



All Saints Parish Paper

MARGARET STREET, LONDON W.1

JULY 2010

£1.00

VICAR'S LETTER

I am beginning to get used to being addressed or referred to as “Prebendary” and realising that someone is talking to or about me, rather than some character in Trollope’s Barchester. In fact, I have already been addressed affectionately as “Preb”.

It was very good to see such a large contingent from All Saints at St Paul’s on Sunday May 16th for my installation. At the beginning of the service, the Bishop was in populist mode and went round the five new prebendaries and called for a supporting response from their parishes. The All Saints response he described as “diminuendo” but added “that is your style”. True enough, we are not given to shouting in church and more positively, as Canon Hutt notes in his letter, we are good at keeping silence.

After we had made the declaration of assent and sworn our oaths of allegiance to the Sovereign and canonical obedience to the Bishop, and promised on the holy Gospels to uphold the Constitution and Statutes of the Cathedral, we received their Deeds of Collation and were then placed in our stalls by the Dean. Canon Lucy Winkett explained in her sermon the historical origins of our office and its present rôle.

My stall can be identified by the title of my prebend, “Holbourn”, and the Latin text *Salvum me fac Domine*. These are the first words of Psalm 12. Each prebendary

is allotted a number of psalms to be recited daily, so that the whole Psalter is said each day by the College of Canons. Mine are Psalms 12 to 16. A quick-witted and biblically-literate member of All Saints was quick to point out that they begin; *“Help me, Lord, for there is not one godly man left: for the faithful are minished from among the children of men”*. Psalm 16 ends on a happier note: *“Thou shalt shew me the path of life; in thy presence is the fullness of joy: and at thy right hand there is pleasure for evermore.”* I can echo too its words *“The lot is fallen to me in a fair ground: yea, I have a goodly heritage”*; true of St Paul’s but even more of All Saints whose people I think of whenever I come to the words *“All my delight is on the saints that are in the earth”*.

After the service, we new prebendaries were taken to the Dean’s Vestry to sign the register and be presented with a copy of the cathedral Constitution and Statutes and a bread bun. The latter is symbolic of the prebendal income which supported our distant predecessors in maintaining the services of the cathedral.

Now that I am a prebendary of St Paul’s, I am invited to various services. Many clash with services or other duties here, but I was at Evensong on June 9th when the 350th anniversary of the Royal Society was being marked by a sermon from the Archbishop of Canterbury. The

service proceeded normally until almost the end of the first lesson when the fire alarm went off. Clergy, choir and the large congregation had to evacuate the cathedral and assemble outside the west doors until a false alarm had been confirmed and we were allowed to return to our places. We all, including the Archbishop, did this with a speed and informality rarely seen in St Paul's. The Canon in Residence took up the lesson where he had left off, then announced that, because of pressure of time, the choir would miss out the rest of Evensong and go straight to the Anthem before the Archbishop preached. There was much wry speculation about some atheist scientist on the Dawkins school setting off the alarm in protest at the Society celebrating in a cathedral. Of course, many of the Society's founders were clerics of the Church of England. Another of my psalms, No. 14 begins "***The fool hath said in his heart, there is no God***"; not the most diplomatic of comments. A rather higher level of intellectual engagement than name-calling would seem to be required in the continuing dialogue between faith and science. If we need any reminding that such a conversation is necessary, I was given one by a college chaplain in Cambridge last year. He had spent days interviewing would-be students of philosophy, most of whom had absorbed Professor Dawkins' "The God Delusion" as if it was holy writ.

In his sermon on Trinity Sunday, Sir Roy Strong spoke of how All Saints has managed to combine seeming timelessness and the ability to move on. The challenge to the Church today, including All Saints, is both to face up to the challenges of science and other aspects of modern culture and knowledge, probing those which are intellectually questionable, while not

writing them all off as foolish. At the same time, we are called to give profound attention to the tradition we have received as source of knowledge and wisdom. This is something which can only be achieved in combination with a committed search for holiness. So some other verses from my psalms seem apt too: "***Lord, who shall dwell in thy tabernacle: or who shall rest upon thy holy hill? Even he that leadeth an uncorrupt life: and doeth the thing which is right, and speaketh the truth from his heart.***" (Psalm 15: 1)

The writer Sara Maitland's last book was about silence. She has chosen to live alone in a remote cottage in Galloway but emerged from this hermitage to take part in the National Pilgrimage to Walsingham and wrote about it in the Guardian. "The Walsingham pilgrimage refreshes the parts that other Anglican practices do not reach." Her reminiscence of a fellow-pilgrim years ago describing it as "like Blackpool, only more religious" echoed my own "religious Butlins".

"Anglicanism is" she says, "a practice of great and true beauty and moderation, intelligence and good taste; the National Pilgrimage is none of these things. It is a jamboree for people who do not necessarily care much for dignity and good order, but do believe, often quite inarticulately, that joy is pleasing to the Lord."

This echoed what I said on Corpus Christi when welcoming our visitors from Notting Hill, saying that they had brought a touch of carnival with them. When we went out into the streets for the procession, we should look as if we were enjoying ourselves. Long-faced Christians are no advertisement for the Gospel.

In fact, just as the psalms reflect the gamut of human thoughts and emotions, so must our worshipping life. Worship at All Saints has always been based on the measured order of the Book of Common Prayer and now of Common Worship. There is an element of restraint and order, of objectivity about it all. We can get on and do it however we might be feeling. It is solid and reliable. But All Saints has brought to this bedrock more than a dash of colour and music and excitement which helps us to rejoice in our faith. It is almost impossible I find not to smile and tap one's feet during a Mozart Mass, even sometimes at the Kyrie! All Saints too has long had a reputation for powerful congregational singing. Hymns have long supplemented the liturgy.

As so often, it is not a matter of either/or but both/and. We need the objective and intellectual as well as the emotional and physical. If they are not held together so that they inform and enrich each other, the former become arid and remote; the latter descend into the sentimental and reactionary.

Yours in Christ,
Alan Moses

PARISH NOTES

RESTORATION PROGRAMME

The Church of England has a programme called "Building Faith in the Future". We are doing that here at All Saints in part through the restoration of the building. At the most recent site meeting with architects and contractors, the clergy and churchwardens were able to see the progress that had been made. You will be glad to hear that work is proceeding on schedule. The glass from the lower section of the great West Window which has been restored in Lincolnshire is now being re-installed and work has

begun on the upper section. Work is also proceeding apace on the roof space and walls in the north aisle. Careful attention is being paid to matching colours so that the unity of scheme is respected. Now that the very dirty reddish tiles on the north and west wall have been cleaned, the right shade of red for the grisaille painting in the arches at the foot of the west wall can be established and that work commence. Sufficient funds had come in within days after the Vicar's Sunday morning appeal, for the go-ahead to be given for the work on font, pulpit and chancel wall to be included in this phase of the work.

