

"All that is necessary
for the triumph of
evil is that good
men do nothing . . ."
— EDMUND BURKE



THE NEW TIMES SURVEY

THE AUSTRALIAN LEAGUE OF RIGHTS

Vol. 18 No. 04

Registered Australia Post - Publication PP343214 / 00016

April 2017

CONTENTS

Our Mob: God's Story - Max Conlon	1
The Christ: The Eternal Creative Life of the World	2
An Icon - The Path of The Logos	3
Is The Word Enough? Depends On What You Mean By 'The Word'!	5



Our Mob: God's Story – by Max Conlon, Murgon, Queensland

Australians who claim Christianity as their faith “more than the general population” Max Conlon, artist and Christian minister from Murgon, Queensland, is not atypical.

“I guess in the inside I was searching for love. I was bleeding on the inside like nothing else. I wanted that, I wanted to hear it from my dad, I never heard it,” says Conlon.

Max is one of 66 artists representing 41 language groups who have contributed their stories and their artwork to celebrate the 200th anniversary of Bible Society Australia, the oldest continuous organisation in the country.

The result is a large and lushly produced book, which Conlon has named *Our Mob: God's Story*. The book represents an important shift in the thinking of Bible Society, which since its early days has been primarily devoted to distributing copies of the Bible and “spreading the word”.

But as the Bible Society Australia celebrates its 200th year in Australia, chief executive Greg Clarke says, the languages of the heart are different for different people. For Indigenous Australians, he says, pictorial forms of communication are embedded in their traditional art.

“There’s been a real iconoclasm in Christianity that sees the picture as less valuable than the word. Some of the metaphors for Jesus and God are word based, but we can’t limit ourselves to those things. There are just so many resources God’s given us to understand Him and the world, and a lot of those things are visual resources or audio resources. We’re crazy if we limit ourselves to one form of communication. They all play different roles.”

Source: ABC News 10 March 2017

Wikipedia: *Murgon is a town and locality in the South Burnett Region, Queensland, Australia. It is situated on the Bunya Highway 270 kilometres (170 miles) north-west of the state capital, Brisbane. At the 2011 Australian Census the town recorded a population of 2,092.*

Murgon is in the region of Queensland known as the South Burnett, the southern part of the Burnett River catchment. Attractions of Murgon include winemaking, fishing on the nearby Bjelke-Petersen Dam and gem-fossicking. Industries include peanuts, dairy farming, beef and cattle production and wine.

The Indigenous Australian settlement of Cherbourg is just south of Murgon.

A Blessed and Holy Easter to our Readers

“Somebody invited me to church one day, so I went along. That day was meant for me. It was ‘divine appointment’.

“The man was preaching that somebody loved me; my heart was popping, “that he died on the cross”. I had never heard that before.

“I gave my heart to Jesus that day, and a light switched on in my life.” - - *Max Conlon, artist & Christian minister, Murgon, Queensland*

In an age when knowledge of the Bible seems to be fading, many Indigenous Australians claim it as an important game changer in their lives. Among the 73 per cent of Indigenous

THE CHRIST: THE ETERNAL CREATIVE LIFE OF THE WORLD

Of late years, the Church has not succeeded very well in preaching Christ; she has preached Jesus, which is not quite the same thing... The phrasing of the *Nicene Creed* is here a little unfortunate – it is easy to read it as: ‘being of one substance with the-Father-by-whom-all- things-were- made’.

The Church Catechism -- again rather unfortunately— emphasizes the distinction:

‘God the Father who hath made me and all the world, God the Son who hath redeemed me and all mankind.’

The distinction of the Persons within the unity of the Substance is philosophically quite proper, and familiar enough to any creative artist; but the majority of people are not creative artists, and they have it very firmly fixed in their heads that the Person who bore the sins of the world was not the eternal creative life of the world, but an entirely different person, who was in fact the victim of God the Creator.

It is dangerous to emphasize one aspect of a doctrine at the expense of the other, but at this present moment the danger that anybody will confound the Persons is so remote as to be negligible. What everybody does is to divide the substance--with the result that the whole Jesus-history becomes an unmeaning anecdote of the brutality of God to man.

It is only with the confident assertion of the creative divinity of the Son that the doctrine of the Incarnation becomes a real revelation of the structure of the world...

