

The Art of Mary



Exhibition Guide

Foreword

Welcome to the Cathedral and Parish Church of the Blessed Virgin Mary and to this contemporary art exhibition on 'The Art of Mary'. Our common depiction as Southwell Minster can cause us to overlook our patronage so this exhibition is a wonderful opportunity to reflect afresh on the figure of Mary who, in Fr Matthew Askey's words, 'is one of the most significant but neglected figures in our shared cultural story'.

On behalf of the Cathedral Chapter I want to express our gratitude to all involved in the exhibition which features the work of over 20 significant contemporary artists. It has come about through the enthusiasm, energy and dedication of Fr Matthew and with the support of the Cathedral Arts group. We are indebted to Charles Leggatt and Robin Turner for the production of the catalogue and to Canon Dr Julie Gittoes of Guildford Cathedral who has written the accompanying interpretive essay. We are also grateful to Kathryn Anderson and Rachel Doe for their marketing and secretarial support and to the vergers for their customary practical cooperation.

The exhibition has been timed to coincide with our Patronal Festival, which is traditionally held at Candlemas – one of four possible days in the year when the Blessed Virgin Mary is especially celebrated. The modern emphasis in Common Worship may be on the Presentation of Christ in the Temple rather than the Purification of Mary but it remains an entirely appropriate time to think of the one who bore the Christ child. We look with Simeon and Anna and wait for the Christ to come more fully to birth in us. May these remarkable pictures show us through line and colour and movement how God can act in and through us.



Canon Nigel Coates
Acting Dean and Canon Pastor

THE ART OF MARY

22 ARTISTS CONSIDER MARY

8th January – 5th February 2016

Southwell Minster



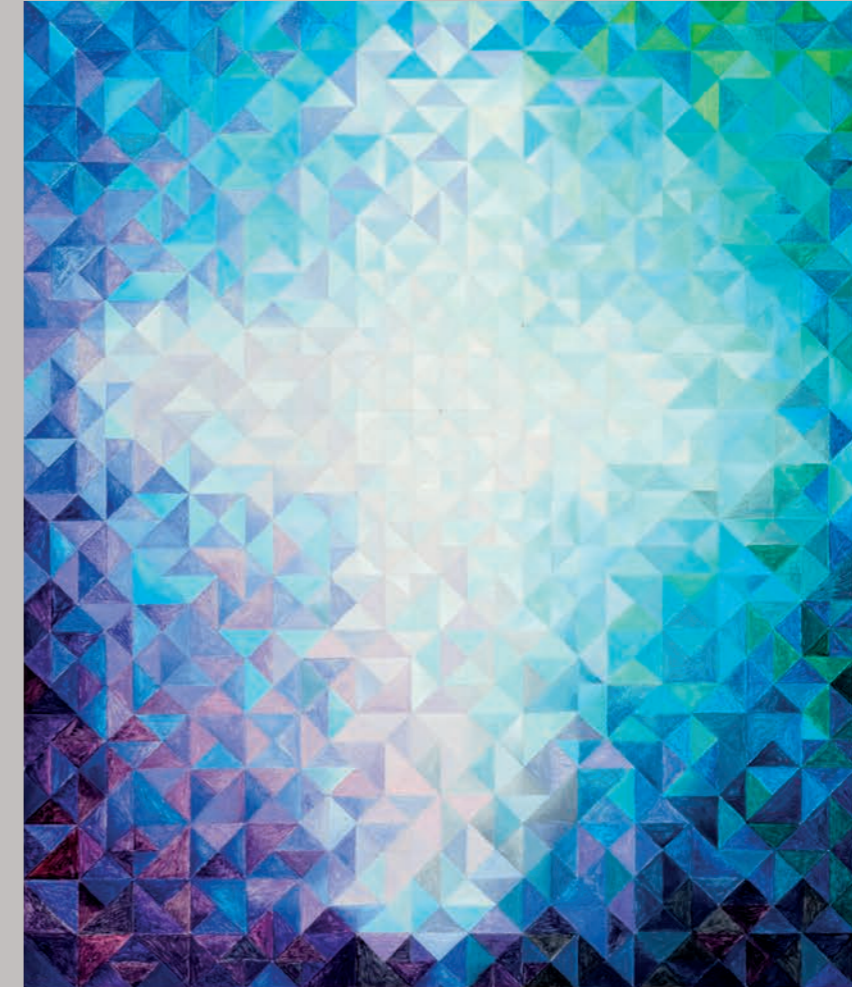
Matthew Askey. *Mother and Child I-III*, oil, triptych, each 16" × 16", 2015



Joy, smiling, happiness, tenderness – these are such rare things to find in painting (especially contemporary painting), yet they are features that are important and familiar to us when thinking about mothers and children. It is this aspect of the relationship between Mary and Jesus that I'm exploring in this small triptych. Also the generosity needed to be a good mother, which can so often be self-effacing.

My paintings usually begin with autobiographical material and images upon which I feel able to explore bigger, more universal, themes. This triptych shows my wife Helen and Isaac our youngest son, playing the roles of Mary and the young Jesus.
M Askey 2015.

