

Artwork Location	Description and Background	Relate Sing, Prayer, Poem or Reflection
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Station 1: Turrbal Garden – Aquinas Mall



The Turrbal Garden was originally opened on 26 October 2009. It was originally placed in the garden bed overlooking the river.

Present at the opening were: Indigenous Elder Joe Kirk, artist Laurie Nilsen, Dr Lee-Anne Perry, Angela O'Malley, Sr Sandra Lupi and the teachers and students from the All Hallows' Human Rights Group.

AHS stands on Turrbal and Jagera land.

On 16 March 2015, the Federal Court determined *in rem* that native title does not exist over the land and waters of Brisbane and its surrounding areas.

His Honour accepted that the Aboriginal tribes that occupied the claim area at the time of first white settlement had been displaced either by settlers or by other Aborigines.⁴ He accepted that Aboriginal people were present in the Brisbane area from sovereignty to the present time, but that is not the same as saying that those particular people held rights and interests in the claim area under traditional laws and customs for the area that continue to be observed and acknowledged.

His Honour found that the evidence at trial was not sufficient to establish the continuity required under s 223 of the *Native Title Act* by either the Yugara/Yugarapul People or the Turrbal People.

God of Holy Dreaming, Great Creator God,
Today we pray together on common ground. Common ground of an ancient land that you created. Common ground of over 65,000 years of peoples and place.

ALL: Lord, we are longing for acknowledgement.

We acknowledge that your creation was disturbed and disrupted in 1788. We acknowledge our failure to break the Great Australian Silence. We acknowledge the true history of the land now called Australia.

ALL: Lord, we are longing for truth.

We grieve the truth of statistics that show we are not equal. Truth of death, sickness, imprisonment. Truth of lack of education and lack of employment. Truth of a gap that isn't closed.

ALL: Lord, we are longing for justice.

We seek justice for Stolen Land, Stolen Wages, Stolen Children. We seek justice for yesterday, today, and tomorrow.

ALL: Lord, we are longing for love.

Today we stand together on common ground. We come together in the love of Christ and the love of our neighbour. We confess we have not loved one another as you have called us to and promise to do better. We long to embrace unity with diversity. We are longing for acknowledgement, truth, justice, love, and hope.

***ALL: Lord, give our First Peoples
comfort for the pain, in their day of mourning,
courage for the fight, on their day of invasion,
strength for the journey, in their days of survival.
Give us the compassion and respect***



The original design included 2 seats and 3 bollards made of white cement with different colour oxides added for a marble effect. Designs feature mullet, catfish, eels, a rosella, representational artefacts for ceremony (clap sticks, bull roarers, and boomerangs), and for hunting-gathering (boomerangs, shields, nullanullas, and an axe).

The Turrbal Garden was moved to its current position ???

***To walk the journey of Reconciliation
With our First Nations' brothers and sisters.
Lord, You, are our hope. Amen.***

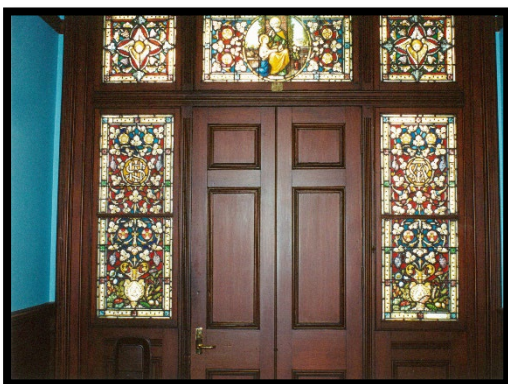
A Prayer for Healing – a common prayer by the group:
All-powerful Creator Spirit,
you are present in the whole universe
and in the smallest of your creatures.
You embrace with your tenderness all that exists.
Pour out upon us the power of your love,
that we may protect life and beauty.
Help us to better protect the waters of these once
mighty rivers which are the lifegiving
source for this land and its peoples, for the myriad
fish, the birds of the air, the
animals that drink from their waters and the food that
is grown from the
nourishment of the soils of the country they traverse.
Fill us with courage and peace, that we may live
as brothers and sisters, harming no one,
Help us to identify with the abandoned and forgotten
of this earth, so precious in
your eyes.
Bring healing to our lives and our environment,
that we may protect the world and not prey on it,
that we may sow beauty, not pollution and
destruction.'
We ask this through Christ our Lord,
Amen.
(Adaptation of *Laudato Si' Prayer for the Earth*)

All Hallows’ School – Art Pilgrimage

Station 2: Women of St Ann's

St Ann's building

St Ann's Stained-Glass Window



St Ann and the Virgin Mary Child

The main entrance to St Ann's is framed by a magnificent stained-glass window. Made by the Royal Bavarian Art Institute, it continues to remain one of the most admired features of the building. Its translucent and brilliant colours enhance the unique character of St Ann's.