Humanly speaking, it is not true at all that ‘truly to know the good is to do the good’; it is far truer to say with St. Paul that ‘the evil that I would not, that I do’; so that the mere increase of knowledge is of very little help in the struggle to outlaw evil. The delusion of the mechanical perfectibility of mankind through a combined process of scientific knowledge and unconscious evolution has been responsible for a great deal of heartbreak.

It is, at bottom, far more pessimistic than Christian pessimism, because, if science and progress breaks down, there is nothing to fall back upon...

Humanism is self-contained—it provides for man no resources outside himself. The Christian dogma of the double nature in man—which asserts that man is disintegrated and necessarily imperfect in himself and all his works, yet closely related by a real unity of substance with an eternal perfection within and beyond him— makes the present parlous state of human society seem both less hopeless and less irrational. I say ‘the present parlous state’—but that is to limit it too much...

As Lord David Cecil has said: ‘The jargon of the philosophy of progress taught us to think that the savage and primitive state of man is behind us; we still talk of the present “return to barbarism”. But barbarism is not behind us, it is beneath us.’

“The greatest gift we owe to Douglas is that, for many of us, he re-integrated the Christian religion with ‘the warp and woof of the Universe’ and made it real for us again.”
- - Geoffrey Dobbs, Melbourne, Victoria 1979

And in the same article he observes:

‘Christianity has compelled the mind of man, not because it is the

most cheering view of human existence, but because it is truest to the facts.’ I think this is true; and it seems to me quite disastrous that the idea should have got about that Christianity is an other-worldly, unreal, idealistic kind of religion which suggests that if we are good we shall be happy —or if not, it will all be made up to us in the next existence.

On the contrary, it is fiercely and even harshly realistic, insisting that the Kingdom of Heaven can never be attained in this world except by unceasing toil and struggle and Vigilance: that, in fact, we cannot be good and cannot be happy, but that there are certain eternal achievements that make even happiness look like trash. It has been said, I think by Berdyaev, that nothing can prevent the human soul from preferring creativeness to happiness...

Taken from Dorothy L. Sayers’ “*Creed or Chaos*” ***

OUR POLICY

To promote service to the Christian revelation of God, loyalty to the Australian Constitutional Monarchy, and maximum co-operation between subjects of the Crown Commonwealth of Nations.

To defend the free Society and its institutions -- private property, consumer control of production through genuine competitive enterprise, and limited decentralised government.

To promote financial policies which will reduce taxation, eliminate debt, and make possible material security for all with greater leisure time for cultural activities.

To oppose all forms of monopoly, either described as public or private. To encourage all electors always to record a responsible vote in all elections.

To support all policies genuinely concerned with conserving and protecting natural resources, including the soil, and an environment reflecting natural (God’s) laws, against policies of rape and waste.

To oppose all policies eroding national sovereignty, and to promote a closer relationship between the peoples of the Crown Commonwealth and those of the United States of America, who share a common heritage.

AN ICON – THE PATH OF THE LOGOS

What is an icon? Cindy Egly in “*Eastern Orthodox Christians and Iconography*” explains:

“In the Orthodox Church an icon is a sacred image, a window into heaven. An image of another reality, of a person, time and place that is more real than here and now. More than art, icons have an important spiritual role. Michel Quenot says it well in his book, “*The Icon: Window on the Kingdom*”, an icon is “theology in imagery, the icon expresses through colour what the Gospel proclaims in words”...”

Orthodox Symbolism - The Cross

The world of Christian symbols is a hierarchy of signs that have their origin in divine forms of which they are images, according to St. John of Damascus [Three Apologies Against the Iconoclasts]. The sacred central point of this world is the sign of the Holy Cross, symbol of the New Testament, symbol of victory over death, and the intersection of the heavenly and the earthly.

As St. John Damascene further states:

As the four ends of the Cross are held together and united by its centre, so are the height and the depths, the length and the breadth, that is, all creation visible and invisible, held together by the power of God [The Orthodox Faith]. This is affirmed by St. John Chrysostom, who pointed out that the Cross is the joining of the heavenly and the earthly and the defeat of Hell [Works, Vol. II, Bk. 1, St. Petersburg, 1905, p.953].



In “*The Icon, History, Symbolism and Meaning*” *A Monastic Journal* - Winter, 2003 Vol. 16, we can read: Legend has it that St. Luke was the first artist to paint the portrait of the Virgin Mary.

