

The Refrigerator Sheet

PRAYERS FOR THE PEOPLE

For those in acute illness:

Anne Million, Charles Bradley, Troy Price, Bill Petrie, Claire McMurray
Nancy Wance, Jacob Moore, David Pendell, Kaylee Cox, Ted Cook, Jack Britton

For those experiencing long-term illness:

Betty Foreman, Robert Harrington, Steve Dolman, Bill Wylie,
Jack Wylie, Lawrence Larson, Ron Tucker, Karen Nix

For those with particular concerns:

Please contact the office to add names.

For those in hospice care or nearing life's end, and for their families:

Hugh Calloway and Linda; Lester Wallace and Pam

For the departed: ✠

For those who serve their country:

Samuel Price

Birthdays: Avari Gray (26th), Carol Smith (27th), Michael Whittaker (28th)

Anniversaries: None

In the diocesan cycle of prayer: the Diocesan Center and its staff



- ✓ **The office of Compline is being said every evening at 8:00 P.M.** on the St. Michael's Facebook group. You are welcome to join us. If you don't have a Book of Common Prayer at home, there are links provided for the online version. This is an excellent way to end your day in peace.
- ✓ **Have you returned your 2021 Pledge Card?** If not, please do! If you have questions, please contact the office.
- ✓ **The Christmas Cheer meeting is this afternoon at 1:00 P.M.** If you haven't seen an email with the Zoom link, contact Debi Kelley at d3bi.kelley@gmail.com !
- ✓ If you wish to give **flowers or sanctuary candles**, the signup sheet is on the credenza, or contact the office.
- ✓ **Church Office hours** are Monday –Thursday, 9:00 A.M. – 3:00 P.M. Jeremy or Suzanne are often in the office outside those hours and on Fridays, so call to check. (405) 321-8951
- ✓ **Fr. Brent's day off** will be on Fridays. You can find him in his office Monday-Thursday, 9:00 A.M. to Noon, and other times by appointment. You may reach him by telephone in the office (405) 321-8951 or at (619) 838-5032.
- ✓ Are you considering ordering **wreaths and garlands for the holidays?** If you order from Lynch Creek Farms, St. Mike's will receive a percentage of each sale. Just go to our personalized website: <https://www.lynchcreekfundraising.com/teams/252250/>
- ✓ **Thanksgiving Baskets** will be assembled on Monday, November 23 at 10:00 A.M. and distribute them from the church on Tuesday, November 24 from 11:00 A.M. to 1:00 P.M. **Volunteers are needed.** If you can help, please call Rick Young (405) 637-6376.
- ✓ **St. Mike's Website Update**
Debi Kelley is updating the site. She needs new information from our groups. Though COVID has changed our world, we still need to let our parish and guests know what is available, how people are doing, contacts, if you have gone to Zoom, if you will be going to Zoom...anything that pertains to St. Michael's.
ECW * Wild Men * Wicked Women * EFM * Sunday School * -- How do we *Invite, Welcome, and Connect* during the pandemic? How do we welcome people via electronic means – YouTube, Zoom, Facebook? We need to make our website "pandemic friendly." Please email her at d3bi.kelley@gmail.com with updated info and ideas.



Fernando Gallego (Spanish, c.1440-c1507). *Blessing Christ*, c.1494. Mixed technique on board. Museo del Prado.

Gallego was a Castilian painter, and his art is generally regarded as Hispano-Flemish in style. Gallego was likely born in Salamanca, Spain, and worked throughout Castile and Extremadura, most notably in Ciudad Rodrigo, Plasencia, Toro, and Zamora.

Much of his biography has been traced through attributions of his work, but few details are known. The last time he was referred to in a document which implied he was still alive was in 1507, but the date of his death is unknown.

Some works thought to be Fernando Gallego's are likely instead Francisco Gallego's, such as *San Acacius and the 10,000 Martyrs* and the Getty Museum's *Pietà*. Francisco is known to have worked in Fernando's workshop, but their relationship is unknown.

Nothing definite is known about Gallego's artistic training, but his naturalistic handling of form and technical style strongly link him to Flemish painting, especially the artist Rogier van der Weyden. Early Netherlandish painting of the 15th century was one of the dominant artistic styles, and was significant for its vivid illusionism and its complex iconography, both of which are evident in Gallego's work.