In 1882 the company was appointed as the "Royal Bavarian Art institute for stained glass" by King Ludwig. Zettler studios eventually perfected what became known as the "Munich style," which was a method where religious scenes were painted on larger sheets of glass and then fused to the glass through firing in intense heat. This process allowed for a blending of colours not attainable by the old "medieval style," in which any change of colour in a scene required a separate piece of coloured glass that had to be cut to size and fitted in its own leaded framework. The Munich style allowed for extremely detailed depictions of their subjects. The scenes depicted were heavily influenced by a combination of 19th century European romantic style of painting, along with German baroque style.

School Magazine 1987

Saint Anne and her husband Saint Joachim are traditionally believed to have been the parents of the Virgin Mary. Mary's parents are not mentioned in the Bible, but they are described at length in the later (apocryphal) Gospel of James, written around 145 CE.

Dear God, creator of women in your own image,
born of a woman in the midst of a world half women,
carried by women to mission fields around the globe,
made known by women to all the children of the earth,
give to the women of our time
the strength to persevere,
the courage to speak out,
the faith to believe in you beyond
all systems and institutions
so that your face on earth may be seen in all its beauty,
so that men and women become whole,
so that the church may be converted to your will
in everything and in all ways.
We call on the holy women
who went before us,
channels of Your Word
in testaments old and new,
to intercede for us
so that we might be given the grace
to become what they have been
for the honour and glory of God.
Saint Esther, who pleaded against power
for the liberation of the people, **-Pray for us.**
Saint Judith, who routed the plans of men
and saved the community, **-Pray for us.**
Saint Deborah, laywoman and judge, who led
the people of God, **-Pray for us.**
Saint Elizabeth of Judea, who recognized the value
of another woman, **-Pray for us.**

The Story of Saint Anne

According to James, Anne (whose name in Hebrew is Hannah) was from Bethlehem. Her husband, Joachim, was from Nazareth. Both are described as descendants of King David. Anne and Joachim had no children though they were good and devout people. Childlessness, at the time, was considered a sign of God's displeasure, and so the leaders of the Temple rejected Joachim. Saddened, he went into the desert to pray for forty days and nights. At the same time, Anne also prayed. She asked God to favour her with a child in her older years, as He had favoured Sarah (the mother of Isaac) and Elizabeth (the mother of John the Baptist).

Anne and Joaquim's prayers were answered, and Anne gave birth to a daughter. The two were so grateful that they brought her to the Temple to be raised. At the age of fourteen, Mary was given to Joseph as his bride-to-be.

Tradition names St Ann as the Mother of the Blessed Virgin Mary, and she is seen here teaching from the scriptures, with a youthful Mary kneeling at her side.

St Ann became Mary's mother after 20 years of barrenness.

This statue representing teaching with open book of universal knowledge.

Saint Mary Magdalene, minister of Jesus, first evangelist of the Christ, **-Pray for us.**

Saint Agnes, patron saint of victims of sexual abuse, **-Pray for us.**

Saint Scholastica, who taught her brother Benedict to honour the spirit above the system, **-Pray for us.**

Saint Hildegard, who suffered banishment for the doing of right, **-Pray for us.**

Saint Joan of Arc, who put no law above the law of God, **-Pray for us.**

Saint Clare of Assisi, who confronted the pope with the image of woman as equal, **-Pray for us.**

Saint Julian of Norwich, who proclaimed for all of us the motherhood of God, **-Pray for us.**

Saint Thérèse of Lisieux, who knew the call to priesthood in herself, **-Pray for us.**

Saint Catherine of Siena, to whom the pope listened, **-Pray for us.**

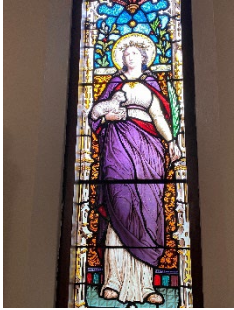
Saint Teresa of Avila, who brought women's gifts to the reform of the church, **-Pray for us.**

Saint Edith Stein, who brought fearlessness to faith, **-Pray for us.**

Saint Elizabeth Seton, who broke down boundaries between lay women and religious by wedding motherhood and religious life, **-Pray for us.**

Saint Mary of the Cross Mackillop, who challenged the establishment in the name of the poor and the powerless, **-Pray for us.**

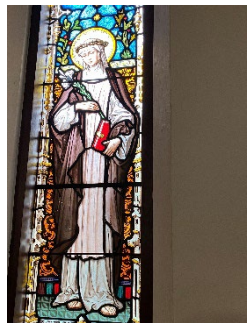
Mary, mother of Jesus, who heard the call of God and answered,



St Agnes was a young girl of 12/13 years when executed for the crime of being Christian and refusing to marry the governor's son. Through resemblance of her name to 'angus' (lamb), her principal emblem has been a lamb. The lamb, which is a symbol of both her purity and her status as a bride of Christ.

I am willing to talk about my spiritual beliefs when someone asks me about them.