The monasteries of Hodegon and Soumela claim that the icons of the Virgin Mary in their possession are Luke’s paintings. Hodegon Monastery is located in Constantinople close to Hagia Sophia. It was founded in the 5th Century by the Empress Pulcheria to house precious relics, which later included the Virgin Hodegetria.

Soumela monastery is located on the face of a cliff on the western slopes of Mt. Melas in Asia Minor.



The monastery was dedicated to the Virgin; its origins date back to the 4th Century and its beginnings are attributed to two Athenian monks, Barnabas and Sophronios, who supposedly discovered in a cave at Soumela an icon of the Virgin painted by Luke. In the 20th Century the monastery was abandoned...

Prototype, Symbolism, and Techniques

Having looked at the history, development and representation of iconographic images around the world and through the centuries, we need to look also at the qualities of an icon, the prototype, symbolism, and technique. Along with the Holy Scripture, the icon is a tool for the transmission of Christian tradition and faith. The Holy Spirit speaks to us through the use of images, images that are complementing the written words of the Scripture. It follows then that icons are educational and worshiping aids. This is why it is important to mention that the faith of the person who prays is above the aesthetic qualities of an icon. *(continued on next page)*

(continued from previous page)

The icon has as its purpose to transport us into the realm of spiritual experience, to go beyond our material world, to show us the greatness and perfection of the divine reality that is invisible to us.

The icon is not meant to be a sentimental piece. There is no sentimentality or drama in an icon. An icon represents mostly biblical events and biblical characters. The faces of those depicted in an icon are always devoid of their feelings, suggestive only of virtues such as: purity, patience, forgiveness, compassion and love. For example, the icon of the Crucifixion does not show the physical pain Christ suffered on the Cross, but what led Him to the Cross: the voluntary action of giving His life for us.

Icons are also silent. A close observation indicates that the mouths of the characters depicted are never open; there are no symbols that can indicate sound. There is perfect silence in the icon and this stillness and silence creates, both in the church and in the home an atmosphere of prayer and contemplation. The silence of an icon is a silence that speaks, it is the silence of Christ on the Cross, the silence of the Virgin, the silence of the Transfiguration, the silence of the Resurrection. Icons are not three-dimensional. Perspective in the icon does not exist. The attempt is made to suggest depth, but the frontal plane is never abandoned, because the icon is not a representation of our conscious world, but an attempt to suggest the beauty of the Kingdom of God. Natural objects are therefore rendered in a vivid but symbolic, sometimes an abstract manner, because spiritual reality cannot be represented in images, except through the use of symbols. As an example, an icon of the Baptism of the Lord depicts Christ as a young man, even though He was a fully matured man at the time of His baptism in the Jordan. The meaning is that through baptism we enter a new life. Also in this icon (mosaic) of the Baptism we see an old man sitting opposite John. He represents the Old Jordan River. The Holy Spirit descending upon Christ is depicted as a white dove.

Prototype

Although the iconography is not an artistic creation and can be qualified more as reproduction, it is not simple copying of work done by others. The iconographer uses prototypes but the iconographer's individual spirituality is present in the creation of every icon.

Leonid Ouspensky remarked that:

“... the personal (in iconography) is much more subtle than in the other arts and so often escapes superficial observation.... although icons are remarkably alike, we never find two absolutely identical.”

Another quote, this time from Thomas Merton explains the icon as an act of witness:

“What one sees in prayer before an icon is not an external representation of a historical person but an interior presence in light, which is the glory of the transfigured Christ, the experience of which is transmitted in faith from generation to generation...”

Colour Symbolism

In iconography there are two distinct categories of colours. First there is white, red, green and blue, used to express life, purity, peace and goodness.

The second category of colours is black, brown, grey and yellow, and they are used to express danger and impurity. Christian beliefs follow the thought of Dionysus the Aeropagite who distinguishes three types of symbols: noble, middle and base.

What do colours represent in iconography?

White: is the colour that represents eternal life and purity.

Blue: represents celestial beings, God's dwelling place, the sky.

Red: symbolizes activity. In Hebrew thought, red represents life. We find it mentioned in several books of the Old Testament: in the Second Book of Samuel, Saul dressed the daughters of Israel in red garments: “O daughters of Israel, weep over Saul, who clothed you in scarlet, with luxury...” (2 Samuel 1:24).

In Proverbs we find that the perfect wife wears red, in the book of Jeremiah, Jerusalem beautifies herself in a red garment. The martyr's clothes are red, the clothing of the seraphims are red also. Red is also the colour that depicts health, fire and the Last Judgment.