Mark Cazalet. *Epiphany Star*, oil on canvas, 2015



The theme of Mary's Epiphany Star is a combination of the Magnificat, her song of being blessed, and the Magi's profession of being called to witness her child: *We have seen his star in the East and are come to worship him.*

The composition is centred around the morning star, whose light emanates into a cruciform; the contradiction of joy in her new child and the foreknowledge of her maternal grief to come. The theme of Mary's Star is manifest in its abstract structure, a myriad sequence of tessellated blue triangles fading from intense to palest

hues, revealing a white cross form. The variations of hue and tone represent peoples of the world, who make a pattern that reveals the divine. It also reflects the global communion of believers, formed of all nationalities. The chromatic dissolution into whiteness could stand for mortality, a process of our reabsorption into the numinous, or God's light reaching out even to the limits of our ignorance and denial.

Above all Blue is the Marian colour, of the sky and sea, of infinity, a meditation on potential transformation in depth and variety.

Hester Finch. *Mother and Child*, oil on paper, 11" × 17", 2011



Hester Finch's works are deeply personal yet also universal responses to the world around her. The artist looks unflinching at the raw underbelly of human existence. Thoughts on identity, power, sex and politics are processed and explored through the

painting image. Her visual language is both eloquent and tough: colour is saturated; forms shift from literal to abstracted. These forceful works are driven by moral outrage and compassion for the afflicted, but are not without humour.

Chris Gollon. *Giving*, diptych, each panel 60" × 60" acrylic on canvas, 2015



The idea for this diptych, which I have entitled 'Giving', came about during a conversation with Fr Matthew Askey during a recent visit to Southwell Minster. The first panel shows 'The Presentation in the Temple' where Mary took the Christ child 33 days after his birth to "present him to the Lord" (Luke 2: 22).



The second panel depicts Mary at the Base of the Cross, in what could be considered the ultimate act of giving, as Christ is returned to his Father.
Chris Gollon, October 2015.

Sophie Hacker. *First Communion of the Virgin*, 70cm × 100cm



Sophie Hacker's painting is part of a series of ten, inspired by the music of Olivier Messiaen. *Vingt Regards sur l'Enfant-Jesus* was written in 1944 in occupied Paris and explores theological motifs around the Infant Jesus.

The womb, warm and vessel-like, creates a landscape over which a fragment of nascent life hovers. This unformed shape is made partly with gold leaf, but the paint layers are deliberately incomplete. Star-scattered space forms a backdrop, the juxtaposition of micro and macro reminding us that Christ reaches into the depth and breadth of creation.

Susie Hamilton. *and the angel departed from her*, oil, 28cm × 35cm, 2015



Much of my work focuses on the single figure set in a bleak landscape or impersonal public space. I am interested in depicting the struggling, questing, wandering human figure against a backdrop of emptiness, an emptiness which is mysterious rather than nihilistic. This picture (and the angel departed from her) shows Mary left to ponder the troubling and extraordinary news brought by Gabriel. She is in

a fairly minimal setting and one that is rather broken and impoverished. And yet the light on her body and on the ground suggests the radiance left by the departing angel. Mary is on her own, abandoned by the divine messenger, but she is illuminated by the glow of his message.
Susie Hamilton, 2015.

Lee Harvey. *Icon of The Virgin Orans*, 2015, 25cm × 30cm

Egg tempera and triple 24k gold leaf water gilding on linen and gesso covered tulipwood panel.
Painted in the Christian Orthodox tradition.



The ‘Virgin Orans’ (The Great Panagia)

Flanked by Seraphim and Cherabim, Mary, Mother of God (‘Theotokos’ or ‘God Bearer’ in Greek), is represented in the orante position, that is, interceding before God for the World – which is simultaneously

her role and the role of the Church. (This is why an Orthodox priest makes this same gesture during the Liturgy.) Christ is shown as a child with an adult face seated within a circle representing both the womb and the cosmos.

Ellie Howitt. *Study for Mums Eyes*, (2015), oil on canvas 210mm × 280mm



Usually my work is linear, pared down to almost cartoon-like symbols of women. For this piece I chose to paint in a realist manner to depict a real woman - my Mum, the mother of the creator if you like! Naively I didn't anticipate how deeply personal and moving it would be to paint Mum in a way that required me to study her in such

detail. In some respects this attention to detail reflects the same scrutiny that I apply when I face myself in the mirror. However, it feels different as it is without criticism. Each stroke of my brush is tender, reflecting the love I feel, to the point that at times I could almost smell her fragrance.
Ellie Howitt, 2015.

Rebecca Hind. *More Spacious than the Heavens*, watercolour, 2015

Messenger, watercolour on paper 3m x 1.45m, detail



But Mary kept all these things, and pondered them in her heart.
Luke 2:19

This inspirational verse encompasses the ceaseless cycle of awe engendered within Mary from the moment of the Annunciation: internalised wonderment shifts between womb and heart, immensity expands beyond the vessel that yet contains it.