Mary, mother of Jesus, who drew strength from the woman Elizabeth,
Mary, mother of Jesus, who underwent hardship bearing Christ,
Mary, mother of Jesus, who ministered at Cana,
Mary, mother of Jesus, inspired at Pentecost,
Mary, mother of Jesus, who turned the Spirit of God into the body and blood of Christ, **pray for us. Amen.**



St Catherine of Siena changed Catholic history by convincing the papacy to return to Rome after 75 years in Avignon and is one of a few women given the title of "Doctor of the Church." Catherine is shown wearing her Dominican habit and crown of thorns and she is holding a lily (a symbol purity and a book of her teachings).

I realise that in order to discover my full potential I must help others discover theirs.

Artist was Sr M St Luke Donnellan
 No artist statement availability

Station 3: St Patrick –St Patrick's Hallway, University Wing



After the Middle Ages he was most often portrayed as at right: a bearded bishop with a mitre, crozier, and chasuble. The chasuble is most often green but sometimes red. Many images dispense with attributes and rely on a label or the green colour of the chasuble. The two attributes that do feature in other images are a shamrock and one or more snakes at his feet.

St Patrick is depicted with a bishop's mitre and staff. His attribute is the shamrock which he used as a tool to teach about the Holy Trinity.

Many corridors in the main building and convent are name after saints.
St Patrick is the patron Saint of Ireland. The first Sisters of Mercy to arrive in Qld to begin their mission of mercy from Ireland.

St. Patrick's Prayer

May the Strength of God pilot us.

May the Power of God preserve us.

May the Wisdom of God instruct us.

May the Hand of God protect us.

May the Way of God direct us.

May the Shield of God defend us.

May the Host of God guard us

Against the snares of the evil ones,

Against temptations of the world.

May Christ be with us!

May Christ be before us!

May Christ be in us,

Christ be over all!

May Thy Salvation, Lord,

Always be ours,

This day, O Lord, and evermore.

ALL: Amen.

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Station 4: William Bustard Paintings – Principal's Reception

William Bustard

Art Teacher at AHS 1926-1938



1930

Main Building and University Wing



William Bustard began teaching at All Hallows' School in 1926 and continued for twelve years.

The Sisters of Mercy were proud to have Bustard on staff, as they wanted to encourage excellence in art along with music among their students. His presence at the school was particularly appreciated by Sr Celestine Phelan, a lover of art after whom the All Hallows' Celestine Art Centre is named for today.

Bustard had a marked influence on the style of his students at the school. His own preference for landscapes and cityscapes, and his use of light and colour, is seen reflected in the work of students. The convent and gardens and the All-Hallows' Main Building, along with the Sisters of Mercy themselves, feature in several of his paintings from this time. Copies of watercolours by Bustard appeared in the first two editions of the All-Hallows' School Magazine, in the early 1930s.

This print was presented by All Hallows' School Brisbane, Australia to the Mercy International Centre in 2011 to mark the occasion of the School's 150th Anniversary. This view of the School's main Building is one that Mother Vincent would have seen frequently from the Convent Building. All Hallows' has marked this wonderful occasion with much gratitude for the many graces and blessings received over the 150 year history.

Discussion:

What are your most treasured places in the School?
What would you choose to paint if you had the opportunity?

All Hallows’ School – Art Pilgrimage

1936 Convent and garden		
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Station 5: Our Lady of the Immaculate Conception

St Bernadette

Grotto, Walkwa



Built around 1905

Depicting the Child – Bernadette Soubirous
Statue – Our Lady of the Immaculate Conception
Our Lady of the Immaculate Conception appeared in several visions to Bernadette Soubirous in Lourdes France in 1858 she was only 14.

Between February 11 and July 16, 1858, the Blessed Virgin Mary appeared eighteen times to Bernadette Soubirous

Bernadette was a delicate girl who suffered from asthma and cholera. She could neither read nor write and spoke only the Occitan dialect of her area. Her family was sinking into poverty, and the day the first apparition took place she went to gather firewood along the bank of the River Gave to help her mother.

Her attention was drawn to the noise of rustling bushes near the Grotto of Massabielle, from the French vieille masse meaning ancient mass. Then Bernadette saw a beautiful young girl of sixteen or seventeen. She described this girl as "dressed in a white robe, girded at the waist with a blue ribbon. She wore upon her head a white veil which gave just a glimpse of hair. Her feet were bare but covered by the last folds of her robe and a yellow rose was upon each of them. She held on her right arm a rosary of white beads with a chain of gold shining like the two roses on her feet."

Bernadette knelt and began to pray the rosary. At the end of the five decades the woman smiled and disappeared. The young visionary returned and on

Hail Mary – together

Hail Mary,
Full of Grace,
The Lord is with thee.
Blessed art thou among women,
and blessed is the fruit
of thy womb, Jesus.
Holy Mary,
Mother of God,
pray for us sinners now,
and at the hour of our death.
Amen.