Purple: purple is the symbol of royalty, wealth, power, and priestly dignity. In the book of Daniel we learn that the king dressed himself in purple, and in the Psalms it is mentioned that the king and the queen are robed in purple.

Green: in the Holy Scriptures green represents nature and vegetation, and it is thus representative of growth and fertility. It is mentioned in the Song of Songs and the Book of Jeremiah. In iconography it is used for the robes of martyrs and prophets.

Brown: represents density and lack of radiance. Brown is composed of red, blue, green and black, and it is used to depict soil, rocks and buildings. It is also used as a symbol of poverty and renunciation for the dark garments of monks and ascetics.

Black: represents absence of life; it symbolizes a void. It is the opposite of white. While white represents the fullness of life, black represents the lack of it. Monks and Great Schema monks wear black garments, as a symbol of their renunciation of all that is material.

Yellow: representing sadness, it is used in the icon of the Saviour being placed in the tomb. In Deuteronomy it is mentioned as a sign of misfortune, bad harvest and blight.

IS THE WORD ENOUGH? Depends on what *You* mean by ‘*The Word*’!

Eric D. Butler in his booklet *Is the Word Enough?* insisted:

“All symbols must be seen as but a means to describing Truth in such a way that it can be applied to serve man. The chalk used to write the formula concerning the law of gravity on the blackboard, does not fall to the floor because of the writing; it falls because of the reality of gravity itself, which always operates in the same way irrespective of how it might be described. The nature of water has not changed because man decided to use a formula, H₂O to describe it. The symbol merely reflected the discovery of the reality that water consists of two parts of hydrogen and one part of oxygen. Appropriate action may one day result in the hydrogen and the oxygen being separated and used in such a way that the hydrogen can drive motor cars.

A Just Relationship – Between the Mind and Things

“The great Francis Bacon, one of the pioneers of modern science, appealed for the establishment of a just relationship between the mind and things. The correct use of word symbols, along with other symbols, is essential for such a relationship. The question is far from being merely academic...

Much more important than the words used to *describe* Christianity are the Truths *of* Christianity. Christ said, “By their fruits ye shall know them”. Not by what people *say*, but by what they *do*. St. James warned that “faith without works is dead”. Also, “be doers of the word, and not hearers only, deceiving ourselves”....

Christ said He had come to “fulfil the word”, indicating that words should be regarded as a means to an end, not an end in themselves...

In the brief record provided by the four Gospels selected by the Early Christian Fathers as an authentic record of what Christ had revealed, there is no reference to English Common Law, Limited Constitutional Government, Trial by Jury and similar matters. But the Truths revealed by Christ, in the simplest of language, were the seeds which, when treated appropriately, grew into a completely different type of civilisation compared with any of the previous periods.

Seeds or acorns possess within themselves the potential to grow into beautiful flowers or a majestic oak tree. But that potential will never be realised unless the proper conditions are provided. In the field of human associations, appropriate action must be taken by individuals. The Word must be made Flesh....”

Read further here... <http://www.alor.org/Library/Butler%20ED%20-%20Is%20the%20Word%20enough.htm>

THE LOGOS, THE WORD, THE CHRIST

“In the beginning was the Word and the Word was with God and the Word was God.”

What can we make of this in the 21st century? Well, obviously not much for those not in the least interested in such matters as the nature of the world and the meaning of their life in it. But Jordan B. Peterson’s remark that the material he studied had its roots in 18th century Romanticism struck a responsive cord.

Men such as C.S. Lewis, J.R.R. Tolkien and Owen Barfield came out of that stream of history.

In *Saving the Appearances* 1988 edition Owen Barfield (one of the Inklings) informed his readers:

“In a number of books and articles that have come my way I seem to have divined a tendency to accept, indeed to assume, a substantial historical change in the human experience of nature and thus in the whole relation between nature and mind – something in fact like an evolution of consciousness distinct from, though overlapping with, the history of ideas... literary criticism – when it is of the kind that takes account of history as well as structure... in contexts where the nature of pre-scientific consciousness is relevant, the words ‘participate’ and ‘participation’ are apt to put in an appearance....”

“... An important distinction is made between ‘original’ and ‘final’ participation, the one stemming from the past and the other leading towards the future. Since the former can be well illustrated by examples, while the latter can only be so in a rudimentary way... it differs from original participation inasmuch as it is achieved and not given...”

