



WELCOME

St Stephen - St Stephen is the Patron Saint of this Cathedral.

Saint Stephen was a foreign-born Greek-speaking Jew who lived in Jerusalem at the time of Jesus. He was appointed by the Apostles, leaders chosen by Jesus, as one of seven men (known today as deacons) to care for the Greek-speaking widows and orphans in the community. This role recognised the vulnerability of widows and orphans, people who were not part of the Jewish community in Jerusalem, and whose welfare within the Greek diaspora was not guaranteed. Jesus' messages included looking after the poor, and Stephen's appointment to this charge, and his care and consistency in helping these women and children, are clear indications of the nature of early Christianity.

The early community of the followers of Jesus included people from different parts of the Roman Empire. The community included Jews who were native to Judea and the surrounding areas such as Galilee, and who spoke Aramaic. They were joined by Jews from the eastern parts of the Empire, and who spoke Greek. Stephen and the other six deacons were Greek-speaking Jews. Such divisions or communities were a regular feature of many cities in the Roman Empire.

Stephen was a persuasive preacher who was denounced for committing blasphemy and was summoned before the Sanhedrin, the supreme rabbinical court in Jerusalem. At his trial, several false witnesses were brought forward to testify against him. Upon being found guilty he was taken outside the city walls and stoned to death (*Acts: 6:1 –8:1*). Stephen was acknowledged as the first saint of the Christian Church for his care of the poor, the widows and orphans as well as for his martyrdom.

His final words were to forgive those who were taking his life (*Acts: 7:60*). His stoning to death was witnessed by Saul of Tarsus, a virulent persecutor of the early Church, a Jew who was also a Roman citizen. Saul later became a follower of Jesus. We know him now as St Paul, the tireless missionary and letter writer (*Acts: 9*).

The story of St. Stephen is documented in the Acts of the Apostles (*Acts 6:1 – 8:1*). The complete text is etched into the exterior glass walls of the Francis Rush Centre.

His life story is also recounted in two other locations in the Cathedral precinct:

- the stone sculpture, the River of Stone, between the Francis Rush Centre and the Cathedral,
- and the stained-glass window at the western end of St Stephen's Chapel.

St. Stephen is often depicted with stones, a book of the Gospels, a miniature church and the symbol of martyrdom, the palm frond. He is the patron saint of deacons, altar servers, bricklayers and stonemasons.

His feast day is celebrated on 26 December, and the foundation stone for the new cathedral was laid on that day in 1863. He is now represented in the Cathedral with an icon in the Reconciliation part of the apse, and in the central lancet of the West window. The palm trees in the precinct also celebrate the saint after whom this Cathedral and Chapel have been named.

Mary of the Cross MacKillop

Mary MacKillop was canonised in 2010 and is known as St Mary of the Cross MacKillop, the name she took when she co-founded the order of sisters. She is Australia's first canonised saint and is also the patron of the Archdiocese of Brisbane.



Mary MacKillop was born in Melbourne in 1842 and died in Sydney in 1909.

Responding to the isolation of colonial families, she devoted her life to the welfare of the poor and the education of children. In 1866 in Penola, South Australia, together with Father Julian Woods, she founded a religious order, the Sisters of St Joseph of the Sacred Heart (the Josephites). From that humble beginning she opened new schools, both urban and rural, over vast areas of Australia from South Australia to Queensland. She also worked in New Zealand for some time, and is honoured in Arrowtown, on the South Island. She and her sisters shared the life of the poor and the itinerant, offering special care to destitute women and children.

Mary MacKillop lived in Brisbane between Christmas 1869 and Easter 1871, and established three schools in Brisbane and one in Maryborough. She attended mass regularly here in St Stephen's Chapel, this little church that was at that time the Catholic Cathedral of Brisbane.

Soon after she was beatified in 1995, Archbishop John Bathersby announced that a shrine to Mary MacKillop would be created in St Stephen's Chapel. The shrine includes the statue and four timber panels by Brisbane sculptor John Elliott.

St Mary of the Cross MacKillop is the second patron saint of Australia. The primary patron saint of Australia is Our Lady Help of Christians.

Her feast day is celebrated on 8 August, the date of her death in 1909.

ST STEPHENS'S CHAPEL

St Stephen's Chapel is the oldest church in Queensland, and the third oldest building in Brisbane and Queensland. The Foundation Stone for St Stephen's Chapel was laid in November 1848, and the builder, Mr A Gould, used plans provided by Archbishop Polding of Sydney.



The convict settlement of Moreton Bay was established at Humpybong near Redcliffe in 1823, but was moved to a better site, where the Brisbane CBD is now located on the north or left bank of the Brisbane River. A few free settlers arrived some years later, and the settlement was officially opened to free settlers in 1842. In 1845, the Colonial Government in Sydney granted land, the current site of this chapel, for a Roman Catholic church, school and parsonage.

The plans for the first church were drawn by one of the leading architects in England, Augustus Welby Northmore Pugin, the son of a French architect who had migrated to London during the French Revolution and Terror (1789-1793). Auguste Pugin helped John Nash with the design of Buckingham Palace, and the precocious genius of Pugin Junior was fostered in the world of art, design and building. Augustus Pugin Jr was asked to design the interiors fittings and furnishings for the new Palace of Westminster. The main architect, Sir Charles Barry, also asked Pugin to provide drawings of the exterior. Barry had recognised the genius of the young Pugin, and their collaboration produced that well-known building that graces the right bank of the Thames River in London, the Palace of Westminster and home of the two British Houses of Parliament, with the Victoria and Elizabeth Towers. Big Ben is located in the Victoria Tower.

Pugin also designed churches, and he was a celebrated leader of the neo-Gothic movement in architecture in Europe. He converted to Catholicism after the emancipation of the Catholics, and believed that Christian spirituality and Gothic design were complementary or even synonymous. The pointed architecture of Gothic buildings, pointed arches, buttressed walls and stained-glass windows, were features of this style. Pugin was also a philosopher and writer as well as a prolific designer and architect. In 1841 he published *The True Principles of Pointed or Christian Architecture*, an illustrated tome that provided the thesis for his work.

Archbishop John Bede Polding of Sydney travelled to London in 1842, met Pugin, and requested plans for a chapel to be built in the Australian colonies.

The plans provided for the building of what are now known as Pugin Chapels, and there are ten such chapels in Australia. St Stephen's Chapel is an excellent example of a small stone English Gothic

Revival church and is significant as an example of the first churches erected in Brisbane with permanence in mind. (This was one criteria required for heritage listing.)



The Chapel of St Stephen in Brisbane was completed in 1850, and the first Mass celebrated in the chapel on 12 May 1859 by Fr James Hanly. The chapel cost approximately £1400 to build, and £600 was a direct contribution from the Government of the Colony of New South Wales. It has been estimated that about 30% of the population of the Brisbane area was listed as Roman Catholic.

Queensland became an independent colony, separate from New South Wales, on 6 June 1859, and James Quinn was appointed Bishop of Queensland. The little chapel was now a Cathedral, and it remained a cathedral until the opening of the new Cathedral of St Stephen in 1874. The chapel then became a school, firstly for boys being taught by the Christian Brothers, who needed a building until their new school was completed in Gregory Terrace. From 1875 to 1892, the school was conducted by the Sisters of Mercy.

In 1892, the Sisters had their own new school in the precinct, in what is now known as Mercy House.

From 1892, the chapel was used at various times as a storehouse, set of offices, meeting place and choir practice area. During the 1930s and the Depression Years, the chapel was also a soup kitchen. By the late 20th century, the condition of the chapel had deteriorated badly, and there was talk of its being demolished. However, the chapel listed on the Queensland Heritage Register in October 1992. Renovations took place between 1995 and 1999, and the addition of airconditioning was one of few changes permitted in its heritage listing. Much of the exterior stone has had to be repaired and some replaced over the last 170 years, as the original sandstone from Gales was inferior in quality (*Moreton Bay Times* January 1850). The building was rededicated in 1999 by Archbishop John Bathersby as St Stephen's Chapel. The addition of the statue and camphor laurel panels established the chapel as a diocesan shrine to St Mary of the Cross MacKillop.

The Chapel Bell

The first bell was installed in the belfry above the entrance to the chapel, but not long afterwards (about 1857) the small sandstone belfry began to erode and became dangerous. That bell was removed and eventually placed in St Brigid's Church in Red Hill, where it remains.



The small bell of St Stephen's Chapel is a replacement bell from a steam locomotive. In the early days of Queensland railways, trains with bells were imported from the USA. This bell was found in a church at Walloon near Ipswich, Queensland. The bell now has a bell pull and is regularly rung for the Angelus and for Mass.

The Angelus is a Catholic devotion to commemorate the Incarnation of Jesus. Three verses about the mystery of the Incarnation are recited together with the *Hail Mary* (Ave Maria). The title *Angelus* is from the Latin words of the first verse: *Angelus domini nuntiavit Mariae*, which means *The Angel of the Lord appeared unto Mary*. The bells for the Angelus are rung out three times each day: 6.00 a.m., midday and 6.00p.m.

Mary MacKillop Statue

St Mary of the Cross MacKillop, Australia's first canonised saint, worshipped in this chapel when she lived in Brisbane between 1869 and 1871.



This sculpture by artist John Elliott (1947-2016) is made from a century-old camphor laurel tree identified for destruction to expand a major highway. The statue evokes the determination of Mary as she strides forward, but her smoothly crafted face, carved from jacaranda wood, reminds us of her warmth and compassion for those in need. The rough timber construction of the statue also evokes the slab hut of her first school, and the fence posts she passed as she travelled along bush tracks on horseback visiting her religious Sisters.

The relic set into the stone at the base of the statue is a piece of the original coffin in which Mary was buried in 1909.

Mary MacKillop Panels

The four panels, also the work of John Elliott, are made from the same camphor laurel tree as the statue.



Images illustrated in the panels depict aspects of Mary MacKillop's life, including a copy of her handwriting, encouraging her religious Sisters. *Nothing is too little to be noticed.*

Also to be found on the panels is an image of Mary MacKillop, bush animals, a seated child, and an aged, poor woman.

Please feel free to examine the work more closely to see if you can find other interesting items depicted in the panels.

Mary, Woman of Faith Statue

This is a statue of the Blessed Virgin Mary, the third work by John Elliott in the Chapel and Cathedral, and it is recognised as one of the finest Australian religious works of art of the late twentieth century.



It is crafted from laminated pine and beechwood, and depicts Mary as a young Jewish woman with her hands open in a gesture of acceptance of the angel's message from God that she was to be the mother of Jesus.