We anticipate that the scaffolding in the north aisle will be taken down in the week beginning July 19th. It will then be re-erected in the south aisle. This work will take about ten working days, so we regret that the church will have to be closed to the public until the end of the month for safety reasons.

An Important Visitor

The Chairman of the Victorian Society, Dr Andrew Cunningham, contacted us to ask if he could bring the new chair of **English Heritage, Baroness Andrews**, to see All Saints as part of a tour of churches in central London. Fr Alan and our architect Colin Kerr were on hand to show her the restoration work being undertaken here and she was able to speak to some of those carrying it out. Later in the morning she went on to the Annunciation. She asked if we had received any help with the work from English Heritage. In fact we had a substantial grant when we replaced the roof in 1996, but nothing since then.

The Victorian Society's annual Summer School will be visiting All Saints this month and the Director, Dr Ian Dungavell, hopes

to organise a major visit when the present phase of work has been completed.

SAVE the Listed Places of Worship Grants Scheme!

This scheme refunds 100% of the VAT paid out by listed places of worship on repairs to fabric, professional fees etc. It has proved very effective and it is very simple to apply for and efficient in the service offered.

Since 2001 nearly **£105 million** has been paid out to listed places of worship across the UK. It now provides grants worth £1million a month to England alone, which goes directly to the places of worship who undertake the work. All Saints has benefited substantially from this scheme.

The scheme is due to come to an end in March 2011. The grant scheme was introduced by Gordon Brown, when Chancellor of the Exchequer, as an interim measure while the European Community was holding a review of the Directive covering VAT rates. Although a reduced VAT rate has not been agreed with Europe, the Scheme is still due to come to an end.

The Cathedral and Church Buildings Division of the Church of England is working with a range of organisations who work with and support places of worship to build a campaign to make the case to Government that this scheme should continue.

A debate at the February 2010 General Synod considered the funding of church buildings. In his opening presentation, the Bishop of London reminded Synod that *“we are the custodians of countrywide infrastructure which would take billions to replicate and which has huge potential at a time of financial stringency”*.

Synod passed unanimously a motion

which called upon HM Government to:

- 1 Substantially increase the amount of money available for the repairs of listed church buildings; and
- 2 Give an early commitment to continuing beyond March 2011 the Listed Places of Worship Grant Scheme.

Of course now we have a new government with whom we will be continuing the case.

What can you do?

Sign the Downing Street Petition put up by Manchester Diocese at <http://petitions.number10.gov.uk/VAT-refundscheme/>. The closing deadline is August 29th 2010. It only takes a minute.

Send a letter to your MP. A template sample letter will be available on the All Saints website which you can use to send to your MP.

“Fitzrovia News”

The summer issue of our neighbourhood newspaper did not look very inviting with its banner headline: “Vice continues after Sex Club Closure”, but inside there was a centre page spread on the restoration of All Saints and the history of the parish, written by Peter Whyatt with assistance from John Forde, Rebecca Hirst and Frances O’Neil.

An Ecumenical Wedding

Paul Gurnham, of All Saints and **Cheryl Richards** of Wesley’s Chapel were married at the Chapel on Saturday June 5th. The marriage ceremony was conducted by the Minister, The Revd Lord Leslie Griffiths and his assistant The Revd Jennifer Potter and the nuptial Eucharist was celebrated by the Vicar. Fr Alan is sure he must be the first Vicar of All Saints, Margaret Street, to celebrate the Eucharist in that great shrine of Methodism.

The newly married couple were with us for Evensong the next day, having attended the morning service at the chapel. Paul even attended his first meeting of the All Saints Foundation as a newly elected trustee on the following Monday; before going off on their honeymoon.

Our congratulations to Paul and Cheryl.

Canon Hutt's 40th Anniversary

Canon David Hutt returned to All Saints to celebrate the 40th anniversary of his ordination to the priesthood at High Mass on Trinity Sunday. The preacher was his old friend Sir Roy Strong. Copies of the sermon are available in church. Wine was served in the courtyard after Mass in honour of the occasion.

Canon Hutt writes:

I really am most grateful for the opportunity to celebrate last Sunday... In my diary I've noted: "A day to be remembered and treasured... I had forgotten, to a degree, the power of place and was profoundly moved by the experience (and privilege) of standing before that High Altar again. I recall — with gratitude — the depths of the silences, the laughter and happiness in the courtyard afterwards... truly a sense of homecoming."

Walsingham:

The National Pilgrimage

The coach party set off bright and early on the bank holiday Monday morning to the National Pilgrimage. Although there was some rain on the journey, it remained mercifully dry for the services and procession. Our thanks to Ross Buchanan who carried out his duties as transport manager with his customary efficiency.

Corpus Christi 2010

There was a brief interlude in the dreadful weather we have been experiencing this year, so that it was fine for our outdoor procession on Corpus Christi. Fr Paul Thomas from St Marylebone Parish Church, who is a member of the Church of England's Liturgical Commission, was our preacher and his sermon appears in this issue. We welcomed groups from other parishes including All Saints, Notting Hill, St Paul's, Rossmore Road, and St John's Wood Church.

Services at All Saints can be complicated affairs, but the occasion on which this is especially true is Corpus Christi. The service in church is straightforward but then the congregation and various groups within it, choir, flower girls, stewards and visitors, have to be marshalled out into the street and formed up for the procession: what Westminster City Council calls our "demonstration". This is an exercise which requires careful planning, meticulous attention to detail, and huge reserves of patience and good humour. We are very grateful to Cedric Stephens and his team for making this all happen. We are also grateful to the catering team who provided much-needed and appreciated refreshments after the service.

Theatre Visit

A group of fifteen people went to see the play *Ruined* at the Almeida Theatre in Islington on Thursday May 27th. When Jean Castledine approached Fr Gerald saying 'there's a new play out about Africa' and he readily agreed to organize a party, neither realized that it was about life in a Congolese brothel.