	February 18 Our Lady began her message telling young Bernadette, "I do not promise to make you happy in this life but in the next." On February 24, Mary asked for penance and prayer for the conversion of sinners and the following day, she instructed Bernadette to dig the ground near the grotto. From that a spring came forth which to this day is used for the bath by pilgrims to Lourdes. Our Lady asked Bernadette to bath and drink in the waters by the Grotto, which she did. The next day the muddy waters had cleared, and fresh water flowed. Many people visit these waters to pray and seeking cures, 69 of these cures have been verified. Bernadette died in 1879 aged 35 and was canonized as a Saint by Pope Pius XI in 1933. Each year we celebrate her Feast Day on February 11.	
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Station 6: Mary, Mother of Mercy – Magnolia Place

Blessed Virgin Mary cloaking Children



Linda Klarfeld – 2020

Our Lady of Mercy

A way of picturing mercy is to show Our Lady as the Mantle Madonna. In this picture the idea of protection is the dominant message. As the merciful mother, Mary holds her devotees under her mantle. She gives them protection against evil and persecution.

Gardens have been an important part of the human spiritual journey since earliest times. Think of the Garden of Eden, the Hanging Gardens of Babylon, the Celtic sacred groves and pilgrimage paths of Ireland where Mother Vincent Whitty and so many of our early Sisters of Mercy travelled, the tranquillity of the water rill that flows through the garden at Baggott Street where Catherine McAuley is buried.

As members of our All Hallows' community, you will also know the significance of the magnolia, referenced in an 1875 letter by Mother Whitty explaining her ongoing goat battles; she wrote: "Yesterday when in the reception room (of Adderton) what did I see, but a goat tearing and eating a lovely magnolia – if it survives the tearing it got, it will be a wonderful plant," Today the majestic magnolia remains a symbol of strength and resilience to the All Hallows' community, as well as a fragrant reminder of the beauty of nature.

The Feast Day Prayer 24/9

Mary, Mother of God, I turn to you in all my pressing needs and difficulties as to a most sure refuge. I implore the help of your protection and choose you as my advocate. I entrust my cause to you who are the Mother of Mercy, and I wish to offer you day by day my most reverent love. But that my devotion may be pleasing to you, help me to maintain my soul and body in the spotlessness of your purity, help me to try as best I can to walk in your footsteps, humbly seeking to be like you.

In Jesus' name I pray,

Amen

Station 7: The Mosaic Rill – Magnolia Place



Tea Maker

There is a traditional rune of Celtic hospitality that describes the three-fold duty of the host to the stranger at the door:

*I saw a stranger yester even.
I put food in the eating place,
Drink in the drinking place,
And music in the listening place...*

This beautiful little verse ends with the song of the lark, that purest and most dulcet of singers, reminding us that in every stranger one is called to recognize and encounter Christ. How well Catherine epitomizes the wisdom of hospitality symbolized in this ancient rune:

For Catherine saw in every stranger at the door, in everyone who was different from herself, in every person, the hidden presence of Christ, the approaching and approachable self-utterance of the near but distant otherness of God.[iv]

It is not merely a question of doling out food and drink in correct but perfunctory fashion. One is called to a profound, imperceptible care of the spirit with “music”: perhaps literal music, but perhaps also with the myriad possibilities of what makes “music” for the soul- genuine welcome, sincere encounter, true listening. The following lines from

Baggott St Suite: Cup and Saucer by Mary Wickham

Did it bring you comfort, this china,
The little cup worn at the rim and
Translucent as the shell of an egg,
Reminding you of Coolock days,
The warm liquid soothing and refreshing?

Did you read the leaves all those years ago
And know that your life would end
Here in quite another place?
Of life filled – life emptied.
Of call given – and fulfilled.
Of encouragement and conviviality,
Bonds of kinship
And gesture of gracious hospitality.

Taking the cup of your life
The cup of your life.
Drinking the sweet-bitter draught that was yours.
[Baggot St Suite: Cup and Saucer | Mary Wickham \(marywickhamrsm.org.au\)](http://marywickhamrsm.org.au)

the *Familiar Instructions*, attributed to Catherine, suggest the full obligations of genuine hospitality:

There are things the poor prize more highly than gold, thought they cost the donor nothing; among these are the kind word, the gentle, compassionate look, and the patient hearing of their sorrows...[v]

I have called Catherine a “tea-maker” to connote her extraordinary sensitivity to the nuances and duty of hospitality. No doubt, she was literally, at least some of the time, a tea-maker, but for our purposes here it is the symbol of the welcoming beverage that is important. A tea-drinker she certainly was. One of the very poignant “relics” preserved at Mercy International Centre in the very room in which Catherine died, are the cup and saucer said to have been used by her. A simple, delicate little cup of white china with a worn gold and green rim.

That Baggot St became a centre of welcome, of shelter, of human care, is due in no small way to Catherine’s refined sense of hospitality.

Catherine approached those who sought her assistance with sensitivity to the dignity of each person: alert to their need, not wanting to embarrass them, not quite sure how to help them.