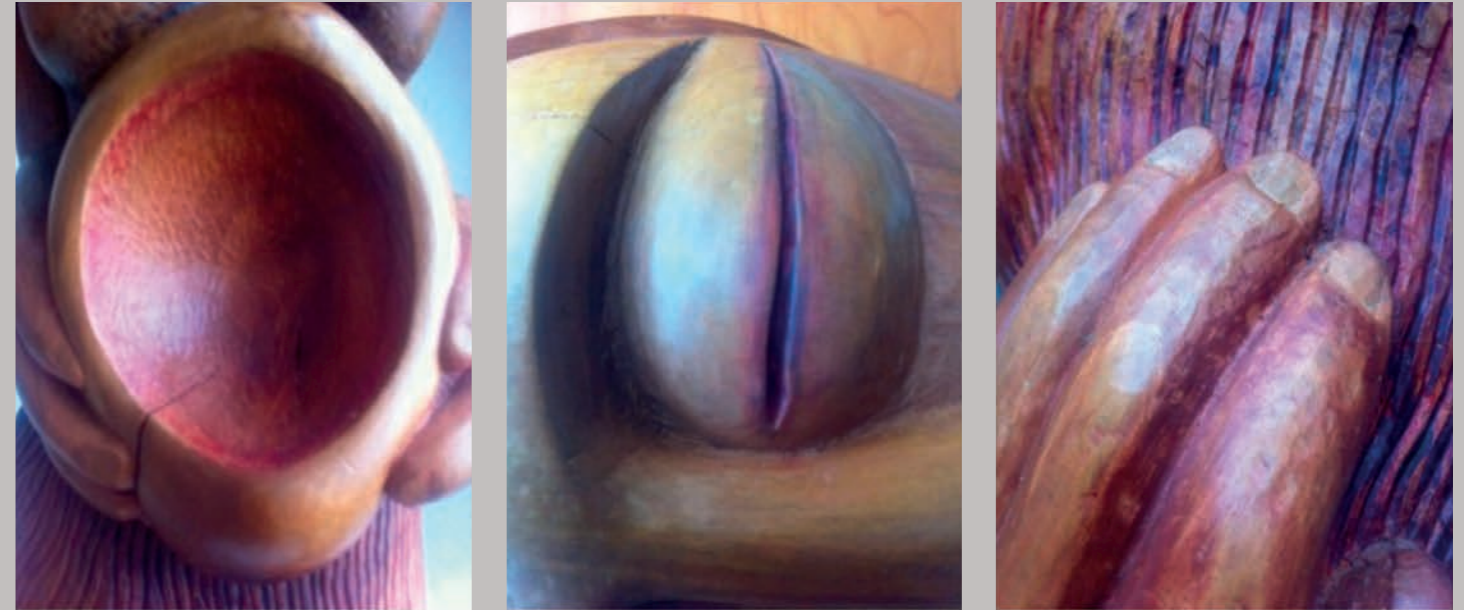
Ordinary mortal motherhood senses this boundlessness. It directs and inspires every action. That Mary carries so much more is beyond our understanding and here a poetic narrative evolves within the painting process, arriving with the viewer upon thoughtful observation. Illumination manifests with the Annunciation and the Christ Child held in darkness within the

sealed womb. In *Messenger* a light source makes a purposeful diagonal transit through a troubled sky reaching the bottom of the painting with insistent clarity, whilst in *Light in Dark* a field of stars illuminates the organic shapes described by sound waves in the echo scan of an unborn child.

In the painting performance entitled *More Spacious than the Heavens* (12.30pm 21st January 2016) the creative painting process will absorb the viewers' attention, triggering the imagination as pigment, water and gravity unite in an expression of emerging light and life. A visual manifestation of enormity within a confined space.

Rebecca Hind, 2015.

Jean Lamb. *Our Lady of Mercy and Our Lady of Sorrows*, carved and painted wood



Jean Lamb trained and practised as an artist before going on to study theology for ministry. She uses her art to help the people of God in worship, pastoral advice, preaching and healing and has exhibited her work widely in churches and Cathedrals.

She is an Associate priest in Gedling and makes art in her Sneinton studios and gallery. Commissions and visitors are always welcome.



Painting Christian subjects is for me a way of meditating on their meaning and relevance for faith. I try to depict Mary, as other biblical figures, with realism, expressing honest emotions, not over-idealised. I hope this encourages us to regard Mary as an attainable model for our own discipleship. She must have lived, felt and struggled with faith, trust and guidance as we do. Through Mary's obedience God took real human form, bringing change and healing to the world. By following her example we might be of use to God's Spirit in continuing Christ's work.

The *Pieta* (above, 50cm diameter) arose from contemplating how hope can arise through apparent brokenness and helplessness.

In the large *Holy Family* (107cm x 61cm) each figure in the ark Joseph is carving for Jesus symbolises aspects of Christ's nature and ministry, as represented in medieval bestiaries.



4. *The Flight to Egypt*. 'Every family of refugees are the holy family on the Flight to Egypt'



3. *Nativity*, front cover

Mary fascinates me – from single minded teenage mother (who pondered the word of God in her heart) to the young mother who seemingly overrides Jesus' words at Cana with her 'Do as he tells you'...to the mature mother at the foot of the cross. Mary seems no ordinary woman and yet at the same time I see in her every mother.