The Mystery of the Kingdom

Barfield pointed out “that the attainment by humanity of a new moral standpoint **may mean doing violence to moral judgments**. Some violence is inevitable when men are called on, in any sphere, not to correct their previous ideas by removing some error, but actually **to move forward to a new plane** that includes, rather than replaces, the old. In the moral sphere, what was until now simply ‘good’, is seen for the first time no longer as an absolute, but also as **the enemy of a better** - and yet it has still also to be grasped as good.

“This ‘tragedy of progress’, as I called it, is the source of most of the ‘hard sayings’ in the Gospels. Consider for instance the parables of the labourers in the vineyard, and of the prodigal son.

(continued on next page)

(continued from previous page)

Our deep-rooted feeling for the goodness of justice and equity has to be outraged, because we are being beckoned towards a position directionally opposite to the usual one; because we are invited to see the earth, for a moment at all events, rather as it must look from the sun; to experience the world of man as the object of a huge, positive outpouring of love, in the flood of whose radiance such trifles as merit and recompense are mere irrelevancies.

Now there are no harder sayings to be found in The Gospels than the group which deal with the use and purpose of parabolic utterance. Take for instance the verses which follow immediately after the parable of the sower in the 13th Chapter of St. Matthew (vv, 9-13):

‘Who hath ears to hear, let him hear’.
‘And the disciples came, and said unto him,
Why speakest thou unto them in parables?’

He answered and said unto them,
Because it is given unto you to know the mysteries of the Kingdom of Heaven, but to them it is not given. For whosoever hath, to him shall be given, and he shall have more abundance; but whosoever hath not, from him shall be taken away, even that he hath. Therefore speak I to them in parables: because they seeing, see not; and hearing, they hear not, neither do they understand’.

“Pausing there for a moment, it must be admitted that if we try to accept all this just as it stands, ‘and without any context or key to its meaning, then, to say that it ‘does violence’ to moral judgments is an understatement.

The surface-meaning is not just severe, it is brutal.

“Nor is there any substantial difference in that respect between the passage quoted and the parallel passages in St. Mark iv, 9-12 and St. Luke viii, 9-10. If we want to understand what was really in the mind of the Speaker, we have to go deeper. And first of all, we notice how it all leads up to a phrase which contains a marked echo of certain passages in the Old Testament:

‘Because they seeing, see not; and hearing, they hear not, neither do they understand’.

Such echoes are frequent in the reported sayings of Jesus and attention is often drawn to them in the margins of annotated Bibles. Clearly his whole diction was saturated with recollections of this nature, even when no precise allusion can be fixed.

The New Testament is, in a sense, latent in the language of the Old. In this case, however, in St. Matthew’s version of the discourse, the allusion to the Old Testament is both precise and explicit. For Our Lord continues immediately:

‘And in them is fulfilled the prophecy of Esaias, which saith,
By hearing ye shall hear, and shall not understand; and seeing ye shall see and shall not perceive;
For this people’s heart is waxed gross, and their ears are dull of hearing, and their eyes they have closed:
Lest at any time they should see with their eyes, and hear with their ears, and should understand with their heart and should be converted and I should heal them...’

To trace the reverberation to its source, it is not enough simply to turn to the 6th Chapter of Isaiah. Eyes that see not, and ears that hear not - where have we met with them before? In those verses from the 115th Psalm which I have already quoted twice, in Chapters X and XVI.

This Psalm was very familiar to Jewish ears. It is one of the six Hallel psalms, obligatory at many feasts, and according to the *Jewish Encyclopaedia* would have been part of the ‘hymn’ that was sung by the Thirteen after the Last Supper.

Moreover, they are repeated almost verbatim in the 135th Psalm:

‘The idols of the heathen are silver and gold, the work of men’s hands.
They have mouths, but they speak not: eyes have they, but they see not;
They have ears, but they hear not: neither is there any breath in their mouths.
They that make them are like unto them: so is every one that trusteth in them.’

Turn again to the book of Isaiah and read the 44th Chapter, which is concerned mainly with idolatry:

‘They that make a graven image are all of them vanity; and their delectable things shall not profit... he maketh a god, even his graven image: he falleth down unto it, and worshippeth it, and prayeth unto it, and saith, Deliver me; for thou art my god.
They have not known nor understood: for he hath shut their eyes that they cannot see; and their hearts that they cannot understand.’