In the sixth month of Elizabeth's pregnancy, God sent the angel Gabriel to Nazareth, a town in Galilee, to a virgin pledged to be married to a man named Joseph, a descendant of David. The virgin's name was Mary. The angel went to her and said, "Greetings, you who are highly favoured! The Lord is with you." Mary was greatly troubled at his words and wondered what kind of greeting this might be. But the angel said to her, "Do not be afraid, Mary; you have found favour with God. You will conceive and give birth to a son, and you are to call him Jesus. He will be great and will be called the Son of the Most High. The Lord God will give him the throne of his father David, and he will reign over Jacob's descendants forever; his kingdom will never end."

"How will this be," Mary asked the angel, "since I am a virgin? The angel answered, "The Holy Spirit will come on you, and the power of the Most High will overshadow you. So the holy one to be born will be called the Son of God. Even Elizabeth, your relative, is going to have a child in her old age, and she who was said to be unable to conceive is in her sixth month. For no word from God will ever fail."

"I am the Lord's servant," Mary answered. "May your word to me be fulfilled." Then the angel left her (Luke 1: 26 – 38).

Bishop Quinn's Chair



Bishop Quinn, the first Bishop of Brisbane, was appointed in 1859, following the separation of the colony of Queensland from New South Wales on 6 June 1859. He arrived from Ireland in 1861. This chair, the work of Francis Murray, was made specifically for Bishop Quinn. Francis Murray was a leading Brisbane cabinetmaker and undertaker, and Mayor of Brisbane at that time. The chair was used by successive Archbishops until 1988 when it was replaced by the current Cathedra (Bishop's Chair) in the Cathedral as part of the major renovations in 1989. Bishop Quinn's chair, the first cathedra, was restored in 2013 and later returned to this Chapel, its original home.

Organ

The organ was made by George Fincham and Sons of Melbourne, circa 1975. Initially it was installed in the Liturgical Commission of the Archdiocese of Brisbane in 1978. In the following year it was moved to the Institute of Pastoral Ministry, Clayfield, where it remained until 1988 when it was relocated to the Pius XII Seminary, Banyo.



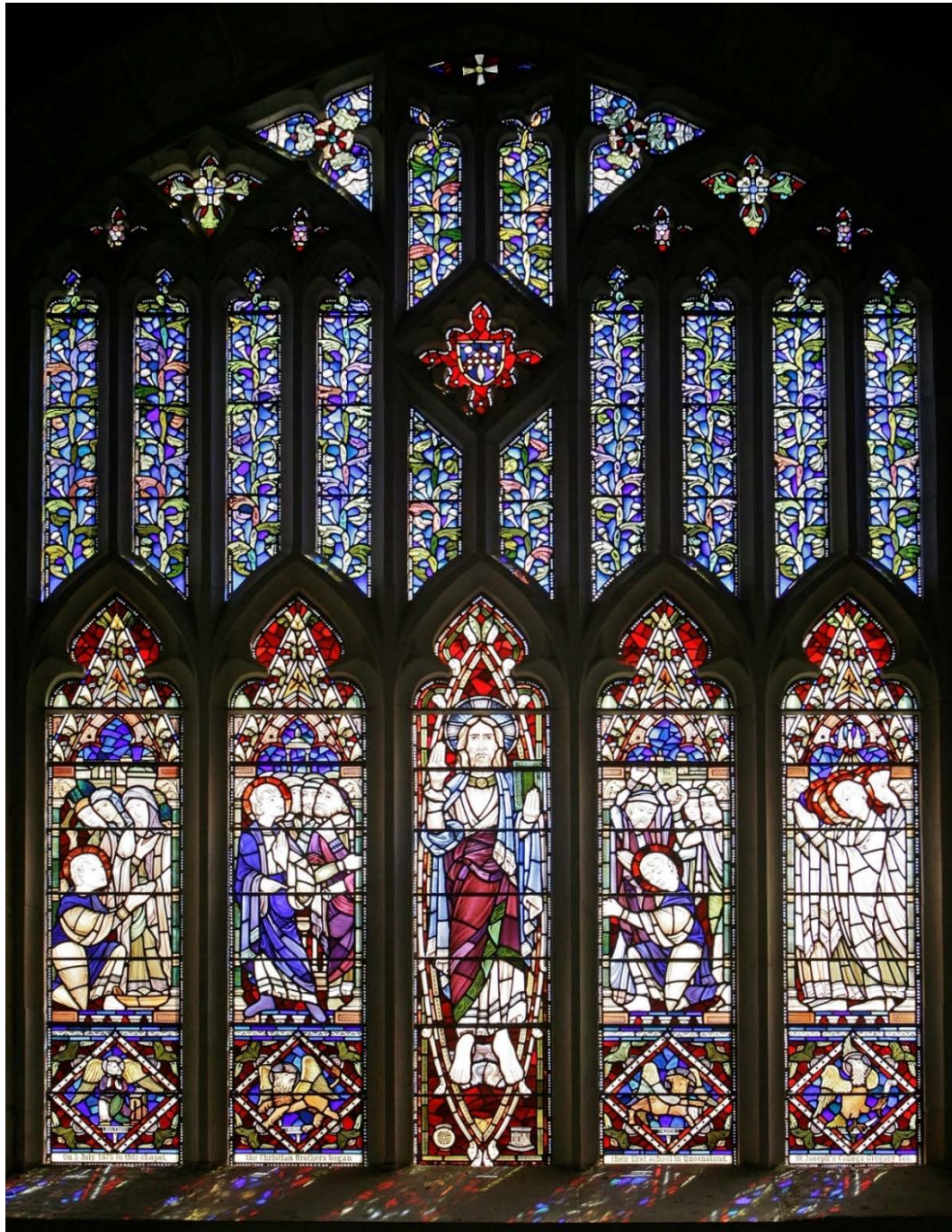
In 1998 the organ was rebuilt by Simon Pierce of Pierce Pipe Organs, Brisbane and installed here soon after the rededication of the Chapel in 1999.

The casework was completely remade in Tasmanian oak, the soundboard reduced, and new pallets, keyboard and suspended action were fitted. All pipework was rescaled and revoiced, and much of the 8ft and 2ft ranks were completely replaced. Indeed, relatively little of the original instrument remains, and the resulting organ is essentially the work of W.J. Simon Pierce.

Note the colours of the keys. In the 18th century, the keyboards of harpsichords, organs, cembalos, spinets and early pianos had black keys for the seven natural notes, and white keys for the five half-tone keys. From the early 19th century when pianos became much more popular and widely available, the colours were reversed. Having the seven naturals in white, and the half-tones in black, was preferred by manufacturers and players.

West Window

The West Window, in neo-gothic style by Lance Feeney, was installed in the chapel as part of the restoration in 1999. It tells the story of St Stephen, from left to right:



1. The Deacon Stephen assisting the widows and orphans. (*Acts 6:1-6*)
2. Stephen before the Jewish court, the Sanhedrin. (*Acts 6:8 to 7:5-7*)
3. A full-height figure of Jesus holding the book of the Gospels, standing within a mandorla, which is a symbol of the sacred. Christians believe that Christ is the Living Word of God.
4. The martyrdom of Stephen by stoning outside the walls of Jerusalem (*Acts 7:57 to 8:2*)
5. St Stephen in the company of many martyrs, indicated by bright red halos and long white robes.

They look towards the central panel of Christ enthroned in glory.

On the right of St Stephen is Blessed Peter To Rot (1912-1945), a catechist from Papua New Guinea who was martyred, killed by lethal injection, on 7 July 1945 by Japanese soldiers. The reasons given were that he would not stop leading his congregation in prayer, and because he opposed the Japanese military and their behaviour towards the people. The Second World War ended just five weeks later on 15 August 1945. Peter To Rot was beatified on 12 January 1995 when Pope John-Paul II visited Papua New Guinea. His Feast Day is 7 July.

On the left of St Stephen is St Peter Chanel, a Marist priest martyred on the Pacific island of Futuna in 1841. Futuna is one of the islands in the French Pacific Territory of Horn Islands, located between Fiji and Samoa. His body was repatriated to France, and kept for some time at the Marist House in Gladesville Sydney before continuing back to France. His skull was sent back to Futuna in 1985.

The upper portion of the window, evoking the Garden of Paradise, is patterned with ascending vines in greens and yellows against a cobalt blue antique glass background.

The central medallion contains the heraldic crest for the Archdiocese of Brisbane (as it was at that time), emblazoned on a ruby background.

At the bottom of the central lancet of the window are the symbols for the evangelists: Matthew (the divine man), Mark (the winged lion), Luke (the winged ox), and John (a rising eagle), symbolising in sequence: the humanity of Christ, John the Baptist in the desert, the temple sacrifice, and Jesus as Logos, the Word, high above and before all other beginnings.

The symbols are derived from the Old Testament prophet Ezekiel (1:1-21), and from the New Testament *Revelation* (4:6-8), where John describes the four living creatures around the throne of thrones. St Irenaeus (CE 140-202) likened the gospel writing of the evangelists to these animals because of the content of each of the four gospels. Fr William Saunders uses the arguments of St Irenaeus to explain how the gospel of each evangelist is represented by the four creatures:

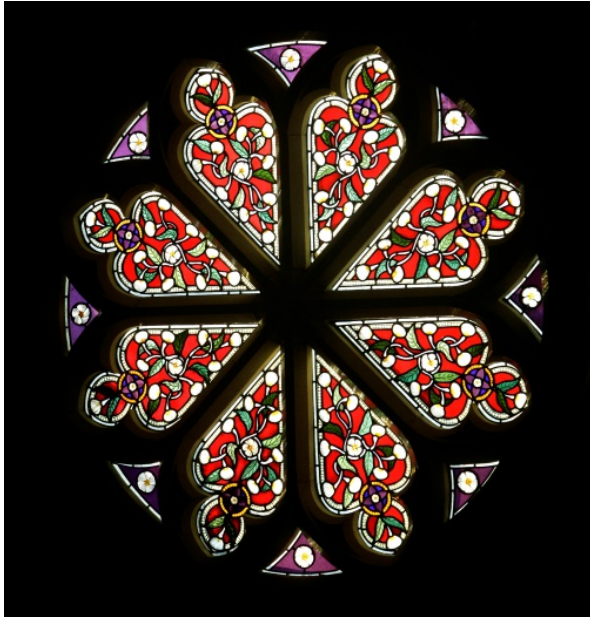
- St Matthew: this gospel recounts the family line of Jesus (David and Abraham) as well as His Incarnation and Birth. There is a focus on the divinity and humanity of Jesus, hence the symbol of a divine man.
- St Mark: this gospel begins with references to the prophet Isaiah and the messenger or herald whose voice in the desert cries out "Make ready for the way of the Lord, clear Him a straight path". Irenaeus sees this call like that of a lion's roar; and the lion also signifies royalty.
- St Luke: St Luke begins his gospel with references to temple sacrifices. Zechariah was offering sacrifice when the birth of John the Baptist was announced. Oxen were used in temple sacrifices. Christ offered Himself in sacrifice to forgive our sins. According to Irenaeus, the winged ox signifies the priestly character of Jesus, and His sacrifice for our redemption.
- St John: "In the beginning was the Word...and the Word became flesh and made His dwelling among us...". John's gospel explores the mysteries of God, and rises to help us to understand the mystery of God, and the relationship between Father and Son. The rising eagle was the symbol assigned to the evangelist gospel writer John.