Scenes from the Life of Mary, 2014–2015, oil on handmade paper, each 20cm x 20cm

1 *Annunciation* 2 *Mary & Elizabeth* 3 *Nativity* 4 *Flight to Egypt* 5 *Presentation* 6 *Wedding at Cana* 7 *Jesus meets His Mother* 8 *Crucifixion* 9 *Deposition* 10 *Mary and the mother of Judas embrace* 11 *Dormition (Mary sleeps)*

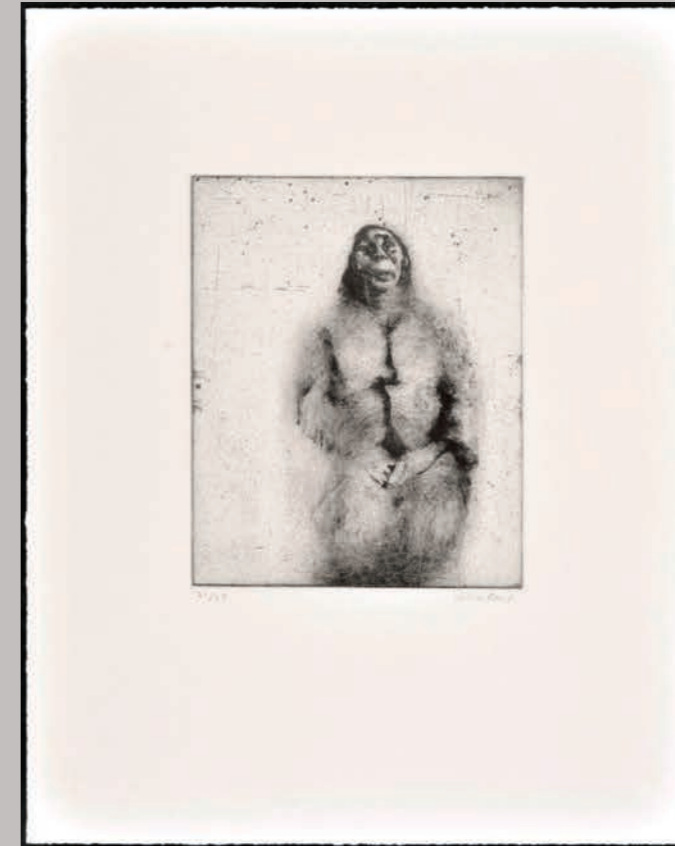
Hannelore Nunn. *'Keeping Edwin Warm'*, 74" x 84", textile, 2015



In the North Transept of the Minster is the alabaster tomb of Edwin Sandys, Archbishop of York. He lived during the turbulent time of the English Reformation, his own life full of controversy. It is fitting to cover Edwin

with my interpretation of the mantle of the Virgin Mary, in form of a quilt in her colours. The quilt covers the carved sculpture of the archbishop 'Keeping Edwin Warm'.

Celia Paul. *Etchings of Our Mother*, 1997



Lent from the private collection of Jane and Rowan Williams

There is an immense vulnerability about our Mother's pose in this picture. The line of the opening of her blouse looks like blood, as though she has opened up her chest, her heart, for the sake of this picture. She would

have done that for any of her children, if required.

Sitting with her back to the viewer, our Mother seems to be looking back in time. The slight, resigned slump of her shoulders acknowledges that she is now 'Gran', as well as 'Mum'.
Jane Williams

Gill Sakakini. *Réfléchie* and *Eclat*, acrylic and crayon on board, 2015



The grounds of these two paintings evoke the enclosed garden or *hortus conclusus* in which Mary is often depicted in medieval iconography. The garden typically delineates the space in which Mary's purity is protected from the world and has echoes of the garden in the Song of Songs. A devotional reading is not necessarily intended here, rather the bold botanic design of the wall paper is a vehicle for emphasising Mary's emotional interior space. The colours and fleshly treatment of Mary emphasise her humanity and are reminiscent of her depiction as a robust young woman working in the weaving process in third century Egyptian Annunciations.

Eclat, captures a contemporary *post*-Annunciation moment in which the teenage Mary, alone in her room, responds to Gabriel's news through a bursting, embodied "YES!" The "garden", like creation itself shares the immediacy of her joy through the shape of wide open, fully ripe petals which reinforce the openness of her limbs in this accepting gesture.

Reading from left to right a visual pilgrimage takes place. In *Réfléchie* (illustrated), the petals of the garden ground are now dried seed pods pointing to the necessity of the seed of Christ falling to the ground and dying to make way for new life. Mary is once again solitary, this time caught in a moment of reflection after the Presentation of Jesus at the Temple to Simeon and Anna. In contrast to "Eclat" Mary's body folds inwards creating a small space and her gaze is directed to the right, to the light source, as she reflects on Simeon's prophecy that "a sword will pierce through your own soul also".

Taken together these paintings ask questions about the tension in holding conflicting things together such as Messiahship and death, joy and sorrow, keeping and letting go.

The Art of Mary Schools Project. *Origami Nativity*, 2015



Led by artist Fr Matthew Askey, the Art of Mary Schools Project involved about two hundred young artists (of primary and secondary ages) from three local schools; the Minster School Southwell (JD and SEN departments.), Huthwaite School and Selston School. We talked about Mary, and working together we learned how to fold paper into

origami sculptures to make the parts of an *Origami Nativity* with a cloud of angels. The completed Nativity is on show under the Pulpitum in the Minster during Christmas 2015 and for the duration of the Art of Mary exhibition. Thanks to all of the artists who took part so enthusiastically in this project.

Helen Sills. *Magnificat*, mixed media Installation, 2014–2015



Mary, a young girl, gave birth to Jesus in a hovel, fleeing from Herod's brutality with her baby as a refugee to a strange land, and but for Joseph's generosity she would have been ostracised by her community as an unmarried pregnant woman. She lived to see her son murdered by the authorities – Magnificat?

