

SAINT PIUS X PRIORY
SINGAPORE

WEEKLY BULLETIN &
MASS SCHEDULE

24 JULY 2016
TENTH SUNDAY
AFTER PENTECOST



SUN 24 July	Tenth Sunday after Pentecost <i>2nd Class, green</i>	7.30 – Rosary 8.00 – Low Mass 9.30 – Rosary 10.00 – Sung Mass
MON 25 July	St James, Apostle, 2nd Class, red <i>Comm. of St Christopher, martyr</i>	18.30 – Rosary 19.00 – Low Mass
TUE 26 July	St. Anne, Mother of the Blessed Virgin Mary <i>2nd Class, white</i>	7.15 – Low Mass
WED 27 July	Ferial day, 4th Class, green <i>Comm. St Pantaleon Mart.</i> <u>Monthly Requiem Mass</u>	11.30 – Requiem Mass
THU 28 July	Sts Nazaire & Celsus, Martyrs Victor I, Pope and Martyr, & Innocent I, Pope and Conf., 3rd Class, Red	➔ 11.30 – Low Mass ➔
 FRI 29 July	St Martha, Virgin, 3rd Class, white <i>Comm. Sts Felix, Simplicio, Faustina & Beatrix, Mm</i>	18.20 – Stations of the Cross 19.00 – Low Mass
SAT 30 July	Our Lady on Saturdays <i>Comm. of Sts. Abdon & Sennen, Martyrs, red</i>	11.30 – Low Mass
SUN 31 July	Eleventh Sunday after Pentecost <i>2nd Class, green</i>	7.30 – Rosary 8.00 – Low Mass 9.30 – Rosary 10.00 – Sung Mass

Confessions: 30 min before Sunday Masses; on demand every day.

Children's Catechism:

Saturdays: 14:00-15:30:

Group 1: Older Group (13-18 years)

Group 2: First Communion
14:45-15:30:

Group 1: Post Confirmation

Group 2: Post First Communion

Bible Class:

Sundays after the 10am Mass.

ANNOUNCEMENTS

Sunday 7 August. Parish Fundraiser: Food fair after the 10am Mass organised by Mrs. Sumantri.

17 to 29 August 2017. Pilgrimage to Fatima. Deadline for registering is 30 November 2016. Flyers available in the vestibule.

Without love, deeds, even the most brilliant, count as nothing.”
St Therese of the Child Jesus

SOCIETY OF SAINT PIUS X - DISTRICT OF ASIA

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Resident Priests: Rev. Fr. K. Stehlin (District Superior), Rev. Fr. F. Laisney (District Bursar),
Rev. Fr. F. Loschi (Prior)

Donations to SSPX by cheque: make it payable to "Friends of the International Priestly Society of St. Pius X"



The Glory of Catholic Civilisation seen in its Paintings



San Giorgio Monastery, Venice, Italy. The Wedding at Cana remained in its dining hall until the looting of the monastery by the French in 1797. It is now in Le Louvre museum in Paris.

Once more, let us discover a masterpiece of Catholic art; this time the work of Paolo Caliari, known as Veronese (1528 – 1588), an Italian Renaissance painter and a citizen of the Republic of Venice.

The *Wedding at Cana* was a painting ordered by the Benedictine monks of San Giorgio monastery, the iconic building opposite Saint Mark's square on the Venice Lagoon, to decorate their refectory. It was for the fortunate monks an inexhaustible source of meditation because of the many details it contains.

In creating such a grand dinner, Veronese's intention was to show the constant fidelity of the Republic of Venice to Christ. To such an effect he unites in a symphony-like banquet, the triumph of our Saviour where He performed His first miracle and the expression of the temporal power of his country through the richness of many protagonists (132 in total!), sumptuous garments and a display of magnificence in the setting of a lavish marriage feast.