The reviews, however, were reassuring and in the event it proved to be a remarkable

evening leaving us all with much to think about. What lifted the subject matter out of the sordid was the passionate commitment of the writing and the cast to justice and the power of love to redeem what seems lost. Carol Ford suggested that reference is made to the charity the Medical Foundation for the Care of the Victims of Torture. When he was in Queen's Park, Fr Gerald met the founder Helen Bamber and his then parish (St Anne's, Brondesbury,) raised funds one Lent for its work. To learn more about Helen Bamber her biography, *The Good Listener: a Life Against Cruelty* by Neil Belton (Pantheon 1998) is an excellent read. As if great theatre wasn't enough, drinks at the home of Dee and Andrew Prior beforehand and Janet Drake's afterwards (both quite near the theatre) made it an evening to remember.

Pilgrimage

A full coach headed for Norfolk on Monday May 31st carrying an enthusiastic group of pilgrims for the **National Pilgrimage to the Shrine of Our Lady of Walsingham**. This was a year of miracles: no rain and it even became so warm that some of the party caught the sun. Mass was celebrated by the new Bishop of Whitby and onetime Administrator of the Shrine, ✠Martin Warner. The sermon was preached by the Bishop of Stafford, ✠Gordon Mursell. His theme (given that it was the Feast of the Visitation) was Our Lady's journeys and how these encourage us in our own pilgrimages. His message was particularly poignant as he is soon to retire on the grounds of ill-health. Our thanks go to Ross Buchanan for organizing the day. It was very pleasing to share the coach with members of All Saints, Notting Hill, Holy Cross, Cromer Street, St Mary's, Bourne Street and St Matthew's, Westminster. Some people decided this year that with so much going on (the Organ

Gala, Fr Hutt's 40th anniversary and Corpus Christi all in a very short space of time) that they would give the National a miss. This is understandable, but with Corpus Christi being later next year it would be good to see if we can give the event a boost and order two coaches. Watch this space.

CENTENARY ORGAN GALA MAY 29th 2010

It has often been said that All Saints inspires permanent loyalty from those who have come under its influence. The Centenary Organ Gala, celebrating our 1910 65-stop Harrison organ, brought together ten organists, seven of whom are current or former members of the music staff. However, in this light perhaps I should begin this appreciation by expressing thanks to all who did so much behind the scenes: food, drink, ushering, ticket sales, programme, flowers, photography, publicity. Thank you, one and all.

Henry Parkes led off with the entire Elgar Sonata. It was only right that he who nourishes us most at the instrument week by week should take the greater share of the limelight, and we were not disappointed. It was a performance of bravura and sensitivity, though no surprise to any of us who listen carefully to Henry each Sunday. Stephen Farr of St Paul's, Knightsbridge, followed with a deliberately introspective first-half centrepiece of Mendelssohn, Brahms 'Fugue in A flat minor' and Schumann. This was playing of consummate understanding and profundity, providing the seriously contemplative atmosphere that suits All Saints so well. Andrew Arthur (Associate Director of Music 2000 - 2008) closed the first half with the Bach Passacaglia and Fugue, reminding us of his ability to make this instrument speak fluent Baroque North

German, and of course with articulation and fingerwork of world-class quality.

Fortified by an excellent lunch, with members of the large and appreciative audience doing their bit to make sure the rain didn't dampen our spirits, Timothy Byram-Wigfield of St George's Chapel, Windsor Castle, treated us to Edwin Lemare's arrangement of the Overture to Nicolai's 'The Merry Wives of Windsor'. This set a high standard of entertainment which led to our organ scholar Evelyn Tinker joining the Director of Music in the last movement of Samuel Wesley's 'Grand Duet'. Suffice it to say her considerable talent was well shown, and people have been kind enough to say that we played 'as one'. Dr Bamma (Director of Music 1989 - 2004 and the prized architect of the organ's restoration in 2002) displayed his infectious commitment in Smart and Karg-Elert. Fr Gerald, who as we know can so often find the 'mot juste', remarked on how

moving this performance was: 'strangely and intrinsically "connected" with the spirituality and witness of All Saints and all it stands for'. Then followed two very special 'welcomes-back' to the instrument: Nick Luff (Associate Director of Music 1989 - 2000; a person who took so much responsibility for the music during that time and to whom this place is permanently indebted) with a stylish, apt and well-projected York Bowen 'Fantasia', and Dr John Birch (Director of Music 1953 - 1958) sounding more 28 than 80 in Lloyd Webber and Harvey Grace, and reminding us all why he remains one of the country's most prodigious players. Stephen Disley of Southwark Cathedral was just the right person to finish off in true 'gala' style with the end of Widor's 'Symphonie 6', and contribute the final encore, Norman Cocker's 'Tuba Tune', TBW having slipped in a delicious Hollins 'Maytime Gavotte'.

A thoroughly happy event.

Paul Brough

RESTORATION APPEAL WEEKEND

Friday July 16th

'These stones that have echoed their praises are holy...'

The Founding of All Saints, Margaret Street

the story of sacred and secular events, entertainments and personalities in the life of
All Saints from 1859 told in words and music

at 7.30 p.m. in church

Tickets £20 will include a glass of wine in the interval

available on Sundays after the principal services or from

the Parish Office Monday to Friday, 7 Margaret St, London W1W 8JG (tel: 0207 636 1788)

Cheques payable to All Saints PCC Restoration Appeal.

Sunday July 18th

'A Revolution in Architecture'

(John Betjeman)

Colin Kerr, our present architect, talks about what makes
All Saints Church a building worth restoring and cherishing

Following 11.00 a.m. High Mass in church

The talk will be followed by a glass of wine in the courtyard and a chance to meet Colin Kerr.

DIARY DATES

Thursday 1 July

7.05 p.m. HOLY HOUR led by the Vicar.

Monday 5 July

7.00 p.m. Meeting of the **Parochial Church Council** in the Dining Room.

Sunday 11 July

A Poetry Tea will be held again at the home of Pamela Botsford in Marylebone at **3.00 p.m.** All welcome. The theme will be *"Your Desert Island Poems and Prose"*. Each guest has about 2 minutes to recite their chosen piece. For more details, especially if you haven't been to Pamela's before, and to let the organising group know that you are coming, please contact Sandra Wheen (020 7637 8456 swheen@btinternet.com). Thank you.

11 July is ALMA Sunday. There will be a special Evensong at St Paul's Cathedral at 3.15 p.m. that day.

RESTORATION APPEAL WEEKEND — 16 - 18 JULY

when we launch our appeal for £250,000 to enable us to start work for Phase 3 of the restoration. This phase will include work to clean the chancel and, we hope, design a lighting system for the church which will compliment the newly cleaned interior.