Catholicexchange.com/what are the symbols of the four evangelists

Also present beneath the central lancet is the Badge of St Joseph's College, Gregory Terrace, Brisbane. Below is a dedication banner reading:

*On 5th July 1868 in this Chapel, the Christian Brothers began their first school in Queensland,
St Joseph's College, Gregory Terrace.*

East Window (Rose Window)



Rose windows are the round stained-glass windows in Gothic churches. In classical Roman architecture, the oculus was a small round window, and that round window became a feature of Gothic churches. The stonework supports the fine glass in rose windows of any size.

The rose window in St Stephen's Chapel displays Australian wildflowers, but presented in Victorian-era style as befits a neo-gothic church of the 19th century. The artist is Warren Miles of Brisbane, and the window glass completed in 1998.

PRECINCT ART and ARCHITECTURE PAGE

Monoliths Blood and Water

Helidon Freestone Sculpture by Rhyl Hinwood and Glass Mosaics by Scott Harrower, 2005.
Installed in the Precinct, 2015.

The vertical beam inset into each monolith indicates the Cross of Christ, and the mosaic inlays refer to Blood and Water. *As Christ hung on the cross, his side was pierced with a lance and there flowed from his side blood and water* (John 19:34).

The red mosaic inlay represents blood, a symbol of life; and as Christ's blood, it refers to the Sacrament of the Eucharist.



The blue mosaic inlay symbolises water and refers to the Sacrament of Baptism.



The stones in which the vertical beams are placed are carved with local flora representing nature from this region.

St Mary of the Cross MacKillop Window, Piazza and Walk



The window display of the life and times of Mary MacKillop contains artefacts from her life and ministry. The display is changed regularly.

The walk follows a series of 12 medallions on the pavement, beginning in the middle of the piazza and ends at the southern side door of St Stephen's Chapel.

1842 Mary MacKillop is born in Melbourne

1866 Mary MacKillop co-founds the Sisters of St Joseph of the Sacred Heart



1869-1871 Mary MacKillop lives, prays and works with the Sisters in Brisbane

1871 'There where you are you will find God'

1875 Bishop James Quinn rejects the independent structure of the Sisters of St Joseph

1874 'God kept my heart full of trust to make all come right'

1880 The Sisters of St Joseph leave Queensland in 1880

Mary MacKillop visits Brisbane again in 1885 and 1890

1870 'God's presence seems to follow me everywhere and makes everything I do or wish to do a prayer'



1909 Mary MacKillop dies in Sydney on 8 August

1916 The Sisters of St Joseph return to Brisbane and live at Nundah

2009 Blessed Mary MacKillop is adopted as patron of the Archdiocese of Brisbane in its 150th year

2010 Mary MacKillop is canonised in Rome by Pope Benedict XVI under her religious name – Saint Mary of the Cross

River of Stone

Carved sandstone blocks by Rhyl Hinwood, Brisbane. Mosaics by Scott Harrower, Byron Bay NSW. 2005.



The thirty monumental stone blocks forming the River of Stone establish a narrative that threads through the site, telling the story of St Stephen, the first Christian martyr and patron of the Cathedral. The account from the Acts of the Apostles is engraved on the glass panels along the length of the adjacent Francis Rush Centre. Key words from the story are carved into the blocks of the River of Stone.

The story begins at the Charlotte Street end with the appointment of seven Greek-speaking Jewish men (later known as Deacons) to care for the Greek-speaking widows and children in the community. Stephen was chosen as one of the seven. The carved relief shows the separation of the seven, specially highlighting the pre-eminence of Stephen.



The central zone refers to the powerful preaching of Stephen and his inspired explanation of Jesus' life and teaching. The carved relief – the earth as God's footstool – marks out in gold the ongoing history of God's providence.

This is what the LORD says:

*"Heaven is my throne,
and the earth is my footstool.*

Where is the house you will build for me?

Where will my resting place be?" (Isaiah 66:1).

However, the Most High does not live in houses made by human hands. As the prophet says:

"Heaven is my throne, and the earth is my footstool.

What kind of house will you build for me? says the Lord.

Or where will my resting place be?" (Isaiah 66-1).



The final section of the narrative encircles the external celebration space (the raised area) at the Elizabeth Street end. The carved relief in the second block of this section depicts the martyr's palm frond of victory and the gold mosaic represents the glimpse of heaven St Stephen is said to have seen as he was dying.

The square stone pieces taken from several particular blocks in the work recall the stoning of Stephen. These stone pieces form a cross in the centre of the paved area.



The last stone block of the central zone (near the gathering space) bears a mosaic panel showing all three of phases in the Stephen story: his works of charity, his preaching, and his martyrdom.

Empire Stakes

Ironbark Posts and Steel Plates by Judy Watson, Brisbane. 2003.

In 1852, ironbark posts were placed at intervals along the boundaries of the one square mile of the Brisbane Town settlement. A curfew excluded undesirable or disorderly persons from the town after dark, a provision which also applied to the local indigenous people. Boundary Street Spring Hill to the north and east, Boundary Street City, Boundary Street South Brisbane and Boundary Street West End indicate the size of this zone of exclusion.

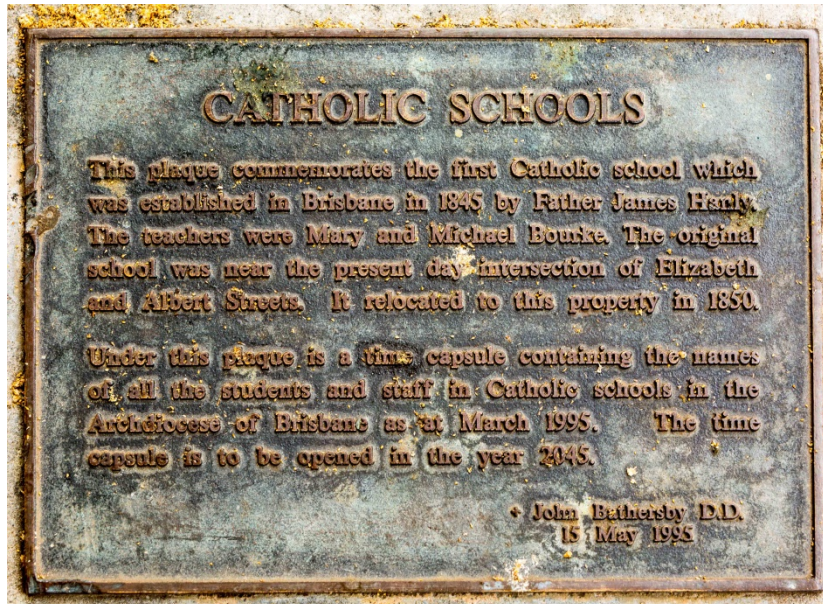


Aboriginal artist, Judy Watson, has taken this symbol of exclusion and by grouping the posts together, shows there is no exclusion zone here. This area is now a place of inclusion, welcome, justice and respect for all.

The 40 notches represent at least 40,000 years of occupation by the Aboriginal and Torres Strait Island peoples in Australia.

Mercy House

Mercy House was the fourth and final home of St Stephen's School, constructed in 1892. The school closed in December 1965. Today it houses the Cathedral offices, the Archdiocesan Tribunal, and the Cathedral Choir Room.



A Catholic School was first established in Brisbane in 1845 in an old government building originally used as a storehouse. That school was replaced with a temporary slab hut on the Mercy Place site in about 1849. The school then shifted into the present St Stephen's Chapel about 1879 and stayed there until 1891.



This Gothic Revival style building of St Stephen's School was completed in 1892 as a purpose-built school. The architect was John Ibler and the builder Thomas Rees. As the Cathedral had no large gathering space until the opening of the Francis Rush Centre in 2005, the school rooms were often used as meeting rooms for various bodies associated with the Cathedral.

The school was closed in 1966, and in the late 1960s, the old school was extensively refurbished to make it fit for its current purposes. It was heritage listed in 2000, and in 2013 it was named Mercy House to honour the Sisters of Mercy who had taught at St Stephens for 104 years. A plaque on the north side of the building is a reminder of this historic association between the Sisters of Mercy and the Cathedral.

Cathedral Bell

Bronze by Mears and Stainbank, Whitechapel Bell Foundry, London. c1885.

The Cathedral Bell, now sitting on four concrete pillars outside Mercy House, served the Cathedral for a century from 1888. In 1988, major renovations to the Cathedral commenced and the bell was placed in its current position.



The bell is made from bronze, weighs almost three tonnes and was cast by Mears and Stainbank of the famous Whitechapel Bell Foundry in London. The Liberty Bell (1752), Big Ben (1858 and 13.5 tonnes) and the London Olympic Bell (2012) were all cast in this foundry, established in 1574, during the reign of Queen Elizabeth I. The factory ceased operation at its London location in 2017 due to the changing nature and demographic of that area of London.

The bell arrived in Australia on *RMS Dacca* in 1887. It was blessed by Archbishop Dunne on 15 April 1888 in an elaborate ceremony. Its godparents were Mr. P.W. Crowe and Miss Mary Shannon. This was the Roman way of blessing a church bell, and a blessed bell cannot afterwards be used for other purposes. The donor was Mrs Kelly of Boundary Street, Brisbane, who paid the cost of £250.

It was hoisted into a temporary wooden belfry close to its current grounded position. The 1888 belfry was designed by Mr Alexander Wilson, a Brisbane architect. Today the grassed area near the bell and its protective cover is a popular meeting place for people visiting the Cathedral precinct.

The Francis Rush Centre

An unobtrusive structure with a largely glass façade, the Francis Rush Centre gives an architectural balance to the precinct, along with St Stephen's Chapel on the southern side of the Cathedral.