The arts represented in the scene like architecture or music are all in the service of God. For instance, Veronese painted himself playing the viola for the guests. *Here on the right.*



Through an abundant use of gold and colours Veronese shows the splendour of Catholic Venice proud of its allegiance to the King of kings. Thus did he write while preparing his project:

“I want to represent a sumptuous meal, in a superb gallery, where we could see the Holy Virgin, the Saviour and Saint Joseph. I would make them be served by the brightest cortege of angels [although he would replace angels by men eventually] one can

imagine, busy to serve them, on silver and gold plates, exquisite meats, and an abundance of superb fruits; other would offer them precious liquors in transparent crystal glasses and golden cups in order to show the zeal of the blessed spirit in serving God.”

Beautiful faith of an artist! A faith expressed in the fact that Veronese placed Our Lord in the exact centre of the painting where he looks like the Pantocrator of old, in an attitude symbolising His Omnipotence.



Veronese's *Wedding at Cana* hides a lot of interesting details about the personages depicted in it as some were people known to the Venetians, but let us interest ourselves with the religious meaning of seemingly insignificant details.

At Cana, Jesus reveals His Divine nature in performing His first miracle. There the Apostles believed in Him and their mission which started on that day would end tragically on Calvary.

Veronese chose to express the gloomy future through the features of Jesus: Our Lord stares at the spectator with a gaze full of anxiety in which He seems to contemplate already what is in store for Him.



Wedding at Cana (1562-1563) by Veronese

Moreover, behind the railing above Jesus, some kitchen assistants are cutting a lamb although the guests are nearly finished as dessert has been served, fruits are on the table, and a lady is using a toothpick, a sign that the meal is over.



Why chopping pieces of lamb if the meal has reached its conclusion? Because this is only a beginning for Jesus, a first meal, before the last one in which He will be the lamb to be sacrificed. The meal of Cana prefigures the Last Supper.



Now let us have a look on the left. There is a bit of a commotion there, it seems. On the above picture, there is a group of people; from left to right one can see the dance master of the bride (a Venetian tradition!), the bride and the bridegroom. The bridegroom is talking to his servant who wears a court jester's hat and points out to him his glass in an angry manner as if to say: "where does the wine come from?" The lady next to him places her hand on his left arm so as to invite him to calm down.

At the same time, the chief steward whose left hand is on his purse is like taking off his apron in a gesture that means that he is handing down his resignation as the new wine came without his being informed of its

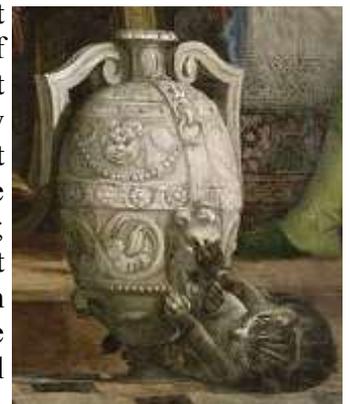
delivery. *Here on the right.* In this dramatic setting, Veronese expresses the surprise and amazement of the organisers who are noticing that something unusual is taking place, something escaping their plans.

Two more details must catch our attention.

The first one concerns the two dogs on the forefront of the painting, right in the centre of the canvas. They are most probably male and female. The dog is the symbol of fidelity. Here both are tied up to each other with a leash symbolising the marriage bond that no earthly power can dissolve.



The second one is the cat scratching the head of a faun which is carved on a water pot. The faun, a mythological half human-half goat being, helps or hinders humans at whim; it is the symbol of inconstancy. The cat scratches the head to show that the virtues most needed in matrimony are stability and perseverance; husband and wife must keep their passions in check if they want to have a long and successful married life.



Veronese's work of art is incredibly rich. There is much more to discover in it but I leave it to your own curiosity to find out more of the secrets of this masterpiece of the Catholic genius and spirit.

Indeed, the monks of San Giorgio, while in their refectory monastery, had plenty to meditate on!

Father Fabrice Loschi