Please see notice elsewhere in this issue giving details of the events planned for this weekend.

Friday 23 - Sunday 25 July

Cell of OLV/All Saints Pilgrimage to Walsingham led by Fr Gerald Beauchamp.

THE LONDON - ST PETERSBURG LINK

The Story of the Link

The link between the Dioceses of London and St Petersburg is the initiative of the Bishop of London. The Bishop's vision is to enable friendships to develop between Christians in our two cities by means of an annual visit to Russia by clergy and parishioners from London. This visit has happened for ten years now and more than a hundred Londoners have made the journey to St Petersburg.

The object of the visit is to build friendships, to experience the worship and life of the Orthodox Church and to build links between our two traditions. Our group

stays in the St Petersburg Theological Academy and Seminary and this is an important feature of the trip because it enables us to get to know students training for the priesthood, as well as those studying in the choir school and the icon painting school. The accommodation is not luxurious but is comfortable and in a convenient, not to mention historic location in the grounds of the Alexander Nevsky Lavra, the oldest monastic foundation in the city.

Official relations between the Russian Orthodox Church and the Anglican Communion are not always easy at the moment, so our informal, on-going

relationship with the Church in St Petersburg is a valuable way of keeping friendly contacts open with the Church in Russia.

Seeing Orthodox Faith in Action

Since the fall of Communism, the Church has once again been allowed to engage in good works in wider Russian society. During our stay in Russia the London group visits a number of inspirational projects with the help of our partner organisation 'Diakonia'.

The Sisterhood of the Protecting Veil

The friendship with the Sisterhood has developed over a number of years and during that time their work has developed. When we first met them they worked from a small flat in the city. Now with the help of a businessman, they have a hospital and residential home where they care for the homeless and elderly people who have no families. They also work in a hospital in the city where they care for homeless patients who have no documents and therefore, no status.

The Society of Vladimir the Great

Julia Nikitin is the head of an organisation which runs rehabilitation programmes for teenage young offenders. 6 young men live together and follow a three month life skills programme run by a small group of professional social workers and psychologists, together with volunteers. The young people often come from very difficult home backgrounds and the care they receive is life-changing. The Society of St Vladimir is now recognised by the St Petersburg courts and looks very much like an embryonic Russian probation service.

The Society of St Joseph working in the Hospital for Children with Infectious Diseases

A small group of volunteers works within this hospital providing religious education,

art activities and opportunities for play. Many of the workers have themselves been patients in the hospital. The project began when local Christians started visiting the hospital and volunteered to clean and mop up. It has since become a wonderful lay-led hospital Chaplaincy.

Come to Russia and See

We would be delighted if you would like to join our Diocesan trip to St Petersburg. We do of course visit some of the tourist attractions but this is a working visit and the week is quite full. You need to be aware that Russia is still not very acceptable to people with disabilities and there is often quite a lot of walking — not always when expected. In fact the whole trip must be approached in a spirit of adventure!

Recent highlights have been:

- Visits to social projects
- Visits of the Russian Museum and The Hermitage
- Sharing in the Liturgy and making friends in the Seminary
- Meetings with parish priests and Orthodox believers
- Visiting the historic Peter and Paul Fortress
- Ballet or Opera at the Mariinsky Theatre.

The 2010 Visit

The Diocesan trip to Russia this year will be from September 29th till October 6th and will be led by Fr Tim Pike, the Bishop of London's Chaplain for Russian Orthodox Church Relations, and Patricia Morton. Both are Russian speakers and have visited St Petersburg many times. The closing date for bookings is July 31st 2010.

The cost of the trip, including flights, board and lodging at the seminary and visa costs is likely to be £850. Spending money is up to you, but tickets for the theatre cost

about £30 - £40. Museum fees will be the same sort of price as in London.

If you would like to experience more of Orthodox worship and culture and are interested in joining us, more details can be

obtained from:

Patricia Morton, Kingsbury Vicarage,
54 Roe Green, London, NW9 0PJ.

Telephone: 0208 204 7531.

Email: cp.morton@virgin.net

THE GREAT REREDOS OF ALL SAINTS' MARGARET STREET *By Colin Surtees — PART 1*

2010 marks the centenary of Sir Ninian Comper painting copies of the Dyce reredos of the church. He set about making these copies in oil paint to stand in front of the original frescoes thus protecting them from the smoke and atmosphere of the church. Those who week by week come before the reredos might well take time one day to pause and consider just how special the reredos is. When the original Dyce work was finished in 1859 it was one of the most remarkable pieces of art to come from any British painter in terms of its technique, its size, its colours, the quality of the painting and not least its subject.

From the sixteenth century religious art in Britain had been largely confined to scriptural subjects and mainly painted for private homes. In the early nineteenth century churches usually contained a painted board with the Royal Arms on it set where, in the churches of the Middle Ages, the rood had once stood. Many churches also had other boards with the Creed, Our Father and Ten Commandments written upon them set near the east end of the church. Most churches had little else by way of decoration since most of the great paintings of pre-reformation times had been whitewashed over. All this began to change in the wake of the Oxford Movement. From the 1840s people began the process of

setting before congregations pictures and coloured glass representations of sacred symbols and saints. For some considerable time many were nervous of how these would be received as the agents of militant Protestantism stirred up trouble.

The Norfolk Diary of the Revd B.J. Armstrong has revealing insights into attitudes towards the growing use of Christian symbols in this period. He was the incumbent of the parish of East Dereham and was confident enough to introduce a plain cross into his church as early as 1852. When, however, his beloved daughter died in 1856 and he marked her tomb in the grave yard at head and foot with a simple gothic cross he records that he was fearful of the local opposition and expected "some sacrilege" might take place upon the grave. There were similar instances of opposition to innovations in church decoration all over England. Into this reticent, fearful world Dyce's great masterpiece broke forth.

William Butterfield, the architect of the church, had been a member of the Margaret Chapel congregation. He was also a member of the "Engagement", that select group within the church of mainly Oxbridge men including Mr Gladstone, who met for devotional exercises and for the planning of different good works.

When Butterfield undertook the design of the new church there is little doubt that he knew that the absence of an east window, made necessary by the close presence of buildings at that end of the site, would facilitate the employment of a great piece of art and provide a focal point to the area above where the altar would stand. The old Margaret Chapel had been quite Spartan despite Frederick Oakeley's attempts to introduce some coloured glass and simple decorations of the altar. This had hardly mattered since, as Mr Gladstone once remarked, "the whole place was so filled by the reverence of Oakeley's ministrations and manner, that its barrenness and poverty passed unnoticed". This was all to change, for the new chapel was designed to be splendid. The employment of William Dyce as the chosen artist to give exceptional decoration to the east end was a great masterstroke by Alexander Beresford Hope and Sir Stephen Glynne (Gladstone's brother-in-law), the two men who were given responsibility for the plans to develop the church.