This low-set building was erected on the site of the former Hesketh House which was purchased by the Archdiocese in 1994. It is named in honour of Archbishop Francis Rush, Brisbane's fifth episcopal leader, who was responsible for beginning the extensive restoration of the Cathedral and the Precinct in the 1980s. The Centre houses the offices of the Bishops and Archdiocesan administrators, an underground carpark, and a large gathering space, the Hanly Room. The Hanly Room was named in honour of the Rev. James Hanley, the first resident priest in Queensland who arrived in Brisbane Town in 1845 and remained for 14 years.

The site has an interesting history. It was originally owned by the Commercial Travellers Association who erected Hesketh House (as it was later known) between 1914 and 1928. It was a four story brick building with a basement. It was taken over during World War II by the then Postmaster General's Department (PMG), and later purchased by the Commonwealth Government in 1949. It was named Hesketh House after the first PMG Chief Electrical Engineer, and used as a training school for Telecom technicians until 1990. The building was placed on the Queensland Heritage Register in 1992.

Church authorities, and the architect responsible for the precinct renovations, wished to demolish the building in order to enhance the visual appeal of the Cathedral which was very cramped on the northern side. Opening up the area would also provide extra gathering space for liturgical and social functions. The demolition application was delayed because of protracted legal argument between the Church and the Queensland Heritage Council, but a judgment was finally handed down by the Supreme Court in favour of the Church in September, 2000. Hesketh House was demolished in 2001.



The Francis Rush Centre was opened in 2005. In the foyer is a sandstone relief sculpture of Archbishop Rush by Brisbane sculptor Rhyll Hinwood. Etched across the glass frontage on the lower level is the story of St Stephen as told in the *Acts of the Apostles* 6:1 – 8:1. Together with the River of Stone which runs parallel to the building, these glass panels provide a visual link with the Cathedral, which is under the patronage of St Stephen.

HE LED THEM OUT HAVING PERFORMED WONDERS AND SIGNS IN EGYPT AT THE RED SEA AND IN THE WILDERNESS FOR FORTY YEARS. GOD WILL RAISE UP A PROPHET FOR YOU FROM YOUR OWN PEOPLE AS HE RAISED ME UP. HE IS THE ONE WHO WAS IN THE MOUNT SINAI AND WITH OUR ANCESTORS AND HE RECEIVED LIVING ORACLES TO GIVE TO US. AND THEY PUSHED HIM ASIDE AND IN THEIR HEARTS THEY TURNED BACK TO EGYPT. SAYING TO AARON 'MAKE GODS FOR US WHO LED US OUT FROM THE LAND OF EGYPT WE DO NOT KNOW WHAT HAS HAPPENED TO HIM'. AT THAT TIME THEY MADE A CALF AND WENT TO WORSHIP IT. BUT GOD TURNED AWAY FROM THEM AND HANDED THEM OVER TO WORSHIP THE HOST OF HEAVEN. OFFER TO ME SLAIN VICTIMS AND SACRIFICES FORTY YEARS IN THE WILDERNESS O HOUSE OF ISRAEL. NO YOU TOOK ALONG THESE IMAGES THAT YOU MADE TO WORSHIP SO I WILL REMOVE YOU BEYOND BABYLON. OUR ANCESTORS HAD THE TENT OF TESTIMONY BUT YOU STIFF NECKED PEOPLE UNCIRCUMCISED IN HEART AND EARS YOU ARE FOREVER OPPOSING THE VOICE OF THE LORD. WHICH OF THE PROPHETS DID YOUR ANCESTORS NOT PERSECUTE. THEY KILLED THOSE WHO FORETOLD THE COMING OF THE MESSIAH AND GROUND THEIR TEETH AT STEPHEN BUT FILLED WITH THE HOLY SPIRIT HE GAZED INTO HEAVEN AND SAID 'LOOK' HE SAID 'I SEE THE HEAVENS OPENED AND THE SON OF MAN STANDING AT THE RIGHT HAND OF GOD'. THEN THEY DRAGGED HIM OUT OF THE CITY AND BEGAN TO STONE HIM. A MAN NAMED SAUL WHILE THEY WERE STONING STEPHEN HE PRAYED 'LORD JESUS RECEIVE MY SPIRIT'. THEN HE DIED AND SAUL APPROVED OF THEIR KILLING HIM. THAT DAY ALL EXCEPT THE APOSTLES WERE SCATTERED THROUGHOUT THE COUNTRY OF JUDEA AND SAMARIA. DEVOUT MEN WENT FROM PLACE TO PLACE PROCLAIMING THE WORD.

The Eastern end of the Cathedral of St Stephen, showing the apse, and the buttresses representative of the flying buttresses of much larger Gothic-style cathedrals. The glass curtain wall can be seen.



The precinct of the Cathedral of St Stephen.



The Cathedral of St Stephen

INTRODUCTION

The Two Axes of the Cathedral: Aligning the Cathedral for Sacrament and Prayer

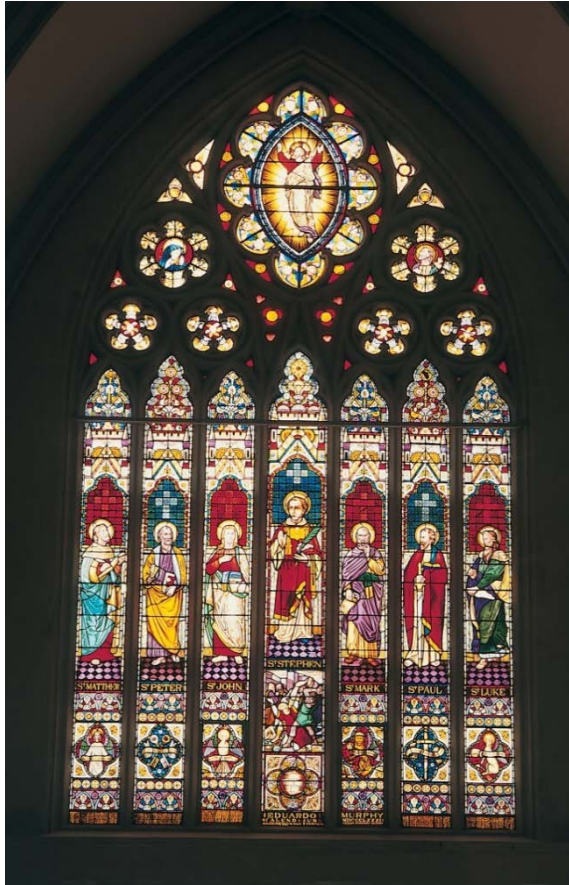
There are two axes integral to the design of this cathedral.

The first is the Eucharistic Axis which follows the line from the Western door of the Cathedral (main entrance) to the Apse at the opposite end of the building. This west-east line connects the congregation in the nave to the altar of the Eucharist in the Sanctuary and beyond into the Apse where the Chapel of the Blessed Sacrament, and a space for quiet prayer, is located.

The second is The Axis of Initiation which is the line that crosses the Eucharistic Axis from the Holy Oils Cabinet and Baptismal font (on the right), through the Tabernacle for the reserved Sacrament (in the centre) and to the rooms of the Chapel of Reconciliation (on the left). The three steps of Christian initiation and renewal (Baptism, Confirmation and Eucharist) are located on this Axis of Initiation.

ENTRANCE

1. West Window



The central lancet depicts St Stephen dressed in Deacon's robes and carrying the symbol of a martyr, the palm frond. Below is the scene of his stoning.

Reading the remaining lancets from left to right:
(from the Left to the Centre)

St Matthew, St Peter and St John.

(from the Centre to the Right)

St Mark, St Paul and St Luke.

Beneath each image is the symbol for that saint.

The symbols of the four Evangelists are:

St Matthew – the winged man

St John – the Rising Eagle

St Mark – the winged Lion

St Luke – the Winged Ox

These symbols have their foundation in the Old Testament Book of Ezekiel (Ezekiel 1:1–21) which describes the chariot of God (the Merkabah). By the second century Christian writers were using these images as the symbols of the four evangelists.

The symbol attributed to Saint Peter is a set of keys. This is a metaphor for the bestowal of the leadership of the early church to Peter from Jesus.

Jesus replied, "Blessed are you, Simon son of Jonah! For this was not revealed to you by flesh and blood, but by my Father in heaven. And I tell you that you are Peter, and on this rock I will build My church, and the gates of Hades will not prevail against it. I will give you the keys of the kingdom of heaven. Whatever you bind on earth will be bound in heaven, and whatever you loose on earth will be loosed in heaven" (Matthew 16:18–1).

The symbol attributed to Saint Paul is the sword, the instrument of his martyrdom. St Paul was a Roman citizen who was beheaded in Rome in approximately 67CE.

The Mandorla (Italian for almond; the almond-shaped symbol) in the top section of the window shows the Ascension of Jesus, with Mary and Joseph looking up from two lower medallions. Mandorla is the shape that emerges from the overlap or intersection of two circles, and in religious art, the mandorla indicates the realm of the sacred.

The window dates from 1883. It is dedicated to William Edward Murphy, a solicitor who died on 1 January, 1881. The design was by Justice Charles Mein. The window was made in Melbourne by Ferguson and Urie, and cost £800.

2. Holy Water Font



The Holy Water Font was once the Baptismal Font for the Cathedral from 1889 until the Cathedral underwent major renovations in 1989. It was returned to the Cathedral as the Holy Water Font in 2016.

Its octagonal shape reflects its previous use as the Baptismal Font. The eight sides symbolise the eighth day, the day of the Resurrection of Jesus which Catholics believe initiates the new creation. The shape of the font, and the blessed water contained within it, is a reminder of our baptism, our inauguration into the new life of the Resurrection.

Therefore, if anyone is in Christ, the new creation has come: The old has gone, the new is here! (2 Cor 5:17).

3. Statue of St. Joseph and the Christ Child



The marble statue of St. Joseph with the Christ Child is signed by the sculptor S. Lenzi and was supplied by a Melbourne company H. Credington, trading under the name of The Catholic Art Gallery. The company had agencies in London, Paris, Carrara, Rome and Naples. The statue may have been imported from Italy.

The statue by Lenzi is very typical of 19th century art and devotion. St Joseph is depicted holding a flowering staff symbolising Joseph as chosen by God. The symbolism refers to the Old Testament when Moses' brother Aaron and his descendants were chosen by God as priests.

The next day Moses entered the tent and saw that Aaron's staff, which represented the tribe of Levi, had not only sprouted but had budded, blossomed and produced almonds (Numbers 17:8).

4. Shrine to the Women of Faith

Women of Faith Medallions and Central bas-relief Sculpture



In the alcove behind the statue are medallions of women from the Old and New Testaments, women who are the ancestors of Jesus.

Medallion 1. The annunciation of the birth of Isaac to Abraham and Sarah. Although they were old, Abraham and Sarah trusted God's promise to make their descendants as numerous as the stars or grains of sand.