In terms of community spirit amongst the early Sisters, there is ample evidence of the value placed

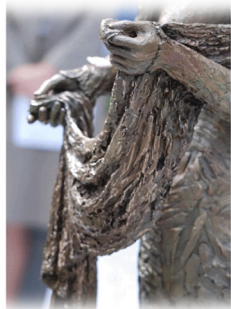
on conviviality and simple fun, and the ways in which Catherine herself affirmed and fostered such opportunities, often in the midst of the cruellest of losses and setbacks.

We have already read one example from Catherine's letters of how she regarded music as a way of cheering people, bonding them and giving delight to the heart. Gathering together for "recreation" in all meanings of that word, was crucial to the group's well-being. Gathering together for refreshment and the fortifying of body and spirit had at its heart the Eucharistic memory of the hospitable acts of Jesus at the Last Supper: not only the nourishment of bread and wine, but the washing of feet.

Of course, one of the most endearing instances of commending her Sisters to gather and fortify themselves with the soothing warmth of the cup of tea occurred as she lay dying. One of her last acts as first Sister of Mercy, as leader, as earthly mortal Catherine McAuley was, magnificently, a gesture of hospitality:

The poor Sisters look greatly fatigued; be sure you have a comfortable cup of tea for them when I am gone...[vi]

Station 8: The Offering – Catherine Court



The bronze Statue of Catherine McAuley entitled “The Offering” by Meliesa Judge

The Sculpture is a wonderful representation of Catherine, shown in the act of giving away her shawl in response to someone in need, symbolic of Catherine’s life of service in God’s name.

The shawl she offers symbolises her care for the poor and her willingness to give all that she has in order that they are comforted.

The stance and suggested movement of her feet reflects the name given to the early Sisters who were dubbed ‘The Walking Sisters’ because they ministered to the people of Dublin beyond the security of Baggott St. They walked the streets, the hospitals and the slums of the city to help those in need.

The Plinth on which the sculpture stands records four of Catherine’s many wise sayings:

“Draw persons to God by your word, by your

example, and by the works of Mercy”

“Let us pray well and never grow weary”

No work of charity can be more productive of good to society or more conducive to the happiness of the poor than the careful instruction of women”

“We should be as shining lamps, giving to all around us”

Catherine McAuley quotes at the base of the statue.

The Suscipe of Catherine McAuley

Erica Marshall©1988 Willow Publishing Pty Ltd.

My God, I am Yours for time and eternity,
Lord, I am Yours forever.
It is You who must teach me
To trust in Your providence, Loving Lord.

You are a God of love and tenderness
I place my faith in You -
And I ask that you grant me
Acceptance of Your will, Loving Lord.

Take from my heart all painful anxiety
Let nothing sadden me but sin -
And then let my delight be
Hoping to see Your face, God, my all!

My God, I am Yours for time and eternity,
Lord, I am Yours forever.
It is You who must teach me
To trust in Your providence, Loving Lord.

Station 9: Mercy Stained Glass Window – Potter Library



Installed in the renovations of 1998. Artist Christopher McLeod.

First Panel On the first section, in the top left-hand corner of the window is a sun. The sun represents the hot, sunny land of Australia, using warm brown and yellow tones. In the middle is a ship called the "Donald Mackay". This little sailing boat symbolises it bringing of our founding sisters from Ireland to Brisbane. One of the waves was changed during construction to represent the many Sisters who over the years have braved the seas to come from Ireland to Brisbane. On the left- and right-hand side of the window are outlines of All Hallows' students. The different skin colourings symbolise that All Hallows' is a school of many different cultures.

The Middle Panel of the window is a representation of Our Lady of Mercy in Mother Catherine McAuley's original house of Mercy in Dublin. As this is the focal point of the window, it catches one's eye with its rich reds and purples and in the touch of Mary's hand on her son's knee. She is enclosed in the Mercy Cross which is the symbol of the Sisters of Mercy.

Third Panel section of the window is our beautiful sky including stars, clouds and meteors. The glass includes various shades of blue to enhance the feeling of the night sky and outer space. This section, as well as the first section includes the symbolism of wattle, which represents the change of culture from Irish to Australian.

Listen to 'Through the Eyes of Mercy'

Through the Eyes of Mercy

Words and music, Timothy Sherlock, 2021, Micah 6:8, Matthew 25:35-40

Song commissioned by the Sisters of Mercy Brisbane to commemorate 160 years of service.

What does the Lord require of you
but to do justice and to love kindness
and to walk humbly with your God?

*Through eyes of Mercy, with hands of Mercy
with voices of Mercy, in the spirit of Mercy
we are emboldened to live our lives anew,
in Mercy and Justice to heal a hurting world.*

I was hungry and you gave me food.
I was thirsty and you gave me drink.
I was a stranger and you invited me in.