Dyce was a Scotsman, he was born in Aberdeen in 1806 and he left Marischal College with a M.A. at the age of sixteen! He entered the Royal Scottish Academy Edinburgh and then became a probationer at the Royal Academy in London before going on to study in Rome and Tuscany. From his time on the continent he developed quite advanced views on religion and became interested in Gregorian or Plain Chant, upon which he was later to produce a book. He also painted subjects previously unknown to British artists, subjects like that of the Madonna and Child, a first version of which being produced soon after his return to Scotland in 1826. Dyce soon became involved in schemes for the

improvement of education in Design and Art and was appointed Secretary and then Superintendent of new schools set up by the Board of Trade. From this he advanced to various educational rôles, ending up as Professor of Fine Art at Kings College London.

In 1843 the first competition of cartoons for the decoration of the new Houses of Parliament was held in Westminster Hall. Dyce did not enter the competition. He had however already been marked out by Prince Albert as a favoured artist and one whom Albert thought he could work with. He produced for the 1844 exhibition examples of fresco work based upon *The Consecration of Archbishop Parker* which were highly praised. He was then commissioned to produce a cartoon of *The Baptism of King Ethelbert* for the 1845 exhibition. In some respects this painting, which was to stand above the throne in the House of Lords, is the most prominent and important painting in the entire building. The choice of the subject for the painting is thought to have rested mainly with Albert and this, with other subjects, in fact sought to bring notice to the Royal household as well as chronicle British history. As Dean Stanley was to note, the name Ethelbert is the same as Albert so the link to the reigning consort, who if not an Anglo-Saxon King, was at least from the family of the Dukes of Saxe Coburg Gotha, comes out as quite explicit. The cartoon was a great success in the 1845 competition and Dyce proceeded to execute his design. Dyce was then asked to produce a series of paintings within the new Palace decorating the Queen's Robing Room with frescoes based upon The Legend of King Arthur. He also painted a fresco in the summer-house at Buckingham Palace and at Osborne he

painted *Neptune Resigning the Empire of the Sea to Britannia*, a work recently beautifully restored. Dyce had become the most sought after British painter of the age.

Granted all this, it is remarkable that Beresford Hope and Glynne secured his services for All Saints', Margaret Street, and even more remarkable that they were able to keep him working on the frescoes for such a long time. It was probably Dyce's religious leanings which inclined him to look favourably on the work. Dyce submitted a *cartoon for a figure of St Peter to be painted in All Saints' Church, Marylebone*, in the Royal Academy Exhibition of 1853 (exhibit 931) and set about the massive undertaking as soon as the basic shell of the building was completed. His work here drew some unfavourable comment over the next six years, firstly from those who resented his involvement in a church known for its ritualism. There was another problem, in order to work at Margaret Street he needed to leave unfinished his paintings at Westminster and keep swapping between the two. As both sets of work were undertaken in buon fresco this was regarded by some as a very serious error of judgement.

Buon fresco painting is a process whereby colour is applied to wet plaster and allowed to combine giving, it is hoped, a hard deep matt finish. This process had been almost reinvented for the new work in Westminster but was considered only possible in the warmer summer months granted the wet, cold climate of England. This was to give the plaster the chance to harden and partly dry before the next day's new plaster was applied and coloured. In the higher levels of society Dyce's failure

to make progress with the Queen's Robing Room, which was put out of commission to accommodate the painting, was marked with considerable disapprobation. Dyce, however, found his work at All Saints' to be much more congenial.

Dyce was slow in his fresco painting but this was probably because of the care he took in his work. In the 1860s another artist was to write to the Times that the detail of All Saints' reredos, "in the highest and most remote place, almost invisible from the ground, was as careful as if intended for viewing 'on the line' at the Royal Academy". This was something of a new standard in mural painting. Previously in England where one or two, mainly Italian, artists had undertaken decoration, it had been more like theatre painting intended for effect, to be viewed only from a distance and not to be subjected to close scrutiny. It might be noted that in the 1970s, when a Ninian Comper panel was removed to examine the original beneath, the eyes and face of the Victorian original so revealed certainly seemed to compare quite favourably with those of the later artist, and this despite the poor condition. Dyce also used new deeper colours to give shade and character to his figures and more particularly their drapes.

The critics from outside were joined by other critics from within the parish as the long delay before the church could be opened would seem to have put people's nerves on edge. The congregation of the Margaret Chapel had insisted that their new church should occupy the site of their old home, much against the wishes of Beresford Hope and the Ecclesiological Society, and the very small and wholly inadequate rooms taken as a temporary

church must have been a trial to all those who worshipped there. Dyce's painting was one of the main obstacles to the opening of the church and for some it could not be finished too soon.

To this problem was added the changes to the architect's decorations which Dyce required to the areas which were near to his developing painting. Dyce asked for different coloured glass to be put into the windows near the fresco since the original blue colouring gave his painting a cold appearance. He also had gilding and gold paint applied to the alabaster work around the painting to give greater relief to the pictures. Then the roof areas near the reredos were repainted. Some saw these alterations to the architect's vision of the church as a mistake and Butterfield and Beresford Hope fell out over the matter. Butterfield was in later years, when Beresford Hope had removed himself from the church, to undo some of these changes as repairs and other alterations were carried out. No one seriously disputed the greatness of Dyce's work but there was a question which arose, one which might still be asked today. How do these two pieces of art, Butterfield's nave architecture and Dyce's chancel painting, stand in relation to each other? Do they really work well together, do they match?