It will be clear that, in order to understand the enigmatic words which, in the Synoptic Gospels, are interposed between the parable of the Sower and its interpretation, we must hear sounding through them as an overtone both the voice of the prophet Isaiah and the familiar voice of the Psalmist inveighing against graven images. We cannot do otherwise than read them as alluding to idolatry.

(continued on next page)

(continued from previous page)

But to what kind of idolatry?

“It is quite impossible to assume that the primary idolatry - that is, the worship of images as numinous - of which the Children of Israel had once been guilty, was in the mind of Jesus. For how is it possible to fit any such allusion into the context?

“Moreover that kind of idolatry was no longer a besetting sin; it was one that had practically ceased to exist among the Jewish people. Thus, Conder in his *“Outlines of the Life of Christ,”* emphasizing the moral degeneracy which prevailed among the Jews at the time of the Nativity, could write (my italics): *‘Idolatry excepted, the darkest pictures painted by the Old Testament prophets of ancient Israel were realized.’*

Something has already been said of two different kinds of idolatry

“It was not only the first and obvious kind of which the Old Testament prophets were aware. There are some twenty different Hebrew words which have been rendered ‘idol’ or ‘image’ in the Authorized Version, and in addition to the presence of a false or filthy spirituality, it is clear that the Hebrew writers associated with images the almost opposite notion of emptiness or nothingness - the absence of any spirituality whatsoever.

“It is also clear from the passages already quoted that it was this secondary view of idols which was conceived as likely to be transferred to the subjective state of the idolater:

‘They that make them are like unto them;
and so is every one that trusteth in them.’

“This subjective emptiness - which was perhaps also the ‘wilderness’ or ‘lonely place’ in which the Baptist is described as calling for ‘repentance’ - seems to be the psychic condition which is brought about when the elimination of participation has deprived the outer ‘kingdom’ - the outer world of images, whether artificial or natural - of all spiritual substance, while the new kingdom within has not yet begun to be realised. It is, as it were, the null point between original and final participation.

“...this concept of participation is central to the present work, it leads me back in conclusion to another issue that has arisen... An important distinction is made here between ‘original’ and ‘final’ participation. It is, as it were, the null point between original and final participation.

...The particular parable which Jesus related in this way to idolatry was the parable of the Sower, but we are given to understand that what he said applied to all parables, and indeed that the ability to ‘know’ this parable was a sort of pre-condition for the understanding, or knowing, of any other.

‘Know ye not this parable? And how then will ye know all parables?’

What is it then about this particular parable - of the Sower - which called for this particular comment?

Let us listen, first of all, to the ringing cry with which the parable concludes:

‘Who hath ears to hear, let him hear’!

That is not peculiar to this passage. It is even a phrase which was used by other Rabbis as well as Jesus. But if we take the trouble to examine all the occasions on which he used the words, we shall find them always in association with the teaching of ‘the Kingdom’ within, of the light, be it of candle or of sun, that shines now from within, of movement from within outward, as opposed to movement from without inward.

And so here: the disciples are first told, ‘Unto you it is given to know the mysteries of the kingdom of heaven,’

or, according to St. Mark,:

‘Unto you it is given to know the mystery of the Kingdom of God; but for them that are without, all things happen in parables.’ - Mark iv, 13.

Then follows the interpretation, beginning with the one brief, abrupt verse:

‘The sower soweth the word’.

“The parable, then, was about the sowing of the word, the Logos, in earthly soil. It was an attempt **to awaken his hearers to the realization that this seed was within their own hearts and minds, and no longer in nature or anywhere without.**

“We have seen something of the change in the nature of all imagery and representation, which takes place with the transition from original to final participation. But ‘transition’ is a misleading word for the violent change in the whole direction of human consciousness which, in the last resort, this must involve.

“Henceforth the life of the image is to be drawn from within. The life of the image is to be none other than the life of imagination. And it is of the very nature of imagination that it cannot be inculcated.

There must be first of all the voluntary stirring from within. It must be, not indeed self-created, but certainly self-willed, or else - it is not imagination at all; and is therefore incapable of iconoclasm.

“Iconoclasm is made possible by the seed of the Word stirring within us, as imagination.

From him that hath not this seed (*of final participation*) there shall be taken away, even that residue (*of original participation*) that he hath. 1 Mark iv, 11.

(continued on next page)

(continued from previous page)

Authorized Version and Revised Version have:

‘Unto them that are without,
all things are done in parables.’