The installation portrays something of this reality and is linked through the symbolic element of blood to Christ's sacrifice and the continuing suffering in the world today.

Karen Thompson. *mother and child_01*, photograph



Believing that the work of mothers and the role of the family are under-represented in contemporary arts and public life and realising how enduring the imagery of the Madonna and Holy Family can be, I was inspired by the art of Renaissance painters and 'Old Masters' to produce photographs,

which I hope represent something uniquely human and recognisable to all viewers, the power and bonds of family relationships.

Works exhibited: *mother and child_01*, *mother and child_02*, *family_01*, *family_02*, *family_03*

Hanna-Leena Ward. *The Nativity of Christ*, Orthodox Icon, 30cm × 25cm, 2015



Hanna is originally from Finland, and has lived, studied and worked in England for forty years. She is an interior designer by profession and now researches sacred art and geometry, church architecture and structures. She paints commission icons for churches and private collectors all around the world, and teaches iconography, folk art, sacred geometry, gilding and illuminated manuscript art in England, Finland and Palestine.

She has studied iconography and fresco painting with renown master iconographer Aidan Hart during her Icon and Wall Painting diploma. She has also studied with renown iconographer Elena Antonova from Moscow Prosopon School of Iconology as well as with masters in Greece, Romania, Finland, France and England.

Roger Wagner. *Writing in the Dust*, oil, 2016, and *Stabat Mater*, 2010, ink



Writing in the dust: the men taken in hypocrisy. Oil on canvas. Collection: Auckland Castle.

John 8 1-11 describes an incident when a woman ‘taken in adultery’ was brought to Jesus with the question ‘should she be stoned according to the law?’ His response is to write in the dust with his finger before saying ‘let him who is without sin among you cast the first stone’. Although Mary does not appear

in this story, it is hard not to think that Jesus’ response was in part shaped by Mary’s own experience as an unmarried mother.

Stabat Mater Dolorosa – ‘the sorrowful mother stands’, is a 13th century poem describing Mary beneath the cross. This drawing borrows the figure of Mary from Dmitri Baltermans famous 1942 photograph *Grief, Kerch Crimea*.



Mary is hard to find, she slips in and out of view, a chimera, a morning mist slowly rising. She's there, I know she's there but where I'm not sure, I see her in my daughter and grandson, a young mother nervous and intense. At bath time his wet little body, slippery as a fish is swaddled in a warm towel and briefly there is stillness, mother and child, Madonna and child, the light sculpting this timeless cameo and

there she is Mary, just for a second she appears so how can I with the bulky in-transience of wood and paint hold that moment, therein lies the paradox, how paint becomes matter becomes thought becomes vision becomes prayer. How to make a big painting of something so briefly there, I don't know how to do it but I'm going to try.

Tom Wood and Sandra Cowper, November 2015.

The Art of Mary: her Maker's maker

Throughout the ages, the figure of Mary has stirred the artistic imagination as well as being a focus of spiritual devotion. Mary, mother of our Lord Jesus Christ, stands before us as an exemplar of faithfulness, trust, obedience and humility. She has become for us a pattern of grace, endurance and hope. She is receptive to the outpouring of the Holy Spirit from the moment of Annunciation to the day of Pentecost. She ponders and praises, she protests and prays.

She is one with us in a community of love, petition and witness which spans all generations. In this series of images we see her alone and in the company of Joseph or Simeon; we see her smiling, enigmatic and grief-stricken. We see her holding Jesus: bearing him in her womb and in her arms; holding him in life and in death. We identify with her humanity, but it is her son and Lord she bears for us; inviting us perhaps to join her in pondering, praising, protesting and praying.

The one who is the fullness of God is born of her flesh. At the Ecumenical Council of Ephesus in 431, Mary was given the title *Theotókos* – the 'God-bearer', the Mother of God, the Word Incarnate. It is a reminder that, in our scriptures, our devotion and in our art, Mary is always seen in relation to Christ: he is fully human, born of Mary; he is fully divine, conceived by the Holy Spirit. In *La Corona*, the Anglican priest and poet John Donne, writes of this paradox at the heart of the Christian tradition 'thou art now,/Thy Maker's maker, and thy Father's mother, Thou has

light in dark, and shutt'st in little room/
Immensity, cloister'd in thy dear womb.'

Mary's story is a tapestry of joys and sorrows; depictions of her are drenched in symbolism. Her story is overlaid with our hopes and fears; we interpret her words, celebrate her character and fill her silences. She has been presented as a devoted mother, resilient and wondering; tenderly nursing the infant Jesus, surrounded by trappings of ordinary domesticity. She has been portrayed as Mother of Sorrows and Queen of Heaven: the one whose heart is pierced as she bears the dead weight of Jesus; the one surrounded by angels and bathed in celestial light. The Art of Mary is an invitation to us to pay deep attention to particular moments in a narrative of double intensity. It is the story of a particular woman which has cosmic significance. Rebecca Hind's *Messenger* evokes this mystery: the internal wonderment of pregnancy; eternity caught in a span.

