

團體活動 / Upcoming Events

29/5 (星期日)	下午一時半至三時	聖伯多祿朱廉堂 後門禮堂-莎瑟街入口	團體安排一個保腎講座，由 Christina 雷醫生主講，歡迎大家參加。 內容包括：如何預防腎病，血壓調理，藥物對腎的影響…等等
3/6 (星期五)	晚上六時半	亞洲中心	耶穌聖心會主辦聖心彌撒以紀念耶穌聖心所受的苦難。誠邀各位參加。

29/5 (Sun)	1:30pm to 3pm	St Peter Julian’s Hall	Community is organising a "health and general well-being" talk by Dr Christina Lai, all are welcome.
3/6 (Fri)	6:30pm	Asiana Centre	Mass to commemorate the suffering of the Sacred Heart of Jesus. All are welcome.

報告 News

中文天主教教義函授課程是為不能抽空出席慕道班的人士而設。請介紹親友參加。有興趣者請向鄧女士 (0401 058 199)查詢。
再慕道聚會星期日下午一時半在聖伯多祿朱廉教堂二樓會議室舉行。繼續以「小磐石讀經法」去研讀「迦拉達人書」，以增加大家對聖保祿宗徒的書信的認識。歡迎各位參加。
Chinese Catechism Corresponding Course is open to people who cannot attend our catechism class in person. Please encourage your non-believer friends and relatives to enrol. Please contact Mrs Tang on 0401 058 199 for details.
Catechism Refresher gathering meets on Sundays at 1.30pm and the venue is Meeting Room # 2 located on the first floor of St Peter Julian’s Church. We are studying the “St. Paul's Letter to the Galatians” by using the Little Rock Scripture Reading Method. All are welcome to join us.



天主教華人牧靈團體  
CHINESE CATHOLIC PASTORAL COMMUNITY

郵政地址：Asiana Centre (亞洲中心), 38 Chandos Street, Ashfield NSW 2131  
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基督聖體聖血節 2016 年 5 月 29 日

Sunday, May 29, 2016, Corpus Christi



He said to them, “Give them some food yourselves.”  
(Lk 9:13)

耶穌卻向他們說：「你們給他們食物吧！」（路 9:13）

下主日讀經: Next Sunday Readings:		
讀經一：	列王紀上；	1 Kg 17:17-24
讀經二：	迦拉達人書；	Gal 1:11-19
福音：	路加福音；	Lk 7:11-17

Gospel Of Otto III, Feeding of the 4000.  
Late 10th or early 11th century  
illuminated Gospel Book.

Mass of Installation of Most Rev Vincent Long OFM Conv as the 4<sup>th</sup> Bishop of Parramatta will be held at St Patrick’s Cathedral, Parramatta on Thursday 16<sup>th</sup> June 2016 at 7.30 PM. Please keep Bishop Vincent and his future ministry in your prayers.

St Peter’s and the Papal Basilicas of Rome 3D in cinemas 18 June 2016. Experience unveiled treasures in the year of the Extraordinary Jubilee. [www.sharmillfilms.com.au](http://www.sharmillfilms.com.au)

彌撒時間： 星期六 下午 6:00 亞洲中心（國語）；  
星期日 早上 9:30 亞洲中心（粵語）；早上 11:00 聖伯多祿朱廉堂(粵語)  
星期日 早上 11:30 St. Dominic’s Church, Flemington（國語）  
九日敬禮：每月第二個星期六 下午 4:30 亞洲中心  
每月首星期五耶穌聖心彌撒：晚上 6:30（粵語），晚上 8.00（English）亞洲中心  
明供聖體：每月最後一個星期六 下午 2:00-4:00 亞洲中心  
領洗、婚配及病人傅油：請聯絡主任司鐸/神父

這幅名畫的作者是亞爾伯．杜勒 (Albrecht Durer) (1471-1528), 是德國中世紀末期，人文主義初期者的畫家及藝術家．這幅名畫創作於 1508 年．

這一幅長滿老蕨，指甲破損，指節粗大且布滿了皺紋的手，曾經握過畫筆，也曾握過工具，曾飽經風華，曾飽歷風霜，受盡艱辛，為人類創造了幸福，如今却合起來舉向天主，作聖潔而虔誠的祈禱，這雙手的姿勢，顯得多麼安靜與美麗，它的構圖非常簡單，但卻十分感人．

十五世紀時，在德國的一個小村裏，住了一個有十八個孩子的家庭．父親是一位冶金匠，為了維持一家生計，他每天工作十八個小時．生活艱窘迫人，然而這個家庭其中兩個孩子却有一同樣夢想．他們是方濟各和亞爾伯，兩人都希望可以發展自己在藝術方面的天份．不過他們也了解到父親無法在經濟上供他們倆到藝術學院讀書．晚上，兩兄弟在床一討論一番後，得到一個結論：以擲銅板決定－勝方到藝術學院讀書，負方則到礦場上工作賺錢；四年後，在礦場工作的那一位再到藝術學院讀書，由學成畢業那一個賺錢支持．結果，弟弟亞爾伯勝出．季成回家．

方濟各迎接站心愛的弟弟亞爾伯，握著他的手一方面把自己的手伸給他看，一方面說：“看看我雙手，四年來在礦場工作已經毀了，關節動彈不得，現在連舉杯為你慶賀也不可能，何況是揮動畫筆，雕刻刀呢？弟弟，太遲了…不過有機會看到你能實現你的夢想，我十分高興．！”