“Truly to imagine their effect on those of his followers who had the understanding, we must have ears to hear; to hear the Christ as the Representative of Humanity actually speaking to the handful in Palestine long ago. We shall recall, for instance, the great series of ‘I am - ’ sayings in St. John’s Gospel:

‘I am the way, the truth, and the life. . . .’

‘I am the light of the world. . . .’

‘I and the Father are one . . .’

and we shall reflect how near was the Aramaic dialect he spoke to Hebrew - so that at each ‘I am’ the disciples must almost have heard the Divine Name itself, man’s Creator, speaking through the throat of man; till they can hardly have known whether he spoke to them or in them, whether it was his voice which they heard or their own. “And in their civilization it was the world of morality, not the world of nature, which thinking of the alpha type had been engaged in converting from a fountain of life into a system of laws.

“**Our own idolatry, our mental and sensuous pharisaism, had hardly yet arisen;** it was the idolatry of moral pharisaism which had first to be broken. We need not be surprised that the other idolatry, always latent, is only becoming fully apparent in our own day...” ***

DOUGLAS BEQUEATHED TO US ... A LIVING, GROWING DYNAMIC THING

— Dr. Geoffrey Dobbs, Melbourne Victoria 1979

The Christian principles on which most of us were brought up are no longer tacitly accepted by Society as a whole, as they used to be however imperfectly; and the young, for the most part, are not being brought up as Christians... This is not ‘pessimism’; it is the truth that sets us free from false hopes so that we can concentrate on our real task with real hope and, indeed, joy!

Hope deferred maketh the heart sick - also it corrupts the policy, as we see among those who spend their lives chasing the will o’ the wisp of parliamentary power, let alone those sick creatures who seek ‘justice’ through murder!

The strong torch, which Douglas has given us, is a lot more useful when the shades of night are settling in. It is more than ‘useful’; it is essential both for our own sanity and clear vision, and to enable us to help others.

Remember that the night also has its stars: and the last Dark Age, when the light of civilisation shone only from the Church, was the legendary Age of Saints and Heroes, a time of hidden growth and origins which emerged into the full day of Mediaeval Christendom. ***

OUR MOB: GOD’S STORY

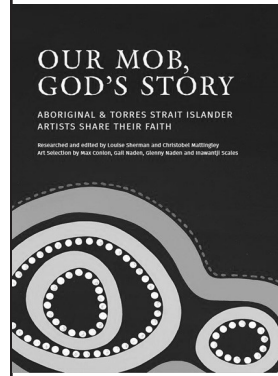
**Louise Sherman (Ed.),
Christobel Mattingley (Ed.)**

<https://www.bibleshop.org.au/our-mob-god-s-story>

OR ASK YOUR LOCAL LIBRARY TO
SOURCE A COPY FOR YOU

Our Mob, God’s Story is an art book with a difference, with more than 115 works in an exciting variety of styles and stories by over 65 established and emerging

Aboriginal and Torres Strait Islander artists. These artists are well-known and unknown, from communities, towns and cities across Australia, from Tasmania to the Tiwi Islands, from Ceduna to Cairns, from Perth to Wongthaggi, sharing their faith in over one hundred paintings inspired by Bible verses and stories, many well-loved, others not so well known, from Creation to the Crucifixion.



THE LEAGUE'S WEBSITE: — alor.org

blog.alor.org thecross-roads.org

On Target Subscription \$45.00 p.a.

NewTimes Survey Subscription \$30.00 p.a.

Subscriptions for ‘On Target’ and ‘NewTimes Survey’ and **Donations** can be performed by **bank transfer:**

Account details are:

A/c Title Victorian League of Rights

BSB 083-004

A/c No. 51-511-5296

or by cheques directed to:

‘Victorian League of Rights’

or on the Veritasbooks.com.au website:

<https://veritasbooks.com.au/cat/subscriptions>

South Australia

Heritage Book-mailing Service,

P.O. Box 27, Happy Valley,

South Australia 5159.

Phone: 08 7123 7131

email: heritagebooks@adam.com.au

All electoral comment authorised by Ken Grundy, Level 9, Suite 8, 118-120 Queen Street, Melbourne, 3000 Victoria

“NewTimes Survey” is published by Australian League of Rights

Postal Address: GPO Box 1052, Melbourne, 3001.

Telephone: (03) 9600 0677

email: hub@alor.org