Pericopes of Henry II (1002-12) on the back cover. Rachel Solomon's talk first appeared in the Henry Handel Richardson Society Newsletter, April 2023. The Parish Paper is edited by Philip Harvey, arranged by Warren Collins on his computer at home, and printed by the Parish Administrators, Fr Greg Davies and Eugene Chin, in the Parish Office.