In this exhibition we are invited afresh into her story: perhaps it is an opportunity to wait with a woman who waited. An angel greeted her with peace, blessing and favour. She was troubled, she wondered and she questioned. An angel speaks words of assurance, promise and power. She responds – I am the Lord's servant. As she aligns her will with God's will, there is a moment of solitude. Susie Hamilton's "*and the angel departed from her*", invites us into this space. There is absence and stillness; presence and abandonment. Yet it is a moment infused with radiance. Here is light in dark. Dark infused with light.

The joy of nativity is often set forth as tableaux of the holy family, complete with shepherds and angels. Mary bears the Word of God: '*Immensity, cloister'd in thy dear womb*,/Now he leaves His well-beloved imprisonment'. Yet as he comes in weakness into our world 'th'inn hath no room'. Space is found and this Word made speechless is adored. Yet in the face of the 'effects of Herod's jealous doom', the family flees to Egypt. The Word dwelling with us becomes an exile, '*with his kind mother, who partakes thy woe.'*

Mary bears the Word. She bears this woe. She takes him to the Temple as an infant. She lets go of him as Simeon speaks words of praise and prophecy for in this child '*Salvation to all that will is nigh*': he is a light to the nations and the glory of Israel. Mary's heart had rejoiced as she magnified God: the powerful, proud and rich would be brought down; the lowly, the hungry and those in need of mercy would be raised up. Now her words are echoed by Simeon in a minor key. For yes, her child will reveal innermost thoughts; he is destined for the falling and rising of many. But a sword will pierce her soul too. This is a moment of 'giving' (Chris Gollon's diptych, *Giving*).

Iain McKillop draws us into the intimacy of Jesus' childhood in a scene capturing the strength and tenderness, stability and attentiveness. The symbolism anticipates all that will unfold in Jesus' ministry; but here he is nurtured by familial kindness. This 'kind mother' is overcome by woe

when she loses her child amidst a time of festival in Jerusalem; it is only when he is not to be found amongst travelling companions that she and Joseph turn back. They find him in the Temple: listening and questioning; astonishing his hearers. And the one who is *Theotókos* speaks with the intense anxiety of any who've faced the terrible separation of one who's gone missing. This 'Word but lately could not speak', but now he 'speaks wonders' and 'sparks of wit'. She takes him home. At some point he leaves her, as any child must.

There no words on Mary's lips from this point onwards. She slips from view. We become aware of her presence as she stands, with Jesus' siblings, outside a house where he is surrounded by the crowds who are being drawn to him. And he welcomes them. Here is my mother, he says, my sisters and my brothers: those who do my Father's will. And a sword pierces her soul. And she ponders these things in her heart.

Mary is the one who bore him. Hester Finch's *Mother and Child* has a universal resonance – every mother and every child. The force of her love is palpable: she holds him close, yet invited him to gaze on the world. Her arms the crucible of passion and compassion. Her son tells stories of a woman's lost coin, of wedding feasts and of yeast in bread. How many parables of the Kingdom are shaped by 'his kind mother'?

Jesus brings peace of mind to the possessed and forgiveness to the accused. He challenges the rich and powerful. Roger Wagner suggests in *Writing in the dust: the men taken in hypocrisy*, this maternal influence. He is the embodiment

of her Magnificat. 'By miracles exceeding power of man./He faith in some, envy in some begat, For, what weak spirits admire, ambitious hate:/in both affections many to Him ran.' Some followed and others plotted. And he who fed the multitude, washed the feet of those who eat with him on the night before he died.

Her son took bread and wine. He said this is my body and blood. Do this in remembrance of me. Her son. Flesh of her flesh; blood of her blood. Yet he is her brother too. Her all is the All. The 'Immensity, cloister'd' in her womb, he is now 'Measuring to self-life's infinity to span,/Nay to an inch. Lo! where condemned He/Bears His own cross, with pain, yet by and by/When it bears him, He must bear more and die.' And there we stand with her. We wait with her. She bears him still. The Word made flesh.

'Moist with one drop of Thy blood my dry soul.'

To the beloved disciple, he says: behold your mother.
To his mother, he says: behold your son.

Here her story becomes ours. We become her kin. She mother's us. Mary who's son was lost to gain the world. 'And life by this death abled shall control/Death, whom Thy death slew.' But there is no simple resolution. As Jesus breathes his last, she takes his bruised and bloodied body to herself. McKillop's *Pieta* captures grief in extremis. The Mary of art steps beyond the words about the Word and inhabits a moment of deafening silence. If this were the end, it would be a heart break with no remedy. This older, helpless, broken Mary leads us to a tomb. Women return to anoint a corpse. Only to find an absence that

speaks of a presence. Now we too 'Salute the last and everlasting day.'

Joy makes a return at this 'uprising of this Sun, and Son'. He wipes away tears and tribulation having loved us to the depths of that agony. Nothing now can separate us from the love of God in Christ Jesus, the one who 'Lightens the dark clouds'.

Mary: *Theotókos*, God-bearer.

Donne's *La Corona* embraces us in the movement from Annunciation to Ascension. Often we stand somewhere more fragmented. Chris Gollon's Diptych *Giving* draws us into the messiness and unresolved complexity of Presentation and Crucifixion. This broken middle of the narrative is perhaps where Mary points us to the love of God made perfect in human weakness. A woman bearing her child: holding him out to us, that we might glimpse in him the light and glory of God, just as Simeon did.