親朋目光卻轉移到方濟各身上，只見方濟各兩行眼淚直流，他垂下頭，邊搖頭邊說：“不…．不…”原本對哥哥已十分感激的亞爾伯，見到这一幕立決定繪下的這雙手，因他心想道：“我雖然無法將技巧還給他的手，但我要向整個世界表示我的摯愛感受，我畫下這雙正在祈禱的手，畫下它的高貴、愛與無私；當人們看到這幅畫時候，會聯想到這世上一切做過苦工的粗糙的手，卻是高貴而美麗的，讓人們同這些手表示感激與敬意

《祈禱的手》也可說是佛教徒普通的禮節，左右合掌，十指並攏，置于胸前，表示衷心敬意．原為古印度的一般禮節，佛教沿用之．又稱為[合十]．基督徒的祈禱時的雙手，在不同情況下，會有不同的姿勢．雙手打開，微舉胸前，表示開放自己，懇切呼求，雙手合十，感恩祈禱．

每一對合十祈禱的雙手，會有個別不同的故事，會有個別不同的感恩理由．父母為生活折磨的雙手，在天主面前是可愛的．所有為愛而工作的手，受到各種工作摧磨而變成畸形的手，公義的天主，那裏不會垂鑒我們的祈禱？



Albrecht Durer (1471-1528) One of the leading German artists of the sixteenth century. This famous work was completed in 1508. Back in the fifteenth century, in a tiny village near Nuremberg, lived a family with eighteen children. Eighteen! In order merely to keep food on the table for this mob, the father and head of the household, a goldsmith by profession, worked almost eighteen hours a day at his trade and any other paying chore he could find in the neighborhood. Despite their seemingly hopeless condition, two of Albrecht Durer the Elder's children had a dream. They both wanted to pursue their talent for art, but they knew full well that their father would never be financially able to send either of them to Nuremberg to study at the Academy.

After many long discussions at night in their crowded bed, the two boys finally worked out a pact. They would toss a coin. The loser would go down into the nearby mines and, with his earnings, support his brother while he attended the academy.

They tossed a coin on a Sunday morning after church. Albrecht Durer won the toss and went off to Nuremberg. Albert went down into the dangerous mines and, for the next four years, financed his brother, whose work at the academy was almost an immediate sensation. Albrecht's etchings, his woodcuts, and his oils were far better than those of most of his professors, and by the time he graduated, he was beginning to earn considerable fees for his commissioned works. When the young artist returned to his village, the Durer family held a festive dinner on their lawn to celebrate Albrecht's triumphant homecoming. After a long and memorable meal, punctuated with music and laughter, Albrecht rose from his honored position at the head of the table to drink a toast to his beloved brother for the years of sacrifice that had enabled Albrecht to fulfill his ambition. His closing words were, "And now, Albert, blessed brother of mine, now it is your turn. Now you can go to Nuremberg to pursue your dream, and I will take care of you."

All heads turned in eager expectation to the far end of the table where Albert sat, tears streaming down his pale face, shaking his lowered head from side to side while he sobbed and repeated, over and over, "No ...no ...no ...no."

Finally, Albert rose and wiped the tears from his cheeks. He glanced down the long table at the faces he loved, and then, holding his hands close to his right cheek, he said softly, "No, brother. I cannot go to Nuremberg. It is too late for me. Look ... look what four years in the mines have done to my hands! The bones in every finger have been smashed at least once, and lately I have been suffering from arthritis so badly in my right hand that I cannot even hold a glass to return your toast, much less make delicate lines on parchment or canvas with a pen or a brush. No, brother ... for me it is too late."

More than 450 years have passed. By now, Albrecht Durer's hundreds of masterful portraits, pen and silver-point sketches, watercolors, charcoals, woodcuts, and copper engravings hang in every great museum in the world, but the odds are great that you, like most people, are familiar with only one of Albrecht Durer's works. More than merely being familiar with it, you very well may have a reproduction hanging in your home or office.

One day, to pay homage to Albert for all that he had sacrificed, Albrecht Durer painstakingly drew his brother's abused hands with palms together and thin fingers stretched skyward. He called his powerful drawing simply "Hands," but the entire world almost immediately opened their hearts to his great masterpiece and renamed his tribute of love "The Praying Hands."

Incidentally, the style of praying hands has some resemblance of the Buddhist’s salutation adopted from the old Indian culture, the practice of holding the palms in front of the breast as sign of respect. In Christian tradition, the closing of palms in front of one’s breast is a mode of thanksgiving to the Almighty, and with open hands and arms, a symbol of opening oneself in praise of mercy. All hands are beautiful and pleasing to God as long as they do the works of love. The hands of our parents who took up all the hard chores in life for our sake, appearing to be rugged and bent, will be more pleasing to God in the praying mode.

Through the observation of an artist, Durer’s interpretation of body language in his masterpiece. Perhaps we can also make observation on our Altar Servers performance during any liturgical service. They all stand with “praying hands mode”, symbolizing the idea of John Milton’s Poem – “They also serve who only stand and wait.” That is the body language spoken through liturgical action within the sanctuary of the altar, representing the whole Community, through the leadership of celebrant that we are ready to serve, not only within the sanctuary, but also in all our daily life. Body language is a reflection of our inner feelings. When we pray, “Let my prayer be counted as incense before you, and the lifting up of my hands as an evening sacrifice.” (Ps.141:1-2)