On his throne, wearing a red tunic and holding the globe in his left hand, Christ offers his blessing with his right. He is flanked by figures representing the Church and the Synagogue and surrounded by the Tetramorph (the four evangelists). Christ is presented as the savior of the world in this work that contrasts the figure of the Synagogue, with Moses's tablets and a torn banner; and the figure of the Church, who wears a laurel crown and bears the flag of Victory and a chalice with the host as a symbol of the new promise of death and resurrection through Christ. His word, recorded in the Gospel of the New Testament, is represented by the Tetramorph, the symbols of the four evangelists: the eagle of Saint John, the bull of Saint Luke, the lion of Saint Mark and the angel of Saint Matthew.

This work's gothic architecture, composition and pictorial technique make it a fine example of Gallego's refined style, steeped in Flemish elements. It comes from the church of San Lorenzo de Toro and, while traditionally considered part of an altarpiece, it must actually have been made for the tombs in which don Pedro de Castilla el Viejo and his wife, Beatriz Rodriguez de Fonseca y Ulloa were buried in 1492.

Technical studies carried out at the Museo del Prado have revealed an important change in this work's iconography. First, the painter drew Christ wearing a crown, with the Lamb over the Book of the Seven Seals at his feet. This was never actually painted, but it is visible in the underlying drawing. That image is quite different than the one on the surface of this work, and the changes were probably not the painter's decision. It seems likely that his client saw the work when it was only sketched in and ordered the change, converting the initial Christ as judge of the Apocalypse to Christ offering his blessings. There is no documentation in Castile of this control by clients (or their representatives) during the creative process, but the extraordinary manner of shading the scenes that were eventually hidden, and the change of approach mentioned, suggest the scenario described.



Cefalù (Palermo province, Sicily, Italy). Cathedral (Duomo) 1131-1240. Mosaic, Byzantine, 1148.

The Cathedral of Cefalù (Italian: *Duomo di Cefalù*) is a Roman Catholic basilica in Cefalù, Sicily. It is one of nine structures included in the UNESCO World Heritage Site known as Arab-Norman Palermo and the Cathedral Churches of Cefalù and Monreale.

The cathedral was erected between 1131 and 1240 in the Norman architectural style, the island of Sicily having been conquered by the Normans in 1091. According to tradition, the building was erected after a vow made to the Holy Savior by the King of Sicily, Roger II, after he escaped from a storm to land on the city's beach. The building has a fortress-like character and, seen from a distance, it dominates the skyline of the surrounding medieval town. It made a powerful statement of the Norman presence.

It was probably planned that the entire church be decorated in mosaic, but this was completed only in the presbyterium area. Mosaic still covers the apse and about half of the side walls. Roger II brought masters in the technique of mosaic from Constantinople. They adapted their traditional Byzantine decorative art to an architectural structure that was of northern European origin.

The dominant figure of the decorative scheme is the bust of Christ Pantokrator, portrayed on the semi-dome of the apse with a hand raised in Benediction. In his left hand he carries the Gospel of John, in which can be read, in Greek and Latin: "I am the light of the world, who follows me will not wander in the darkness but will have the light of life" (John, 8:12).

In the upper tier of the apsidal wall is depicted the Blessed Virgin Mary, her hands raised in obsecration, flanked by four archangels. In the second and third tiers, on either side of the central window, are figures of apostles and evangelists, placed according to a planned theological programme.

The mosaic decoration extends into the presbyterium, with the side walls showing figures of prophets and saints. On the right wall, adjacent to the royal throne, are royal figures, while on the left side, adjacent to the bishop's throne, are priestly figures. Each figure is accompanied by an inscription, in Greek or Latin, describing the character portrayed. The decoration of the cross-vaulted ceiling depicts four cherubim and four seraphim.

The chief figures, that of Christ Pantokrator and the Virgin Mary, are clothed in blue, given luminosity by a background of gold tiles. The work is of the highest order, displaying elegance in the draping of the figures' robes and in the sensitivity of their faces and gestures. It is considered the finest Byzantine mosaic in Italy and comparable to other fine Late Byzantine work from Constantinople.

The Byzantine mosaic decoration was completed before 1170. The lower part and the side walls of the presbyterium were not completed until the 17th century. They covered preceding paintings of which scarce traces remain today.