Abraham and Sarah show hospitality to three mysterious visitors who promise that Sarah will bear a child. Sarah laughs as she is well on in years. The child is Isaac which means 'he laughs' (Genesis 18:1-15). Isaac is one of the patriarchs of Israel.

Medallion 2. The story of Ruth, beginning with her faithfulness to her mother-in-law Naomi, and her return to Bethlehem to marry Boaz. One of Ruth's descendants was King David.

Naomi and her family had left Israel during a famine. Her two sons married Moabite women one of whom was Ruth. After her

husband and sons died, Naomi wished to return to Israel so she freed the women from accompanying her. However, Ruth chose to stay with her and they returned to Bethlehem.

Ruth gleaned grain in a field owned by Boaz who was a relative of Naomi's late husband. Boaz and Ruth married and were the ancestors of King David and ancestors of Jesus who is of the line of David (*The Book of Ruth*).

(*The Book of Ruth* is only four chapters long and is well worth reading.)

Medallion 3. The Annunciation, where Mary is greeted by the Angel Gabriel and told that she is to conceive a child through the power of the Holy Spirit.

The angel Gabriel greets Mary of Nazareth and tells her that she will conceive a child through the power of the Holy Spirit and the Lord God will give him the throne of David his ancestor. Mary responds: "I am the Lord's servant, may your word to me be fulfilled" (Luke 1:26-38).

Medallion 4. The Visitation. Mary visits her relative, Elizabeth.

Mary, at the behest of the angel Gabriel, visits her relative Elizabeth. Both women, pregnant through the mercy of God, rejoice. The unborn John leaps for joyous recognition of the unborn Jesus. Mary sings her great song known as the Magnificat, "My soul glorifies the Lord..." (Luke 1:39-56).

Medallion 5. Mary and the Disciples await the Holy Spirit following the Resurrection and Ascension of Jesus.

After Jesus' resurrection, the apostles joined with Mary and other women to pray and wait for the gift of the Spirit as promised by Jesus. "You will receive power when the Holy Spirit comes on you; and you will be my witnesses in Jerusalem, and in all Judea and Samaria, and to the ends of the earth" (Acts 1:12-14).

Central bas-relief Sculpture. Jesus heals the woman with haemorrhage.

Luke 8:47-48, Matthew 9:20-22, Mark 5:25-34.

This desperate and audacious woman, lost in the press of the crowd, reached out and touched the hem of Jesus' garment. He asked, "Who touched me?" but the apostles remonstrated how could they know with such a crowd pressing upon him. Jesus said, "Someone touched me; I know that power has gone out from me." Then the woman, seeing that she could not go unnoticed, came trembling and fell at his feet. In the presence of all the people, she told why she had touched him and how she had been instantly healed. Then he said to her, "Daughter, your faith has healed you. Go in peace" (Luke 8:47-48).

The artist is John Elliott, who completed this work in 1989. He has used the device of a ribbon to link all the images in this narrative.

NAVE

5. Stations of the Cross

From very early times, Christian pilgrims walked the Holy Places in Jerusalem to retrace the footsteps of Jesus. Upon returning home they began the practice of setting up images depicting each stage of Jesus' passion and praying at each station in turn. By the end of the middle ages, the Stations of the Cross had become a popular and widespread practice although the subjects of the stations varied considerably until the beginning of the 19th century when they were standardised.

In 1975 the Vatican's Congregation of Rites proposed a renewal of the Stations of the Cross so that all stations had a foundation in Scripture; over the centuries, unattributed events had crept into this devotion. Thus, all stations in the cathedral are based on biblical events.

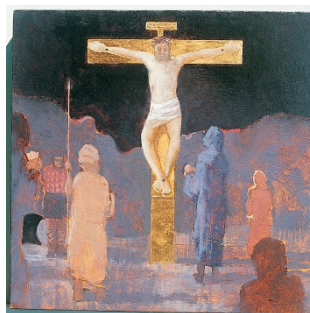
5 Right Aisle (South Aisle)

1. The Last Supper
2. Jesus in the Garden of Gethsemane
3. Jesus before the Sanhedrin (Jewish Court)
4. Jesus before Pilate
5. Jesus is scourged
6. Jesus carries his cross
7. Jesus is helped by Simon of Cyrene

16 Left Aisle (North Aisle)

8. Jesus speaks to the Women of Jerusalem
9. Jesus is nailed to the Cross
10. Jesus and the Good Thief
11. Jesus speaks to Mary, his mother, and John
12. Jesus dies on the Cross
13. Jesus is buried
14. Jesus is risen from the dead

Mark 14:1–15:47; Matthew 26:1–27, Luke 22:1–23:56; John 13:1–19:42.



The small scale of these works gives them an intimacy which leads to personal contemplation. They are intended to invite viewers in, to give the feeling that they are part of the picture.

The artist, Lawrence Daws, spent time in Jerusalem to study the history and geography of the city.

He has reproduced a Jerusalem of the time of Jesus in order to assist his depictions of the fourteen Stations.

6. Windows

The lead light windows (generally referred to as stained glass windows) in this Cathedral are outstanding works from France, Germany, Ireland, England and Australia. Collectively, they make up one of finest collections of 19th century stained glass in Australia.



The windows in the nave date from the 1880s, and the major windows in the transepts were installed in the 1920s. In 1988 the cathedral underwent a major renovation and a new glass artwork by Sydney artist Warren Langley was installed, forming the back wall of the Apse. The four abstract stained-glass windows in the Cathedral (two in the Nave and two in the Transept) are also the work of Warren Langley and were installed as part of the 1988 renovations.

The subjects depicted in the Cathedral windows fall into several groups:

In the nave, scenes from Jesus' birth and infancy are portrayed a number of times. These are often shown together with other images of the Virgin Mary. These windows show the Joyful and Sorrowful Mysteries of the Rosary. The praying of the Rosary invites people to reflect upon a number of mysteries of the birth, life, death and Jesus and His mother, Mary; and of His Resurrection and Ascension, Pentecost, and of her Assumption. The fifteen mysteries are organised into three themes: joyful, sorrowful

and glorious. This group of windows is concentrated in the right (south) aisle and transept.

The story of Jesus' suffering and death are concentrated in the **left (north) aisle and transept**. This theme of suffering and death is balanced by images of Jesus' glorification (the Resurrection, the Risen Christ and the Ascension) at both ends of the cathedral, thereby completing the narrative of the Birth, Life, Death, and Resurrection and Ascension of Christ.

The style of the stained-glass works in the Nave and Transept reflect the devotion and theology of the 19th century. By contrast, the glass art works by Sydney artist Warren Langley were installed during the renovations in 1988, and are clearly late 20th century design.

The main work by Warren Langley is the glass curtain which encloses **the Apse**. The symbols of the sacraments of Initiation (Baptism, Eucharist and Confirmation) are incorporated into the window: the blue cross and water for Baptism on the right, the gold cup and bread of the Eucharist in the centre, and the red flame of Confirmation on the left.

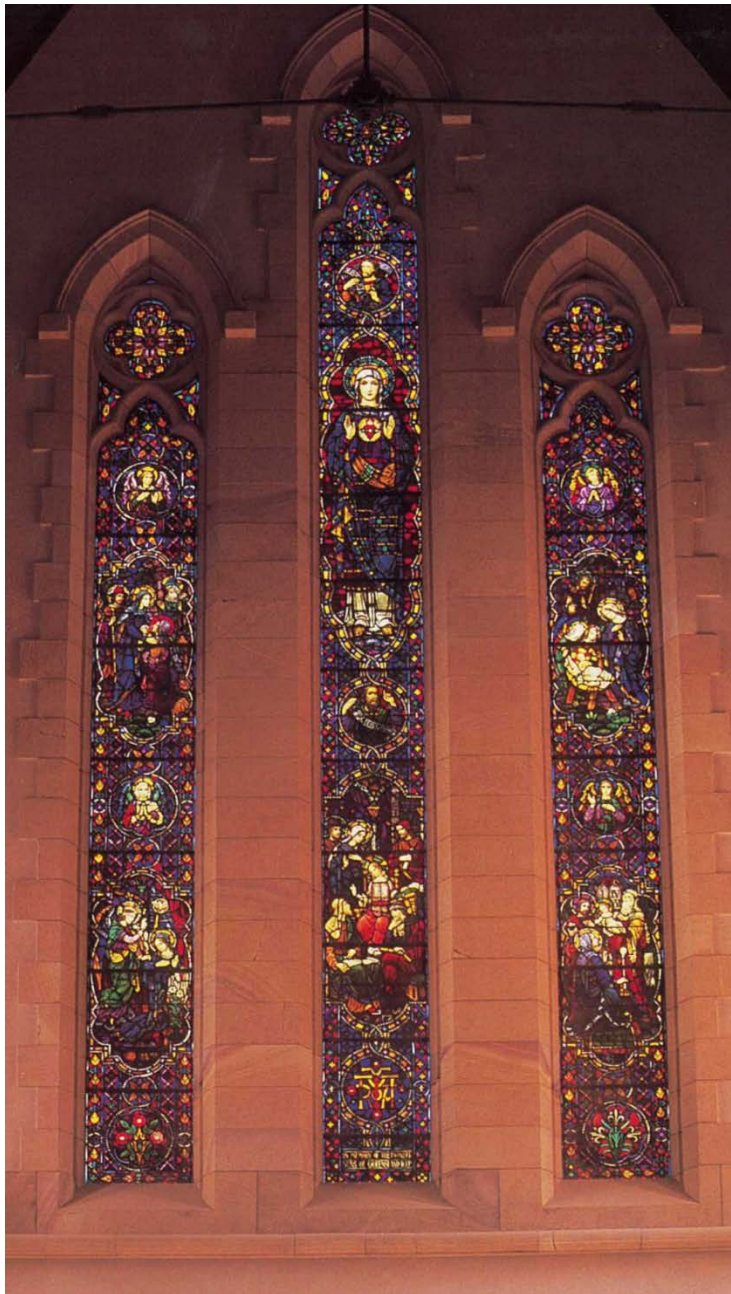
As stated earlier, Warren Langley produced four stained glass windows for the 1988 renovations. All are abstract in design and each is based on the Nicene Creed, a statement of belief, of faith, which

includes the four marks of the Christian Church: One, Holy, Catholic and Apostolic. The windows can also be appreciated simply as pieces of abstract design.

The four windows are small and can be found in different locations in the Cathedral:

The Vestibule Entrance (One), Women of Faith Shrine (Holy), the Mary MacKillop/Victims of Abuse Shrine (Catholic), and above the exterior door to the Reconciliation Chapel (Apostolic).