*Through eyes of Mercy, with hands of Mercy
with voices of Mercy, in the spirit of Mercy
we are emboldened to live our lives anew,
in Mercy and Justice to heal a hurting world.*

In Mercy and Justice, in Mercy and Justice,
in Mercy and Justice, in Mercy and Justice,
Amen.

All Hallows’ School – Art Pilgrimage

	Also in the third panel is the repetition of school girls. Each girl is part of the circle of Mercy and all look to Mary for inspiration. As they look across to the others, it is a reminder that All Hallows’ focuses its attention on both God and duty	
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Station 10: The Woman at the Well – Potter Library



The Woman at the Well

By Dianne Minnaar

1.4(L) x 1.1 (w)

Substrate: Live edge Camphor Laurel timber

The Artist:

Dianne has been a professional artist and calligrapher for over 36 years. She graduated in Biblical Studies and Graphic Fine Art in South Africa and immigrated to Australia in 2001. She has focused almost exclusively on creating sacred images inspired by Scripture in the last 15 years.

Using ancient Byzantine icons as a reference, Dianne combines early Christian imagery, symbolism, Scripture, paint, brush and palette to encompass the deep spiritual and emotional longings that we most want to express. These are interpreted in a contemporary context, retaining the essence and key principles of traditional forms. Attributes of love, grace, truth, faith, gratitude, compassion, trust, charity, patience, humility, forgiveness and hope are all conveyed through her images.

Concept:

The concept for the artwork can be summarised as follows:

The story of the woman at the well is a rich example of love, truth, redemption and acceptance. It shows the transformative power of faith and highlights the fact that women feature strongly in Jesus' ministry. It speaks to the All Hallows' School context, because

Jesus and the Woman at the Well (John 4: 1-15; 39)

4 Now when Jesus learned that the Pharisees had heard, "Jesus is making and baptizing more disciples than John" ²—although it was not Jesus himself but his disciples who baptized— ³he left Judea and started back to Galilee. ⁴ But he had to go through Samaria. ⁵ So he came to a Samaritan city called Sychar, near the plot of ground that Jacob had given to his son Joseph. ⁶ Jacob's well was there, and Jesus, tired out by his journey, was sitting by the well. It was about noon.

⁷ A Samaritan woman came to draw water, and Jesus said to her, "Give me a drink." ⁸ (His disciples had gone to the city to buy food.) ⁹ The Samaritan woman said to him, "How is it that you, a Jew, ask a drink of me, a woman of Samaria?" (Jews do not share things in common with Samaritans.) ¹⁰ Jesus answered her, "If you knew the gift of God, and who it is that is saying to you, 'Give me a drink,' you would have asked him, and he would have given you living water." ¹¹ The woman said to him, "Sir, you have no bucket, and the well is deep. Where do you get that living water?" ¹² Are you greater than our ancestor Jacob, who gave us the well, and with his sons and his flocks drank from it?" ¹³ Jesus said to her, "Everyone who drinks of this water will be thirsty again, ¹⁴ but those who drink of the water that I will give them will never be thirsty. The water that I will give will become in them a spring of water gushing up to eternal life." ¹⁵ The woman said to him, "Sir, give me this water, so that I may never be thirsty or have to keep coming here to draw water."