All of the fresco work carried out in London during this period was to cause problems, much of it being destined to decay, discolour and rot. It is quite remarkable and more than a little ironic that at the period when so many people sought to produce works of art in a medium that would last for generations they embarked upon their task using materials and in an atmosphere wholly ruinous to their

designs. One problem was that some of the new colours being introduced from manufacturers were not suitable for use in fresco work. No one knew this at the time and it only emerged as the fresco work got underway. Another problem was in getting the right sort of sand, having it prepared for use and cleaned of impurities. Then there was the massive problem of the lime which had to be slaked to remove its capacity to bleach out any colour used with it. Some of the German artists prepared their lime over many many years before venturing to use it in their art. One of the greatest problems, however, was that the air in London was being turned acidic by the burning of unprecedented quantities of coal for heat and of town gas for lighting. This acidity was changing the colours of paintings and making them decay. Victorian London thus managed to create one of the most toxic atmospheres imaginable for the reception of mural decoration whilst its inhabitants enjoyed a mania for their production. Dyce's attempts to use new and deeper colours for the drapes of his figures exacerbated the problems known in other pictures and this meant that remedial work was called for even before the painting had been given time to settle in. Dyce had been sent by Prince Albert to study fresco techniques in Germany and in Italy and one might assume that of all those who undertook fresco work at this time he should have been best placed to succeed. In fact all this training proved of little avail. By 1863, only four years after the completion of the painting in All Saints' it was known that the reredos was in serious trouble. Then, in February 1864, whilst still planning what to do as best to save the work, William Dyce died.

To be continued

THE SERMON FOR CORPUS CHRISTI, AT HIGH MASS ON JUNE 3RD 2010, BY FR PAUL THOMAS, ST MARYLEBONE PARISH CHURCH

*In the name of the Father, and of the Son
and of the Holy Spirit. Amen.*

I was confirmed twice. Highly irregular, I appreciate, but I distinctly recall kneeling before the Lord Bishop of Llandaff as he raised his episcopal hands and imposed them upon me saying: ‘Confirm, O Lord this thy servant’, his eyes closed, caught in invocatory prayer. He opened his eyes, he leant forward — his hands still on my head — and said, ‘I’ve forgotten your name’. ‘Paul’, I replied. The Bishop raised his hands heavenward again and re-imposed them saying ‘Confirm O Lord this thy servant Paul’. I take that as a double confirmation...

Well and truly admitted then to the inexhaustible mysteries of Christ’s love broken and poured in bread and cup, I drew near the altar; and I will for ever recall that as I for the first time received the Blessed Sacrament, for whose institution we give thanks today with a great tuba mirum down Oxford Street, I looked up and saw the figure of Melchizedek bringing forth bread and wine, leaning out in sharp relief from the reredos.

He comes again into sight today, Salem’s King, in the panel beneath the great west window (if it were not hidden by a holy hording!); his image is in the holy scriptures, bringing forth bread and wine for he was a priest of God most high.

Melchizedek appears only twice, tantalizingly, in the canonical Hebrew Scriptures. Once in the first lesson which

picks up the narrative of Patriarch Abram who has returned from bearing arms against Chedorlaomer, one of the four kings of the north, and once in Psalm 110 where the monarch of Israel is referred to as ‘a King forever after the order of Melchizedek’. Of him we hear nothing more in the Old Testament as we commonly know it. He disappears as quickly as he appears.

But Melchizedek’s presence is felt elsewhere in the Jewish tradition. When the Dead Sea scrolls were discovered in Qumran (not Cwmbran as I once heard someone say!) between 1947-56 the scroll found in cave 11 was found to have the name of the Priest-King running throughout its text, suggesting to scholars that the one who offered the sacrifice to God for Abram’s victory was a more significant figure for certain groupings within Judaism than had been supposed. Here and in other similar texts of the 1st century AD Melchizedek is presented as a type of Christ, a messianic figure who will offer the once-and-for-all sacrifice that atones for the sins of God’s people.

The scholar Margaret Barker has developed this theme to suggest that the priestly figure of Melchizedek was vital for the earliest Christians. In fact she suggests that the early Church’s understanding of Jesus developed quite so quickly and became defined quite so precisely because the earliest Christians were drawing on a primitive strand of Jewish tradition centred on the figure of Salem’s Priest-King, a strand which had largely been buried

underneath another later tradition, under the many volumes of mosaic law which, it is argued, was hostile to the Melchizedek strand and its Temple-based tradition.

It may be significant that it is the Epistle to the Hebrews, a book saturated in the customs of the Jerusalem Temple's liturgical cult, is the only book of the New Testament to pick out this thread and liken Christ to a Melchizedek figure whose oblation is ultimate and effectual, an oblation which supplants the offerings of the Aaronic priesthood established in the Torah.

So on this carnival day of Corpus Christi we might just reconsider the Priest-King of old who appears before us so fleetingly, for perhaps he recalls us to a primitive strand in the Hebrew tradition, largely ignored and forgotten, whose character and content is rooted in a primeval notion of sacrament and sacrifice, and not in Levitical code and Deuteronomical regulation: Melchizedek's praise of the goodness of God and God's deliverance lies not in his recitation of the Law but in the raising up of plate and cup.

And there is a second reason to reconsider him today, for if it were not for Melchizedek's example the Holy Eucharist we celebrate now might have a decidedly different flavour.

I know that Margaret Street holds a high doctrine of the grape, whether that grape be employed in sacred or profane rites. However, the writings of blessed Cyprian of Carthage (who, by the way, was the first to call the Eucharistic celebration 'the Lord's Supper', and he was no presbyterian!) reveal to us that in the 3rd century there were a number of groupings within the Church whose practice was to

reject the use of wine in the celebration of the Eucharist, preferring instead water.

These bread-and-water eucharists were as common, as much as we can tell, within orthodox groupings in the church as they were within heretical movements such as the Montanists, the Ebionites and the accursed Encratites. Bread-and-water eucharists were widespread. There is even evidence that Justin Martyr, the great Christian apologist of the 2nd century whose day we kept on Tuesday, was accustomed to celebrating the Eucharist in this way.

'Very many bishops are ignorant or naïve', wrote Cyprian, 'because they offer water alone in the cup of the Lord'. So to counter this practice, the Bishop of Carthage called upon the example of Melchizedek as a figure from deepest religious antiquity who offered the right and proper sacrifice to God in bread and wine. The second reason, then, to awaken to Melchizedek on this Corpus Christi is that, in no small part because of his example, we have been delivered, thank God, from a diet of bread-and-water eucharists!

And he brings them forth, the bread and the wine: brings them forth. Here is the third of three lessons to learn from the Priest-King of Salem.

Thanksgiving to God is the cause of Melchizedek's offertory, he sets forth creaturely gifts before the Creator with thanksgiving; and this 'setting forth', the action of thankful offering to God, is too frequently obscured in the Church by our tendency to scholasticise the Eucharist, our vain and tidy-minded desire to define, lay bare, make explicit what the Eucharist is or isn't.