7. Pioneer Nuns Window



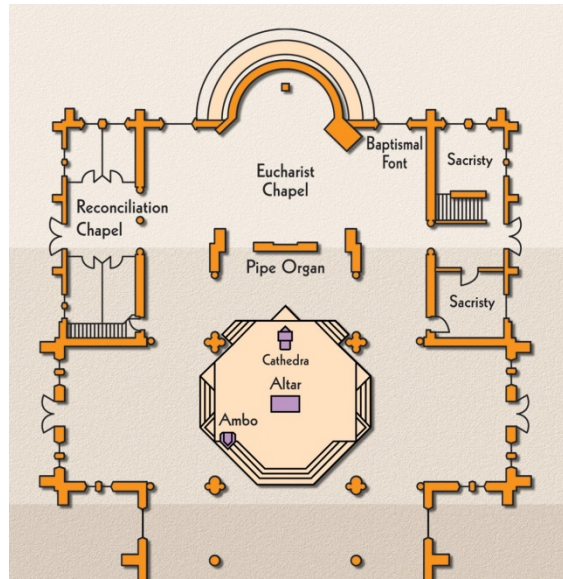
The stained-glass window was created by Zetler in Munich, Germany, in 1926 and placed in position in the Cathedral in May 1927 by contractor F.J. Corbett. The window celebrates and honours the pioneer nuns of Queensland, six Sisters of Mercy who came to Queensland in 1861 with Bishop Quinn. Their superior was Mother Vincent Whitty, and one of the six, Sister Mary Brigid Conlan, was alive at the dedication of the window. She was then 96 years of age.

The window represents the Five Joyful Mysteries of the Rosary, with a beautiful figure of Our Lady of the Sacred Heart in the centre panel, corresponding to that of the Sacred Heart of Jesus on the northern window. The colouring is as rich as it is varied, and the effect produced by the sunlight on the windows on Sunday morning was most inspiring and brilliant. A most notable feature of the work is the perfection of position and the clearness of expression in the features of each figure (*The Catholic Press* Sydney 26 May 1927).

SANCTUARY and TRANSEPT

8. Transept

Archbishop Duhig laid the foundation stone for the addition of the transept on 3 October 1920, and the transept was completed within two years. The transept is that area of the cathedral that crosses the nave from North to South, and in which the Sanctuary is placed. The East or Ascension Window was part of this development, and further windows, such as the pioneer windows for Bishops and Priests, and for Nuns (see above) and other windows in the transept, were added in following years.



Gothic Angles



During the renovations of the 1980s, the architect Robin Gibson made a decision to maintain the gothic integrity of the original design of the cathedral while at the same time incorporating the changes necessary to comply with his brief. This was to update the architecture of the cathedral in accordance the theology of the Second Vatican Council, during which the Catholic Church reviewed its practices and how Catholics worshipped. Some changes impacted on the church design of the time, and these changes can be seen in the design of the Sanctuary.

A key aspect of design which Robin Gibson decided to maintain was the shape of the Gothic arch as a unifying motif. Thus the 45 degree angle of the Gothic arch is replicated in many of the renovation features including all the pieces of furniture in the sanctuary.

Tiles on the Sanctuary floor have been cut at a 45 degree angle, the inverted angles on the altar are at 45 degrees, the angle on the front of the ambo is 45 degrees, the shaping of the back of the Cathedra and the symbol of the Bishop's mitre on top of the Cathedra are at 45 degree angles, as are the arches on the organ casing.

The gothic design influence of the 45 degree angle can also be found in other design features in the cathedral: the shape of the ceiling lights, the granite tiles in the body of the cathedral, and also the covered archway between the Cathedral and St Stephen's Chapel.

It is worth noting that the same tiles have been used throughout the flooring of the Cathedral, thereby emphasising that the whole community celebrates the Liturgy.

9. Sanctuary



The Sanctuary is the place from which the priest and other ministers preside at the liturgy. The community of worship gathers around the Sanctuary. In this cathedral the altar, the ambo and cathedra are situated within this space. The three items were sculpted in 1989 by Peter Schipperheyn (b. 1955), the leading sculptor of religious art in Australia. Peter has also attained international recognition with highly significant commissions in public and private galleries throughout the world. The photographs provide two perspectives of the Sanctuary.



9a Altar

The design of the altar changed in the middle ages when the custom developed for the priest to preside at the Eucharist with his back to the congregation. The rationale was for the priest to lead the people in prayer and face the east (*ad orientem*), which symbolises the resurrection of Jesus. Prior to the Second Vatican Council (1962 – 65) the shape of the altar table was typically elongated and rectangular allowing the Epistles and the Gospels to be read at either end. The whole altar edifice (reredos) was usually highly ornate. Today, the altar is free-standing, smaller and square in shape, referring back to its 4th century prototype of a table at which a meal was shared.



Peter Schipperheyn has incorporated both textured and smooth surfaces in his design for the altar. The textured marble represents sacrifice, and the smooth surface indicates that this is the table of communion around which the people who worship are called together in this place.

9b Ambo

Readings from the Scriptures are integral in the celebration of all the Sacraments. Just as the congregation is fed with the Eucharist, so too are they nourished by the Word of God proclaimed from the Ambo.

9c Cathedra (Bishop's Chair)



The Bishop's Chair echoes the simple form of the bishops' seats from the early middle ages. The chair represents the position of the Bishop as chief pastor and teacher in the diocese, and the Cathedral takes its name from this chair. Cathedra is the Antique Greek word for chair. This chair is surmounted with a steel frame which symbolises the form of the Bishop's mitre.

9d Crucifix



The Crucifix has become the most significant symbol of Christianity. This bronze sculpture by John Elliott (1991) differs from those traditionally portrayed in religious art because there is no upright beam and the right arm is not nailed to the horizontal beam. It represents not only the suffering and death of Jesus on Good Friday but also His triumph and resurrection on Easter Sunday.

The left arm is bound to the crossbar, representing the events of Good Friday. The right arm is free, representing the events of Easter Sunday. This work of art brings together the whole of the Easter mystery. The upright beam has already disappeared and the horizontal beam is rolling away into eternity. The left arm is nailed to the beam, signifying His Death. The right arm has come free and the feet are no longer nailed. This captures the moment of Jesus rising, His Resurrection.

Elliott was influenced also by sixth-century Roman poet, Venantius Fortunatus, who wrote:

*Fulget Crucis mysterium
qua vita mortem pertulit
et morte vitam protulit.*

*The Cross's mystery shines bright
For life is borne unto death,
By death, brought forth into life.*

The sculptor designed this crucifix to be viewed from all sides and directions; that is 360 degrees.



9e The Jubilee Pipe Organ

Whoever sings prays twice. (attributed to St Augustine)

The Jubilee Pipe Organ was installed in the Year of the Great Jubilee, honouring 2000 years of Christianity.

The casework is made of Tasmanian oak and Victorian fiddleback mountain ash. The arch design in the casework features the traditional Gothic shape and carved palm fronds. Palm fronds generically symbolise all martyrs, including St Stephen. Palm trees also feature in the Cathedral precinct.

There are 2448 pipes of lead/tin alloy, imported from Germany. The pipes are arranged in ranks, made up of 61 when played on the keyboard or 32 when played with the pedals. The pipes range in size from about five metres to a few centimetres.



Electric action is used to link the keys with the pipes. A data cable transmits signals to eight computers in the casework. When the organist depresses a key, an electrical signal is sent to a magnet at the foot of the pipe, which opens the pipe to the source of air and the sound is released. The console has three keyboards of bone and ivory and 47 speaking stops, the knobs such as trumpet, flute reed, etc., and which the organist uses to change the sound.

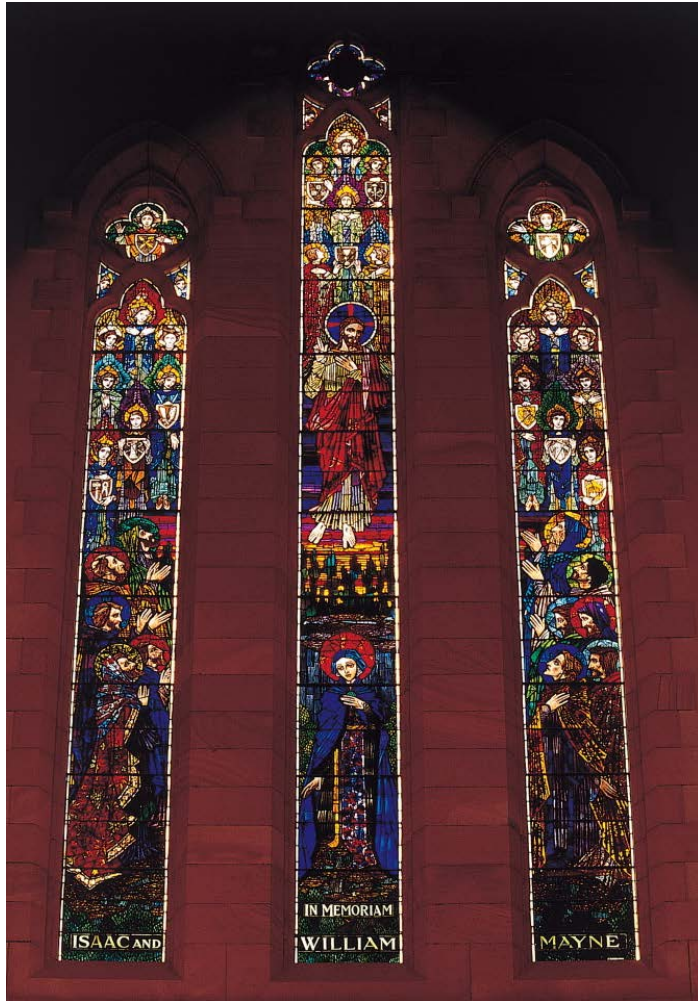
This organ has a digital recorder, which allows the organist to record a

performance of a piece of music and listen to it played back. Dr Ralph Morton, a former Director of Music at the Cathedral, composed a piece for two players and recorded one part on the organ. He could thus announce the piece and have the organ begin to play before sitting down at the console and adding the second part. The digital recorder is a unique feature of this organ.

The organ was designed and built by Knud Smenge (1937-1918), a Danish-born organ maker from Melbourne. It was his 50th and last work. The casework was designed by Robin Gibson (1930-2014), the architect for the 1988/1989 cathedral renovations. The organ was blessed and officially commissioned in 2000 by Archbishop John Bathersby, following an initial recital given the previous evening by distinguished organist Dr Robert Boughen, consultant for the organ construction.