	the school vision is to “inspire young women to a life of faith, compassion, learning and leadership.” These are qualities exemplified by the woman in the story. It also reflects the key school value of respect and the belief that we must work for justice by including those on the margins. May we, in reverence, meditate/reflect on Christ’s care, respect, compassion and welcome of women and the most vulnerable and marginalised in our community. The concept has been brought to life in a number of ways: • The substrate: The painting has been executed on a cured, kiln dried panel of camphor laurel timber. • Attention has been given to the subtle fluid timber markings which become an integral part of the painting. • Careful consideration of colours to reflect Biblical symbolism and relevance to the interior space • Subtle nuances/inclusions to incorporate symbolism that is meaningful to All Hallows’ School eg. the magnolia tree and goat • Christ and the woman are depicted in a landscape setting in Sychar, a small village near Shechem in Samaria. • Christ is seated and He gestures with an open hand towards the woman. His gesture is symbolic of acceptance and also reflects the key	³⁹ Many Samaritans from that city believed in him because of the woman’s testimony. <u>The Woman at the Well – Reflection:</u> The story of the woman at the well depicts how Jesus, traveling through Samaria on the way to Galilee, sat down at a well in the town of Sychar. There, around noon, while His disciples were in town buying food, He encountered a Samaritan woman coming to draw water from the well. He asked her for a drink, and they proceeded to have a deep theological discussion. The woman to whom Jesus spoke was an outsider. We know, from understanding cultural and historical traditions of that time, that women typically drew water in groups in the morning, and it was often a social occasion. The fact that she was drawing water alone, at midday, probably indicates she was a social outcast and had been marginalised by others. The woman at the well presents herself as persistent, astute and inquisitive. She thirsts for knowledge. After Jesus talked to her, she came away with an understanding of Jesus’ saving powers and one who speaks the truth. Based on the woman’s account and sharing of newly found wisdom, others approached Jesus, and because of what Jesus shared with them, “Many more became believers” (v. 41). Her testimony led to their salvation. The fact that the woman at the well was of such low standing — gender, race, and marital status — yet they talked so directly, almost as equal conversational partners, shows Jesus’ heart for all people, not just some. All are welcome in the kingdom of God. It shows the importance of increasing our knowledge of the world and offering our testimony. When the woman
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	school value of respect and compassion for the marginalized. Christ is approachable and He welcomes the conversation. • Christ's right hand is raised in blessing. His left hand touches the water as it flows from her water jar. • The woman's head is tilted in reflection. She listens intently to Christ's life-giving words. • The spring of water flowing from the woman's water jar is symbolic and references Christ's words: <i>The water that I will give will become in them a spring of water gushing up to eternal life." John 4:14 NRSVCE</i> • Jerusalem, in Judea, is behind Christ as He was headed back to Galilee. However, He would walk the difficult road to Jerusalem again to pay the ultimate price for the living water He wanted to offer to all who thirst and come to Him. On the cross, Jesus said "I am thirsty". He suffered and died so that all who believe in Him will never be thirsty (John 6:35). • The mountain in the foreground is Mount Gerizim, near the small village of Sychar, where the woman lived. This is the mountain that Samaritans considered sacred and where their fathers are said to have worshipped. In the distance is Jerusalem with its surrounding hills, where the Jewish place of worship - the temple, stood. However, the city in the distance also symbolises the New Jerusalem - our eternal city, which lies at the end of our life's journey - symbolised by the pathway. Jesus also offers us this living water as we set out on life's journey.	believed, she immediately ran off to tell others. Her words made an impact. As Scripture tells us, "Many of the Samaritans from that town believed in him because of the woman's testimony" (v. 39). The woman has become the source of life to her own city. The story of the woman at the well is a rich example of love, truth, redemption and acceptance. It is a story which shows the transformative power of faith and highlights the fact that women feature strongly in Jesus' ministry. It speaks to the All Hallows' context because our vision is to "inspire young women to a life of faith, compassion, learning and leadership" which are qualities exemplified by the woman in the story. It also reflects our key value of respect and the belief that we must work for justice by including those on the margins. Take a moment to reflect on the significance of this story for us: • Where do I need a well in my life at present? • What kind of a well am I to others? • How can I become that well, by which Jesus sits and offers life giving water to others...all others? • Am I open to finding the well deep within others? <u>Closing Prayer:</u> God of all peoples, just as Jesus and his disciples journeyed through Samaria to reach their appointed destination; teach us to how to walk through strange, foreign places, how to meet people different from ourselves—
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	• The All Hallows' historical resident goat and magnolia tree is referenced. It serves to connect the present time and place with the historical past of this story. Christ's offer of living water to the woman in Samaria some 2,000 years ago, is extended to all at All Hallows today.	that they we might say to them "come and see". You bypass no one; in this may we follow you. May we also be like the Samaritan woman: willing to examine our lives in Jesus' presence that we may continue to be true followers of Christ in spirit and in truth, that we may share with those we know what it is like to meet with Jesus. The truth revealed her faults yet liberated the unnamed woman. May your truth reveal us to ourselves and set us free in you. God of the nations, lead us so that truth and truthfulness may direct our leaders, inform our nation, govern our everyday lives, so that we may live in justice and peace together. Empower us to be like the woman at the well so that we may share the story of Christ and be the well for others in offering the life-giving water to them. Give us and all who thirst for you that living water of your Spirit: water of refreshment, water of healing, water of cleansing, water of life. Amen
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Station 11: The Sisterhood – Potter Library



The Sisterhood

By Chern'ee Sutton

Size 183cm w x 121 cm

Medium – Acrylic and textured acrylic on canvas

Artist Chern'ee Sutton is a contemporary Indigenous artist from the Kalkadoon people. This painting is her interpretation of All Hallows' School and our Journey from establishment to present day.

The large Blue and rust coloured community symbol in the bottom right of the painting represents All Hallows School and is painted in their school colours. This community symbol is surrounded by a larger rust and orange circle which represents the circle of Mercy as well as All Hallows' Vision "To inspire young women to a life of faith, compassion, learning and leadership in the spirit of Mercy". There are 2 blue circles which connect and interlock with the larger circle symbolising the sisterhood at All Hallows School and how they are all connected.

Throughout the painting there are 8 large coloured community symbols, these represent the 8 houses which are a part of All Hallows School. Although the houses and the students who proudly represent them are all unique in colour, name and nature, they are all part of one big family at All Hallows' School, they are all connected to each other and the school through the spirit trails.

The eel in the bottom right of the painting pays homage and acknowledges the traditional custodians of the land on which All Hallows' School is located, the Turrbal People.

Standing On The Shoulders

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I am standing on the shoulders of the ones who came before me,
I am stronger for their courage, I am wiser for their words.
I am lifted by their longing for a fair and brighter future,
I am grateful for their vision, for their toiling on this Earth.