The Church of England is shaped by the controversies of the Reformation, and our approach is that of the Christian West, we cannot pretend otherwise, and those theological faultlines run right through our apprehension of the Holy Eucharist; yet any polemical approach to the Mass from whichever theological direction ultimately leads us away from the truest appreciation of its very character: thanksgiving is its character; thanksgiving is the Eucharist's very grammar.

Corpus Christi ought to recall us to the sheer joy of what it means to stand before God and sing in thanksgiving for who God is and what through Christ's self-giving love has been wrought. Corpus Christi ought to recall us to the sheer privilege that is given us, to set forth on God's altar gifts of his own creation. Liturgical Christians are often guilty of thinking of the Eucharist in terms of what happens at the end of the Liturgy. We are not always alive to the very spirit of the Liturgy itself. The Mass is not any mechanism, but a mysterious 'coming before' and 'setting forth', an encounter with God that is infiltrated and inspired in every thread and fibre with thanksgiving.

The world as Oxford Street would have us receive it, is a world with no room for thanksgiving. Each of its shop windows affords us a glimpse of a world-view, one in which Creation's sole purpose is to provide materials for human manipulation, acquisition and consumption. All things there have a price but no value, all things are possessed and nothing is gift. In this world-view every thankful instinct is pushed to the very margin in favour of a bald and savage materialism which reduces matter to something mean and meaningless.

Let our Corpus Christi *tuba mirum*

alert the inhabitants of Oxford Street to a different vision, one which announces to all that the very vocation of matter itself is to bear and body-forth God's life, love, grace and glory. Let us trumpet the catholic truth that the material world becomes truly itself when all things are enfolded in thanksgiving and so begin to bear God's presence, reflect his goodness, and Christ is all and in all.

Let it be our care and delight to bring forth bread and wine like Melchizedek of old, that we might perceive in these Holy Gifts the depth of life to which all creation has been summoned in Jesus Christ, our great High Priest, whose body is meat indeed and whose blood true drink.

Thanks be to God.

100 YEARS AGO

Paul Brough reports in this issue on the Organ Gala to mark the centenary of the installation of the Organ, so this letter from the Vicar, Churchwardens and PCC from the Parish Paper of a century ago seems apt.

Organ Restoration

We beg to put before the friends of All Saints the condition of the Organ restoration Fund, and to invite their help to carry out the work it has been necessary to undertake. The mechanism of the organ which, owing to the division of the instrument, is costly and intricate, has been for some time in a faulty and precarious state. Its renewal in a year or two would have been inevitable, and we were in danger of being suddenly deprived of an organ which we were unprepared to replace. After careful consideration we unanimously decided that the restoration of the organ should be proceeded with simultaneously with the other portions of

the restoration of the Church. We were anxious to avoid the embarrassment to the work of the Church which its disorder over a further period on time would involve. And we were also anxious to avoid any possible injury to the restored East Wall from so large a displacement of dust.

We consulted a considerable number of experts as to the nature of the work that should be done, and they all impressed upon us that we must take the opportunity in renewing the mechanism to rebuild the whole instrument.

The organ had been added to from time to time with the result that the narrow cases had become so congested that it was impossible either to tune or clean the organ properly. It was further pointed out to us that in doing this we ought to remedy the obvious defect of our fine instrument, the paucity of soft stops, which has given the organ that monotony of loudness so often complained of.

For the work contemplated we have accepted estimate of Messrs Harrison & Harrison, of Durham. The best of the pipe work of the old organ will be incorporated by Messrs. Harrison in the new. And they will apply to the action, the systems of tubular pneumatic and electro-pneumatic mechanism which they have installed in Durham, Ely, Glasgow, Ripon and Wells Cathedrals. To complete the work at present contemplated, the sum of at least £3,000 will be required. This includes the cost of the structural alterations. Towards it, £1,650 have been offered before the issue of any appeal. Our task is therefore to raise the sum of about £1,450 as speedily as possible. The builders have contracted to have the instrument ready for use on October 15th. We are very anxious that at the Bishop's visit

to us on the Eve of All Saints in this year, he should find the work of restoration completed and free from debt. We are conscious of the great generosity with which the friends of All Saints have hitherto responded to us, and we appeal to them with confidence to make this final effort and complete a great work which will stand for generations.

SUNDAYS AND SOLEMNITIES MUSIC AND READINGS

● SUNDAY 4 JULY TRINITY 5

HIGH MASS at 11.00 a.m.

Entrance Hymn: 447 (v 5 Descant

— Caplin)

Introit: Exaudi, Domine

Mass: Credomesse — Mozart

Lessons: Isaiah 66: 10 - 14

Psalm 66

Galatians 6: 1 - 16

Hymn: 379

Gospel: Luke 10: 1 - 11, 16 - 20

Preacher: Fr Julian Browning

Anthem: Laudate Dominum — Mozart

Hymns: 279 (T 182), 481 (T 462), 361

Voluntary: Prelude and Fugue in C,

BWV 545 — Bach

SOLEMN EVENSONG at 6.00 p.m.

Psalms: 65, 70

Lessons: Genesis 29: 1 - 20

Mark 6: 7 - 29

Office Hymn: 150 (S)

Canticles: Service in E — Wesley

Anthem: Thou wilt keep him — Wesley

Preacher: The Vicar

Hymn: 239

BENEDICTION

O Salutaris: Harry Bramma (No 2)

Hymn: 52

Tantum Ergo: Harry Bramma (No 2)

Voluntary: Wenn wir in höchsten
Nöthen sein, BWV 641

— Bach

● SUNDAY 11 JULY TRINITY 6

HIGH MASS AT 11.00 a.m.

Entrance Hymn: 351

Introit: Dominus fortitudo

Mass: Missa Brevis
— Malcolm Archer

Lessons: Deuteronomy 30: 9 - 14

Psalm 25

Colossians 1: 1 - 14

Hymn: 367 (ii)

Gospel: Luke 10: 25 - 37

Preacher: Fr Gerald Beauchamp

Creed: Credo III

Anthem: Jesu, dulcis memoria
— Francis Pott

Hymns: 284, 431, 422

Voluntary: Rhapsody No 3 in C minor
— Howells

SOLEMN EVENSONG

at 6.00 p.m.

Psalm: 77

Lessons: Genesis 32: 9 - 30

Mark 7: 1 - 23

Office Hymn: 150 (R)

Canticles: The Gloucester Service
— Howells

Anthem: God be in my head— Howells

Preacher: Fr Julian Browning

Hymn: 350 (T 309 (i))

BENEDICTION

O Salutaris: Howells

Hymn: 294

Tantum Ergo: Howells

Voluntary: Andantino — Vierne

● SUNDAY 18 JULY TRINITY 7

HIGH MASS at 11.00 a.m.