Music is integral to the participation of the congregation in the Church's worship, as reaffirmed by the Second Vatican Council (1962–65). Thus the organ has a prominent position directly behind the Sanctuary. It is mounted on the east wall behind the sanctuary so that the sound projects directly down the nave. The previous organ housed in the western gallery, and used from 1921 to 1988, was too large (over seven metres from front to back) to fit into the new eastern wall position. It was sold to the Queensland Government, installed in the Old Museum building near the Royal Brisbane Hospital, and is used by the Queensland Youth Orchestra.

10 East Window



The East window is recognized as a masterpiece and is one of the finest examples of stained glass in Australia. (It is also referred to as the Ascension window, the Clarke window and the Mayne window.)

It was commissioned by Archbishop Duhig in 1923 and was created in the studio of Harry Clarke in Dublin.

The window depicts Christ, ascending into heaven over a brilliant sunset with the clouds at his feet. His mother, Mary, draped in shades of deep blue stands below, and the eleven apostles lean in from each side. They look upwards at the departing figure of Christ.

In the upper portion of the window angels carry shields bearing the instruments of Christ's passion.

- in the left window: the spear and the reed with sponge, a club, the scourging pillar, a hammer and pincers
- in the central window: the ladder, dice, nails and the cup of suffering
- in the right window: the cross, the crown of thorns, a robe and a lantern.

The East or Ascension Window was commissioned in memory of Isaac and William Mayne, who were brothers of the donors, Dr James Mayne and Miss Mary Emilia Mayne of Brisbane.

APSE and Axis of Initiation

Apse

The Apse, at the eastern end of the Cathedral, contains the Cabinet for the Holy Oils, the Pascal Candle, the Baptismal Font (right or southern side), the Blessed Sacrament Chapel (centre), and the Chapel of Reconciliation (the left or northern side). The rites of the three Sacraments of Initiation, Baptism, Confirmation and Eucharist, are represented in this space, together with the Rite of Reconciliation.

The Covenant signed in 2009 by the Catholic and Anglican Archbishops of Brisbane (Archbishops Bathersby and Aspinall) and the Catholic Bishop of Toowoomba, Bishop Bill Morris, is enshrined here. This location was chosen as Baptism is a sacrament common to both churches.

10 Baptismal Font



The Baptismal Font is the place where the Sacrament of Baptism, the First Rite of Initiation into the Christian Church, is administered. This ritual is also known as Christening. There are two pools, one for the baptism of infants, and a second pool below for older children and adults. Partial immersion is used in this cathedral to more fully express the significance of Baptism.

The entire font was carved from Carrara marble by sculptor Peter Schipperheyn as part of the Cathedral renovations, and completed in 1998. Peter Schipperheyn is an Australian of Dutch ancestry, and is one of Australia's pre-eminent artists. His second child was the first baby to be baptised in this font.

The central figure of the woman symbolises the Church as Mother bringing to birth the newly baptised person into the family of the church.

The work is serene and still, sensuous and pure, classical in technique, romantic in emotion, but contemporary in style.

On the floor nearby is the following quotation from Pope Sixtus III (c.390-440; Pope 432-440):

Here a people of godly race are born for heaven; the Spirit gives them life in the fertile waters. The Church-mother, in these waves, bears her children like virginal fruit she has conceived by the Holy Spirit.

The Paschal Candle and the Cabinet for the Holy Oils

The Paschal Candle (blessed during the Easter ceremonies) and the Holy Oils (blessed at the Chrism Mass prior to the Easter ceremonies) are placed near the Baptismal Font because they are used in the rites of Initiation. The glass doors of the Holy Oils cabinet (located in the wall beside the Baptismal Font) are the work of Warren Langley (1989).



The Paschal Candle is symbolic of the Risen Christ. The stand for the Cathedral Paschal Candle is the work of Melbourne silversmith Hendrik Forster, who also crafted the candelabra in the Blessed Sacrament Chapel.

The Paschal Candle is blessed each Easter, along with the blessing of the Holy Oils. These oils are used in the Sacraments of Baptism and Confirmation, and also used also during the Sacraments of Priestly Ordination and Anointing the Sick and Dying.



12 Chapel of the Blessed Sacrament



People are invited to personal prayer, devotion and reflection in the Chapel of the Blessed Sacrament where the Eucharist is present for veneration and as a focus of prayer. The Eucharist is also reserved for viaticum, the giving of the Eucharist to a person who is ill or dying. As well, the Eucharist is taken to members of the community of faith and who are sick

The Chapel of the Blessed Sacrament is central in the Axis of Initiation for it is here that the Eucharist is kept or reserved, the “food for the journey of life in Christ”.

Celebrating the Sacraments of the Axis of Initiation is the curved glass wall, **a curtain of glass** that unifies the axis with its embedded symbols of Baptism (blue), Eucharist (gold) and Confirmation (red).

The Curtain of Glass is the wall of the apse, and was created by artist Warren Langley. The symbols of the three sacraments of initiation are set into the moulded glass wall: the blue cross and the waves for Baptism, the gold cup or chalice for the Eucharist, and the red flames for Confirmation. This translucent space in the Apse leads the visitor from the confines of cathedral meditation into the life of the city beyond.

The Tabernacle



Containing the Reserved Sacrament is located centrally within the apse, and is a place where people come for quiet prayer.

The tabernacle, manufactured in Spain, is a recent addition (2017).

On the front, within the mandorla, is an image of Christ in Glory surrounded by the symbols of the four Evangelists. The symbols of the four Evangelists are:

St Matthew – a divine man

St Mark – a winged lion

St Luke – a winged ox

St John – a rising eagle.

The symbols are derived from the Old Testament prophet Ezekiel (1:1-21), and from the New Testament Revelation (4:6-8), where John describes the four living creatures around the throne of thrones. St Irenaeus (CE 140-202) likened the gospel writing of the evangelists to these animals because of the content of each of the four gospels. Fr William Saunders uses the arguments of St Irenaeus to explain how the gospel of each evangelist is

represented by the four creatures:

- St Matthew: this gospel recounts the family line of Jesus (David and Abraham) as well as His Incarnation and Birth. There is a focus on the divinity and humanity of Jesus, hence the symbol of a divine man.
- St Mark: this gospel begins with references to the prophet Isaiah and the messenger or herald whose voice in the desert cries out "Make ready for the way of the Lord, clear Him a straight path". Irenaeus sees this call like that of a lion's roar; and the lion also signifies royalty.
- St Luke: St Luke begins his gospel with references to temple sacrifices. Zechariah was offering sacrifice when the birth of John the Baptist was announced. Oxen were used in temple sacrifices. Christ offered Himself in sacrifice to forgive our sins. According to Irenaeus, the winged ox signifies the priestly character of Jesus, and His sacrifice for our redemption.
- St John: "In the beginning was the Word...and the Word became flesh and made His dwelling among us...". John's gospel explores the mysteries of God, and rises to help us to understand the mystery of God, and the relationship between Father and Son. The rising eagle was the symbol assigned to the evangelist gospel writer John.

Catholicexchange.com/what are the symbols of the four evangelists

On one side is the image of the Annunciation, Mary accepting the message from the angel that she was to become the mother of Jesus. Luke 1:26–38.

On the opposite side is an image of the Adoration of the Magi. The Wise Men from the East having found the newly born Jesus lay before him gifts of gold, frankincense, and myrrh. Matthew 2:1–12.

The crucifix behind the Tabernacle is the work of the artisans from the French

Monastic Community of Bethlehem and the Assumption of the Virgin and of St Bruno, in France. The artwork is a modern interpretation influenced by Romanesque and Gothic European art. It was installed in the Chapel of the Blessed Sacrament before Christmas 2017.



13 Statue of Our Lady of Judah



The statue of Our Lady of Judah, a representation of the Madonna and Child, is also from the Monastic Community of Bethlehem and the Assumption of the Virgin and of St Bruno. It is a contemporary piece influenced by medieval religious art. Symbols such as the crown and gilt on her clothes suggest Mary's descent from the Royal House of King David (Genesis 49:8–10). The title of this image, *Our Lady of Judah*, acknowledges the promises made to Judah by his father Jacob (Genesis 49:8–10), and which the early Christian community associated with Jesus (Rev.5:5–6).

Other references are: 2 Samuel 7:11; Isaiah 11:1; and from the New Testament, Matthew 1:1 and Luke 1:32f.

The front panels of the original altar are located at the back of this Chapel. They were placed here during the renovations of 1989 to commemorate the original altar.



The central image is that of the encounter two disciples with the risen Christ on the road to Emmaus.

Now that same day, two of them were going to a village called Emmaus, about seven miles from Jerusalem. They were talking with each other about everything that had happened. As they talked and discussed these things with each other, Jesus himself came up and walked along with them; they were kept from recognizing him.

He asked them, "What are you discussing together as you walk along?"

They stood still, their faces downcast. One of them, named Cleopas, asked him, "Are you the only one visiting Jerusalem who does not know the things that have happened there in these days?"

"What things?" he asked.

"About Jesus of Nazareth," they replied. "He was a prophet, powerful in word and deed before God and all the people. The chief priests and our rulers handed him over to be sentenced to death, and they crucified him; but we had hoped that he was the one who was going to redeem Israel. And what is more, it is the third day since all this took place. In addition, some of our women amazed us. They went to the tomb early this morning but didn't find his body. They came and told us that they had seen a vision of angels, who said he was alive. Then some of our companions went to the tomb and found it just as the women had said, but they did not see Jesus."

He said to them, "How foolish you are, and how slow to believe all that the prophets have spoken! Did not the Messiah have to suffer these things and then enter his glory?" And beginning with Moses and all the Prophets, he explained to them what was said in all the Scriptures concerning himself.

As they approached the village to which they were going, Jesus continued on as if he were going farther. But they urged him strongly, "Stay with us, for it is nearly evening; the day is almost over." So he went in to stay with them.

When he was at the table with them, he took bread, gave thanks, broke it and began to give it to them. Then their eyes were opened and they recognized him, and he disappeared from

their sight. They asked each other “Were not our hearts burning within us while he talked with us on the road and opened the Scriptures to us?”

They got up and returned at once to Jerusalem. There they found the Eleven and those with them, assembled together and saying, “It is true! The Lord has risen and has appeared to Simon.” Then the two told what had happened on the way, and how Jesus was recognized by them when he broke the bread (Luke 24:13-35).

The panel on the left depicts Saint Peter, who was chosen by Jesus to be the leader of the new Christian community. The keys he is holding symbolises this new leadership role.