She presents him to us as a source of challenge to our priorities; who disrupts the status quo; who knows our deepest thoughts and speaks words that heal, liberate, forgive. A woman bearing her son as if for entombment. Mary's hands clutch at the base of the cross – then too she is bearing her son, Jesus Christ. She bears the wood of the cross: holding out to us his outstretched arms, out of our sight. What she cannot face or look upon, she gives to us. She has held in her hands one who is a *crown of prayer and praise*, who gains a 'vile... thorny crown' that we might be given a 'crown glory'.

The Rev'd Canon Dr Julie Gittoes
Residentiary Canon (Education)
Guildford Cathedral



Hanna-Leena Ward, *Theotokos icon*



Iain McKillop, *Holy Family*

1. *Deign at my hands this crown of prayer and praise, Weaved in my lone devout melancholy,
Thou which of good hast, yea, art treasury,
All changing unchanged Ancient of days.
But do not with a vile crown of frail bays
Reward my Muse's white sincerity;
But what Thy thorny crown gain'd, that give me,
A crown of glory, which doth flower always.
The ends crown our works, but Thou crown'st our ends,
For at our ends begins our endless rest.
The first last end, now zealously possess'd,
With a strong sober thirst my soul attends.
'Tis time that heart and voice be lifted high;
Salvation to all that will is nigh.*

ANNUNCIATION

2. *Salvation to all that will is nigh;
That All, which always is all everywhere,
Which cannot sin, and yet all sins must bear,
Which cannot die, yet cannot choose but die,
Lo! faithful Virgin, yields Himself to lie
In prison, in thy womb ; and though He there
Can take no sin, nor thou give, yet He'll wear,
Taken from thence, flesh, which death's force may try.
Ere by the spheres time was created thou
Wast in His mind, who is thy Son, and Brother;
Whom thou conceivest, conceived; yea, thou art now
Thy Maker's maker, and thy Father's mother,
Thou hast light in dark, and shutt'st in little room
Immensity, cloister'd in thy dear womb.*

NATIVITY

3. *Immensity, cloister'd in thy dear womb,
Now leaves His well-beloved imprisonment.
There he hath made himself to his intent
Weak enough, now into our world to come.
But O! for thee, for Him, hath th' inn no room?
Yet lay Him in this stall, and from th' orient,
Stars, and wise men will travel to prevent
The effects of Herod's jealous general doom.
See'st thou, my soul, with thy faith's eye, how He
Which fills all place, yet none holds Him, doth lie?
Was not His pity towards thee wondrous high,
That would have need to be pitied by thee?
Kiss Him, and with Him into Egypt go,
With His kind mother, who partakes thy woe.*

TEMPLE

4. *With His kind mother, who partakes thy woe,
Joseph, turn back ; see where your child doth sit,
Blowing, yea blowing out those sparks of wit,
Which Himself on the doctors did bestow.
The Word but lately could not speak, and lo!
It suddenly speaks wonders ; whence comes it,
That all which was, and all which should be writ,
A shallow seeming child should deeply know?
His Godhead was not soul to His manhood,
Nor had time mellow'd Him to this ripeness;
But as for one which hath a long task, 'tis good,
With the sun to begin His business,
He in His age's morning thus began,
By miracles exceeding power of man.*

CRUCIFYING

5. *By miracles exceeding power of man,
He faith in some, envy in some begat,
For, what weak spirits admire, ambitious hate:
In both affections many to Him ran.
But O! the worst are most, they will and can,
Alas! and do, unto th' Immaculate,
Whose creature Fate is, now prescribe a fate,
Measuring self-life's infinity to span,
Nay to an inch. Lo! where condemned He
Bears His own cross, with pain, yet by and by
When it bears him, He must bear more and die.
Now Thou art lifted up, draw me to Thee,
And at Thy death giving such liberal dole,
Moist with one drop of Thy blood my dry soul.*

RESURRECTION

6. *Moist with one drop of Thy blood, my dry soul
Shall—though she now be in extreme degree
Too stony hard, and yet too fleshly—be
Freed by that drop, from being starved, hard or foul,
And life by this death abled shall control
Death, whom Thy death slew; nor shall to me
Fear of first or last death bring misery,
If in thy life-book my name thou enroll.
Flesh in that long sleep is not putrified,
But made that there, of which, and for which it was;
Nor can by other means be glorified.
May then sin's sleep and death soon from me pass,
That waked from both, I again risen may
Salute the last and everlasting day.*

ASCENSION

7. *Salute the last and everlasting day,
Joy at th' uprising of this Sun, and Son,
Ye whose true tears, or tribulation
Have purely wash'd, or burnt your drossy clay.
Behold, the Highest, parting hence away,
Lightens the dark clouds, which He treads upon;
Nor doth He by ascending show alone,
But first He, and He first enters the way.
O strong Ram, which hast batter'd heaven for me!
Mild Lamb, which with Thy Blood hast mark'd the path!
Bright Torch, which shinest, that I the way may see!
O, with Thy own Blood quench Thy own just wrath;
And if Thy Holy Spirit my Muse did raise,
Deign at my hands this crown of prayer and praise.*

Donne, John. *Poems of John Donne*. vol I.
E. K. Chambers, ed.
London: Lawrence & Bullen, 1896. 152-156.