Entrance Hymn: 440 (v 6 Descant
— Brent Smith)

Introit: Omnes gentes

Mass: Missa secundi toni — Lassus

Lessons: Genesis 18: 1 - 10a

Psalm 15

Colossians 1: 15 - 28

Hymn: 87 (T 486)

Gospel: Luke 10: 38 - end

Preacher: The Vicar

Creed: Credo II

Anthem: Sing joyfully — Byrd

Hymns: 328, 424, 410

Voluntary: Caprice sur les Grandes Jeux
— Clérambault

SOLEMN EVENSONG

at 6.00 p.m.

Psalm: 81

Lessons: Genesis 41: 1 - 16, 25 - 37

1 Corinthians 4: 8 - 13

Office Hymn: 150 (S)

Canticles: Service in B flat — Stanford

Anthem: O for a closer walk with God
— Stanford

Preacher: Fr Gerald Beauchamp

Hymn: 244

BENEDICTION

O Salutaris: Francis Jackson

Hymn: 376

Tantum Ergo: Francis Jackson

Voluntary: Durch Adam's fall ist ganz
verderbt, BWV 637 — Bach

● **SUNDAY 25 JULY**
ST JAMES THE
APOSTLE

HIGH MASS AND BAPTISM
at 11.00 a.m.

Entrance Hymn: 215 (T 434)
Introit: Mihi autem
Mass: Mass for three voices — Byrd
Lessons: Acts 11: 27 - 12: 2
Psalm 126
2 Corinthians 4: 7 - 15
Hymn: 175
Gospel: Matthew 20: 20 - 28
Preacher: The Vicar
At the Procession to the Font:
Litany of the Resurrection
(arr Kitchen)
Anthem: Tout puissant/Seigneur,
je vous en prie — Poulenc
Hymns: 225 (i), 295, 235
Voluntary: Marche Héroïque — Brewer

SOLEMN EVENSONG
at 6.00 p.m.

Psalm: 94
Lessons: Jeremiah 26: 1 - 15
Mark 1: 14 - 20
Office Hymn: 213
Canticles: Service in G (lower voices)
— Sumsion
Anthem: I will lift up mine eyes
— Walker
Preacher: The Vicar
Hymn: 216 (v 5 Descant — Caplin)

SOLEMN BENEDICTION

O Salutaris: Bach (No 2)
Hymn: 224 (T 178)
Tantum Ergo: Bach (No 2)
Voluntary: In dir ist Freude,
BWV 615 — Bach

Vicar:

Prebendary Alan Moses 020 7636 1788 / 9961

Assistant Priest:

The Revd Gerald Beauchamp 020 7636 1788

Honorary Assistant Priests:

The Revd Julian Browning 020 7286 6034

Prebendary John Gaskell 020 8858 9589

Parish Administrator:

Mr Dennis Davis 020 7636 1788 / 9961

Fax: 020 7436 4470

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Sundays Low Mass at 6.30 p.m. (Sat), 8.00 a.m.

and 5.15 p.m. Morning Prayer 10.20 a.m.

HIGH MASS and SERMON at 11.00 a.m.

SOLEMN EVENSONG, SERMON and

BENEDICTION at 6.00 p.m.

Monday to Friday Morning Prayer at 7.30 a.m.

Low Mass at 8.00 a.m., 1.10 p.m. and 6.30 p.m.

Confessions from 12.30 - 1.00 p.m. and 5.30 p.m.

Evening Prayer at 6.00 p.m.

Saturday Morning Prayer at 7.30 a.m.

Low Mass at 8.00 a.m. and 6.30 p.m.*

(* First Mass of Sunday)

Confessions 5.30 p.m.,

Evening Prayer 6.00 p.m.

Confessions are also heard by appointment

020 7636 1788

Instruction in the catholic faith as taught by the Church of England can be obtained on application to any of the priests, who will also give help in preparing for the sacraments.

PARISH OFFICIALS

Churchwardens:

Mr John Forde 020 7592 9855

Mr Christopher Self 020 8858 6370

PCC Secretary:

Dr Dilys Thomas 020 7794 3626

Hon Treasurer:

Mr Patrick Hartley 020 7607 0060

Director of Music:

Mr Paul Brough 020 8655 3361

Associate Director of Music:

Mr Henry Parkes 01223 566942

Honorary Assistant Organist:

Mr Norman Caplin 020 8989 3295

Electoral Roll Officer:

Miss Catherine Burling c/o 020 7636 1788

CALENDAR AND INTENTIONS FOR JULY 2010

1 <i>Henry, John and Henry Venn</i>	Unity
2	Those in need
3 St Thomas the Apostle	Christians in India
4 ✕ THE 5th SUNDAY AFTER TRINITY	OUR PARISH AND PEOPLE
5	Parochial Church Council
6 <i>Thomas More, scholar and John Fisher, bishop</i>	The homeless
7	Our Deanery
8 v for Unity	Christian Unity
9	Those in need
10	General Synod
11 ✕ THE 6th SUNDAY AFTER TRINITY	OUR PARISH AND PEOPLE
12	The unemployed
13 r Requiem (1.10 p.m.)	The departed
14 John Keble, priest, poet	Friends of All Saints
15 St Swithun	Unity
16 <i>St Osmund</i>	Those in need
17	Restoration Appeal Weekend
18 ✕ THE 7th SUNDAY AFTER TRINITY	OUR PARISH AND PEOPLE
19 St Gregory and his sister Macrina	Teachers of the faith
20 <i>Margaret of Antioch; Bartolome de la Casas</i>	Archbishop of Canterbury
21 v for Peace	World Peace
22 St Mary Magdalene	Unity
23 <i>Bridget, abbess</i>	Those in need
24 v of Our Lady	Walsingham
25 ✕ ST JAMES THE APOSTLE	OUR PARISH AND PEOPLE
26 Ss Anne and Joachim, parents of the BVM	Parents and families
27 <i>Brooke Foss Westcott</i>	The Armed Forces
28	The Emergency Services
29 Sts Mary, Martha and Lazarus	Unity
30 William Wilberforce	Those in need
31 <i>St Ignatius of Loyola</i>	Spiritual Directors

Please note:

All Friday Masses are ‘for those in need’ — intercessions from the board inside church are used on these days.

r — Requiem — the monthly Requiem (1.10 p.m. this month)

v — a Votive Mass