Jesus replied, “Blessed are you, Simon son of Jonah! For this was not revealed to you by flesh and blood, but by my Father in heaven. And I tell you that you are Peter, and on this rock I will build My church, and the gates of Hades will not prevail against it. I will give you the keys of the kingdom of heaven. Whatever you bind on earth will be bound in heaven, and whatever you loose on earth will be loosed in heaven.” Matthew 16:18–19.

Saint Paul, holding a sword, the symbol of his martyrdom, is portrayed in the right panel.

The altar is made from Carrara marble and was imported from Louis Gille and Co., Lyon, France in 1887. This panel is a small section only of the original 1887 altar and reredos (the decorative wall behind the altar) donated by Mrs Buchanan of Wickham Terrace, Brisbane in memory of her late husband. It cost £500.

14 Icon of St Stephen



Stephen is robed in a white *dalmatikon*, which is the deacon's vestment. He carries a small church, a symbol of his ministry and the church for which he died. His hand is covered with a purple cloth, a tradition from Byzantine times when visitors to the court, especially those who carried gifts for the Emperor, had to have their hands covered as a sign of respect. In this icon, the purple cloth covering St. Stephen's hand holds a sacred object, the Church. With his other hand he is holding a censer, a container in which incense is burnt during a religious ceremony, another role of a deacon.

The title is written in Greek. *Saint* or *Holy* to the left and *Stephen* to the right.

The icon is painted with egg tempera. The halo is worked with 22 karat gold leaf, the background in 23 karat gold leaf, and 24 karat gold for the raised edge.

The red stole (red symbolises martyrdom) holds the inscription Holy or Saint in the Greek language.

St Stephen was appointed by the Apostles to take care of the welfare of widows and orphans, the most vulnerable in the community at that time (Acts:6 1 – 8:1). The attributes given to St Stephen in this icon (his white robes, the censer, the church model and his covered hand) all represent the historical evolution of the liturgical functions of Deacons over the centuries.

15 The Chapel of Reconciliation

The Chapel of Reconciliation occupies the space to the north (or left) of the chapel. There are two rooms for the reconciliation of penitents, and seats for those people waiting to attend confession, the former term for sacrament of Reconciliation or Penance. Reconciliation confirms God's mercy and forgiveness, and leads people back to the community of faith and the renewal of their Baptismal promises.



Two of the four original screens designed for the Reconciliation rooms can be seen on the opposite wall. These are the works of English artist, Michael Brennand-Wood and were installed during the renovations of 1988. The screens on the two rooms currently in use as reconciliation rooms have been replaced with clear glass.

16 Stations of the Cross

(Go to Item 5 for details)

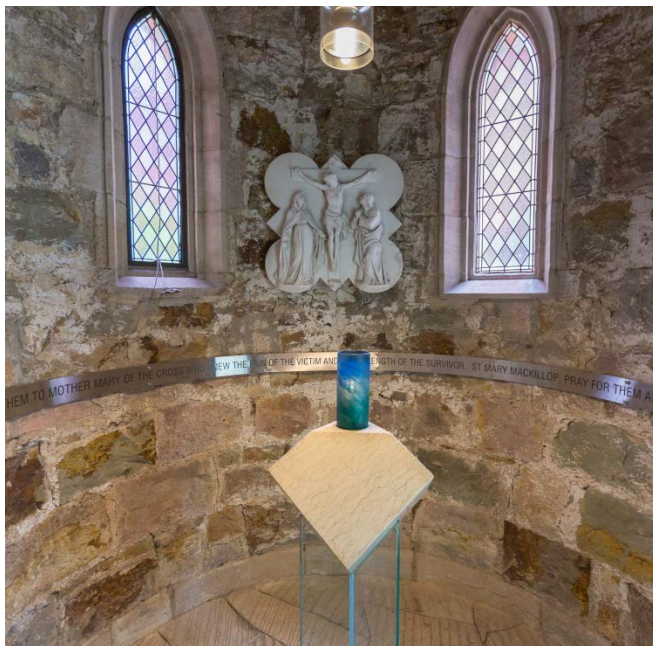
From very early times, Christian pilgrims walked the Holy Places in Jerusalem to retrace the footsteps of Jesus. Upon returning home they began the practice of setting up images depicting each stage of Jesus' passion and praying at each station in turn.

Jerusalem became part of the Islamic world in the 8th century, and from time to time, Christian pilgrims were allowed to go to Jerusalem. However, pilgrimage to Jerusalem by Christians was stopped, and by the 13th century, the Way of the Cross became a local event by following paintings or sculptures, images representing stages or stations of the Way of the Cross. The early Franciscan friars promoted this local devotion as a way of making the pilgrimage when access to Jerusalem was no longer possible. By the end of the middle ages, The Stations of the Cross had become a popular and widespread practice although the subjects of the stations varied considerably until the beginning of the 19th century when they were standardised.

17 Windows

(Go to item 6 for details)

18 Shrine commending victims of abuse to the patronage of St Mary of the Cross MacKillop



This Shrine was rededicated by Archbishop Mark Coleridge in 2018 in response to the disclosures emanating from the Royal Commission into the Institutional Responses to Child Sexual Abuse 2013 – 2017, called by Prime Minister Julia Gillard in 2012.

The band of text encircling the interior wall declares the intent of the Shrine:

“A light remembering all those abused, entrusting them to Mother Mary of the Cross who knew the pain of the victim and the strength of the survivor. St Mary MacKillop pray for them and their loved ones.”

At the centre of the Shrine floats a block of Jerusalem stone on which stands a perpetually burning candle.

The Common Declaration by the Anglican Archbishop of Brisbane John Grindrod and the Roman Catholic Archbishop Francis Rush was signed in 1984.

In 2009, on the occasion of the 25th anniversary, the Roman Catholic Bishop of Toowoomba William Morris, joined Dr Phillip Aspinall, Anglican Archbishop of Brisbane (which included Toowoomba), and John Bathersby, Archbishop of Brisbane. In this Covenant, the Diocesan leaders committed to continuing their deep desire for unity and action between the two denominations.

The Covenant signed by the three Bishops on that occasion is now appropriately placed near the Baptismal Font. This location for the document is significant as they share the common bond of Baptism.

Subsequent to that ceremony in 2009, the Jerusalem Stone was installed. As Jerusalem is a holy place for the three great faiths Judaism, Christianity and Islam, the Jerusalem stone acknowledges our common human search for the one God.

As you come to Him, the living stone, rejected by humans but chosen and precious in God’s sight, you also, like living stones, are being built into a spiritual house ...1 Peter:2–4.

In 2018, the candle was added to the Jerusalem Stone. The perpetually burning candle serves as a reminder to us to pray and work towards healing for all who have suffered, and who currently suffer, violence and abuse.

The shrine seeks to be a place of unity, forgiveness, healing and reconciliation. There are two places to sit, so people may pray and reflect in this space.

The unadorned brick work forming the interior of the Shrine is the original fabric of the cathedral dating back to 1874. Below is a copy of the statement made in October 2018 by the Most Reverend Dr Mark Coleridge, Archbishop of Brisbane, commemorating the rededication of this shrine.

October 12, 2018

TO THE PEOPLE OF GOD OF THE ARCHDIOCESE OF BRISBANE

The painting of the patron of the Archdiocese, St Mary MacKillop, copies of which are in our parish churches, will soon have a permanent home in one of the turrets at the front of the cathedral. Beneath it will stand a marble image of the Sacred Heart from the cathedral before the 1989 renovation, keeping in mind that the full name of the Congregation founded by St Mary MacKillop is the Sisters of St Joseph of the Sacred Heart.

I have also decided that in this space we will entrust all victims and survivors of sexual abuse to the intercession of St Mary MacKillop, who knew the pain of the victim and the strength of the survivor. The turret will contain a candle and inscription remembering those who have been abused and their loved ones, and entrusting them to the loving intercession of Mother Mary of the Cross. The candle will stand on stone from Jerusalem, linking the memorial to the whole story of salvation. In the turret we will also place another marble from old St Stephen's – an image of the crucifixion with Mary and John beneath the Cross. The one on the Cross represents all who have been abused and the two figures beneath the Cross represent their family and friends who have shared their suffering.

The new shrine will be dedicated during 10.00am Mass in the cathedral on Sunday 21 October. This will be the day before the national apology to the victims and survivors of abuse in the parliament in Canberra. So the dedication of the new shrine will be a simple way for the Archdiocese of Brisbane to share deeply, sincerely and permanently in the apology to all who have been abused, but especially those who have been abused in the Church. May this be a powerful and enduring response inspired by the Gospel which so inspired St Mary MacKillop to respond to the needs of her own time.

Mark Coleridge DD

Archbishop of Brisbane 9 October 2018

Portrait of St Mary of the Cross MacKillop Oil on Canvas by Christopher McVinish, Brisbane, 2009



The portrait of Mary MacKillop displayed at the entrance to the shrine is the work of Brisbane artist Vincent McVinish. It depicts Mary in the dress of a Josephite Sister, and she is placed in the Australian landscape with a vivid sunset and small school in the background. She is portrayed holding a book, an artistic device to symbolize her significance as the co-founder, with Father Julian Tennison Woods, of the Sisters of St Joseph of the Sacred Heart (the Josephites).

The painting, commissioned by Archbishop Bathersby, was blessed on 4 December 2009, to commemorate the centenary of her death 1909. At the same ceremony, the Archbishop declared the Blessed Mary MacKillop to be the patron of the Archdiocese of Brisbane.

The relic below her image is a piece of her hair which was given to Archbishop Mark Coleridge in 2010 by the Sisters of St Joseph in celebration of Mary MacKillop's canonisation.

Below the portrait is a marble relief of the Sacred Heart of Jesus which once stood in the cathedral prior to the renovations of 1988. It was replaced here in 2018. Devotion to the Sacred Heart is an ancient Christian tradition which gained predominance in the 19th and early 20th centuries.



Come to me, all you who are weary and burdened, and I will give you rest. Take my yoke upon you and learn from me, for I am gentle and humble in heart, and you will find rest for your souls. For my yoke is easy and my burden is light (Matthew 11:28–30).



Relics at the Cathedral of St Stephen, Brisbane

There are no relics in the main altar of the Cathedral. There is a relic in the chapel on the north side, near the front door. This chapel is dedicated to overcoming domestic violence, and contains hair from the head of St Mary of the Cross, Australia's first canonised saint, and patron of the Archdiocese of Brisbane.

A second relic of St Mary of the Cross can be found in the nearby Chapel of St Stephen. Go to the front of the chapel and look at the statue of St Mary McKillop of the Cross. To the right at floor level, you will see a small glass case set into the floor. This case contains a small part of her coffin.

A view from the Sanctuary down the nave to the West Window and front of the cathedral.