We are standing on the shoulders of the ones who came before us
they are saints and they are humans, they are angels, they are friends.
We can see beyond the struggles and the troubles
and the challenge when we know that by our efforts
things will be better in the end.

**They lift me higher than I could ever fly
Carrying my burdens away.
I imagine our world if they hadn't tried.
We wouldn't be here celebrating today.**

I am standing on the shoulders of the ones who came before me
I am honoured by their passion for our liberty.
I will stand a little taller, I will work a little longer
And my shoulders will be there to hold the ones who follow me.

**They lift me higher than I could ever fly
Carrying my burdens away.
I imagine our world if they hadn't tried.
We wouldn't be here celebrating today.**

	The 6 blue and brown dotted circles with orange U symbols (people symbols) in the background of the painting represents All Hallows Values which are upheld by the school and the students, these values are; Respect, Integrity, Service, Compassion, joy and Justice. The magnolia flowers and leaves throughout the artwork represents All Hallows Mission. It also symbolises the significance of the Magnolia flower to All Hallows school and the girls flowering and blooming into young women after being nurtured, educated and supported, the yellow dots around these flowers are the seeds symbolising the next generation learning and growing being a part of the sisterhood of All Hallows School. Lastly the three blue lines which flow throughout the centre of the painting represents the Brisbane River, it also represents a timeline of All Hallows School 160-year history from establishment to present day. Starting in the left-hand corner the large blue star with orange dots represents Sister Catherine McAuley, the Founder of the sisters of Mercy in Ireland and the special link with Mother Catherine McAuley Members of the All Hallows School community have even today. The waves and six smaller stars represent the sisters of Mercy arriving by ship in Brisbane from Dublin in 1861, The bell represents the Convent Bell and the establishment of All Hallows School, the large U symbol represents the first pupil enrolled, with the 15 smaller U symbols representing the original enrolment of 16 boarders.	I am standing on the shoulders of the ones who came before me I am honoured by their passion for our liberty. I will stand a little taller, I will work a little longer And my shoulders will be there to hold the ones who follow me.
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	The travelling lines represent the sisters and boarders moving to Adderton house in 1863 from their charlotte street address, the community symbol represents the establishment of St Annes in 1868, the construction of main building 1881 and every other building which was constructed at the school after, helping the school to evolve, improve and grow throughout the years. In 1911 the badge and motto for the school was chosen. The water holes represent the instillation of the swimming pool in 1913 and the handprints represent the past pupil's association formed in 1925 and the parents and friends association formed in 1959. The 4 smaller community symbols in yellow/gold, blue, white and green represents the first introduction of the house system, the pink traveling lines leading off of the painting represents the last boarders graduating in 1971. The mother with her child represents the mothers network formed in 1980, with the Turrbal garden represented next, opening in 2001. The 8 smaller community symbols painted in Green, Blue, Yellow, Purple, Red, Orange, Pink and Grey represents the vertical house system established in 2003, the large u symbol and small U symbol represents the middle school being reintroduced in 2006, The next travelling lines represent farewelling the sisters of Mercy from the Convent in 2007. The 2 interlocking circles represents the transfer of ownership to the Mercy Partners in 2013, Lastly the boomerang at the very end of the timeline represents students returning and supporting All Hallows' school as well as the continuous connection that the students have forged, with the school and the sisters who they have made life long connections with.	
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All Hallows' School – Art Pilgrimage

	This painting celebrates the 160th anniversary of All Hallows School and represents their journey and growth from 1861 to 2021. It showcases the sisterhood and connections made at All Hallows school, the importance of the traditional custodians and the significance of their values, goals and long history as the first secondary school for girls in Queensland to the leading educational and modern school that it is today.	
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All Hallows' School – Art Pilgrimage



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|------------------------|-----------------------------------|------------------------|------------------------------|------------------------------------|----------------------------------|--|-----------------------|
| 1 Aquinas Mall | 5 Claver Theatre Kiosk | 9 Dodge Lane Carpark | 13 Lost Property | 17 McAuley | 21 Potter Kitchen (near Piazza) | 25 St Ann's | 29 The Walk |
| 2 Catherine Court | 6 Consilio Pool | 10 Ellen Whitty Centre | 14 Kirinari | 18 Mercy Hall (above Loretto Hall) | 22 Potter Library | 26 Student Services | 30 Tuckshop |
| 3 Celestine Art Centre | 7 Convent - Mercy Heritage Centre | 11 Kemp Place Pickup | 15 Main Building - Reception | 19 Piazza | 23 Sophia Centre (in The Studio) | 27 Student Wellbeing and Enrichment Centre | 31 Uniform Shop |
| 4 Claver Theatre | 8 Convent Chapel | 12 Loretto Hall | 16 Mary Place | 20 Potter Building | 24 Sports Office | 28 The Terrace | 32 Volunteers Carpark |