Artist Biographies

Matthew Askey is Southwell Minster School Chaplain, and is a painter and art educator. Matthew devised The Art of Mary, curating the exhibition with the cathedral arts group. frmaskey@btinternet.com

Mark Cazalet is a London based painter and glass maker with many permanent commissions in England's cathedrals and greater churches. www.markcazalet.co.uk

Hester Finch is a painter and portraitist who has exhibited much in the last 12 years. Her most recent solo show was *Portrait of a Lady* at David Krut project space in New York (2015). www.hesterfinch.com

Chris Gollon is an established name in British painting. The book on his life and work 'Chris Gollon: Humanity in Art' is by art historian Tamsin Pickeral (2010). Chris Gollon has exhibited many solo museum shows, and at Art Chicago and at Chisenhale Gallery, London with Yoko Ono and Gavin Turk. He is represented by IAP Fine Art, London. www.chrisgollon.com

Sophie Hacker graduated from the Slade School of Art in 1989. Her work is in public and private collections across the UK and abroad, and used regularly in publications. www.sophiehacker.com

Susie Hamilton is represented by Paul Stolper, London. Recent solo shows include "Roaring Girls" at The House of St Barnabas, London (2015) and "Here Comes Everybody" at St Paul's Cathedral (2015). Her work is featured in "Picturing People: the New State of the Art" by Charlotte Mullins (Thames and Hudson, 2015). www.susiehamilton.co.uk

Lee Harvey is currently in her final year of study on the Icon Painting Diploma Course at The Princes School of Traditional Arts, tutored by iconographer Aidan Hart. She won the Nikos Sofialakis Scholarship Award in 2014.

Ellie Howitt lives and works in London. She studied at The Royal College of Art (1996–1998) and Loughborough College of Art and Design (1993–96). She has works in many public and private collections.

Rebecca Hind is an artist working predominantly with large-scale watercolours which push the technical boundaries of the medium in unexpected ways. Her most recent solo show was *A Book of Hours*, at St. John's College, Oxford during autumn 2014. www.rebeccahind.com

Jean Lamb is a painter and woodcarver. She trained and practised as an artist before going on to study theology for ministry, and has exhibited her work widely in churches and Cathedrals. www.jeanlamb.com

Iain McKillop is also an art-historian and Anglican priest. His exhibitions regularly tour British cathedrals and churches. Iain's altarpieces and Stations of the Cross hang in Gloucester Cathedral, Bury St. Edmunds, Ewell, Aldershot and West Molesey. www.mckillop.weebly.com

Nicholas Mynheer's work is typified by a rigorous simplicity, whether in stone, paint or glass. Almost entirely biblically based his work can be found in churches and cathedrals worldwide. "Nicholas Mynheer loves life and makes its Holiness visible" – Sister Wendy Beckett. www.mynheer-art.co.uk

Hannelore Nunn was born and grew up in North Germany, being influenced by the lively cultural and art scene in Hamburg. She moved to England in 1977. Textile and fibre arts have been in an important part of her life since childhood and provided a creative balance to a busy family and working life.

Celia Paul is a celebrated painter, she is represented by Victoria Miro and Marlborough Graphics, London.

Gill Sakakini is a mixed media artist living and working in the UK. She is a faculty member of the Grunewald Guild in Washington State, and she lectures, leads study days, quiet days, and workshops from a Christian perspective, all over the UK. www.gillsakakini.com

Helen Sills Is a multimedia and installation artist. Her work reflects her earlier experiences as a social worker and has a social and political emphasis, particularly relating to homeless and marginalised people. She completed her post-graduate studies in fine art at Nottingham University in 2014.

Karen Thompson is a photographic artist exploring personal and intimate themes on a large scale.

Hanna-Leena Ward is an iconographer with an MA in Traditional Arts and a diploma in Icon and Wall Painting from the Prince's School of Traditional Arts, London. Hanna teaches weekly classes for adults and children, organizes workshops in the UK and abroad and lectures in churches and schools about the history and meaning of icons. Hanna has taken part in many icon exhibitions and had her first solo exhibition in London in 2014. www.hannaward.com

Roger Wagner studied at the Royal Academy School of Art under Peter Greenham. He has been represented in London since 1985 by Anthony Mould Ltd exhibiting there many times. Other one man shows include retrospectives at the Ashmolean Museum in 1994 and 2010. His major work Menorah was acquired by the Ashmolean Museum in 2010 and hangs in St Giles Church Oxford. His new stained glass window was installed in St Mary's Iffley in 2012 and was joined in 2014 by a font cover designed with Nicholas Mynheer. His exhibition 'The ocean in a tree' (with Mark Cazalet) was held at the Snape Maltings Concert Gallery in 2012. His most recent exhibition 'The Bright Day' with Anthony Mould Contemporary took place in Cork Street London in 2013, and his portrait of the Archbishop of Canterbury was hung in Auckland Castle in 2014. www.rogerwagner.co.uk

Tom Wood and Sandra Cowper. Tom Wood is an internationally celebrated portrait painter, and has exhibited his work all over the world. Most recently his portraits of Professor Lord Robert Winston and Alan Bennett, both commissioned by the National Portrait Gallery, London were on display at the Australian National Portrait Gallery, Canberra. www.tomwoodartist.com

Back Cover:
Chris Gollon, right panel of diptych,
Giving, 2015

