



# All Saints Parish Paper

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## VICAR'S LETTER

At All Saintside, we celebrate the Communion of Saints and our communion in holy things. Our church was founded by people who were passionately concerned about both the beauty of holiness and the holiness of beauty; expressed in architecture, art and music. From the very beginning, even before the new church was built, music was at the heart of our life, worship and witness. The support of the choir, in the days of the choir school and since, has always been one of the principal financial commitments of the parish. All this is because music, congregational as well as choral, is seen as lifting the soul to heaven, binding people together in worship, in the music of heaven.

It is widely assumed that music, along with other forms of art — literature, painting, sculpture — enriches life, broadens the mind and lifts the human spirit. Concert halls, galleries and museums are the cathedrals of a post-religious age.

When I hear claims like this being made, I instinctively want to say “Yes — but”. This is not because I am one of those clerics whose relationship with church musicians is a permanent state of low intensity conflict punctuated by outbreaks of total war. Far from it. But any objective observer of the life of Christian communities cannot but notice that beautiful music does not always



*The Cherry Picker arrives at All Saints for the Lighting and Electrical Renewal project to get underway, October 2014.*

*Image: the Vicar.*

lift every soul to heaven or prompt them to angelic behaviour on earth. The same can be said of glorious architecture and splendid liturgy.

I was reminded of this when I came across a recent article by the music critic Norman Lebrecht. Its title was, “**The Malice of Musicians**”. He wasn’t talking about the world of popular music, but that of classical music, which “is full of savage backbiters, always ready to pour vitriol on more successful artists”.

“No field of human activity,” he said “is so envious of success or so quick to find fault, as the pursuit of classical music.” Listeners take their cue from the professionals. When the internet was new, Radio 3 put up an online message board. It had to be closed after a daily deluge of

abuse aimed at almost every performer and presenter. (This kind of behaviour on the internet is not restricted to the world of music but flourishes like a poisonous weed in the religious undergrowth too.)

Lebrecht indeed makes a connection with religion. “Why such negativity prevails in an art that aspires to truth and beauty is a mystery to outsiders, though not to those of us who grew in strictly religious homes, where most things a child wanted to do were forbidden ...look around any church, mosque or synagogue and you’ll catch the withering eye of someone who is more devout, more meticulous, a better person than you could ever hope to be.”

So, if music or architecture or art cannot of themselves save us, what else do we need?

In Dostoevsky’s ‘The Idiot,’ Prince Mishkin says, “**Beauty will save the world**”. Again, I hear myself saying, “Yes, but what kind of beauty?”. These words come in a discussion of painting by Holbein the Younger: a gruesome depiction of the dead Christ.

The Russian theologian and philosopher Vladimir Soloviev points out that Dostoevsky never separated beauty from the good and the true. Truth is goodness perceived by the human mind, beauty is the same good and same truth embodied in living form. The three only live in unity and beauty without truth and goodness becomes an idol. If we need a reminder of that, think only of the astronomic prices paid for works of art which are seen as investments — icons of mammon — or those who have paintings stolen to order, then hide them away for their private enjoyment.

In “The Brothers Karamazov,” Dostoevsky also writes of beauty, as a battlefield in the human heart over which God and the devil fight. What appears as beautiful may not be so, and what appears terrible, such as the dead body of Christ, may be true beauty. Beauty has power to light the path towards truth and goodness or pull us down in vain pursuit of ourselves; in the current obsession with the body beautiful, for example. If beauty does not point us towards the true and good, then it becomes darkness, a turning inward on ourselves. That is the way to an ugly self-absorption.

The German-Jewish philosopher Edith Stein, who became a Christian and a Carmelite nun before perishing in Auschwitz, wrote in her book, ‘The Science of the Cross,’

“The artistic temperament has its dangers... that the artist may rest satisfied with the creation of the image, as if no other demands were made on him. Our meaning will become especially clear in the case of the image of the cross. There is scarcely a believing artist who will never have felt the urge to represent Christ crucified or carrying his cross. But from the artist too, the crucified Lord demands more than such an image. He asks of him, as from every other man who would follow: that he should form himself, and let himself be formed, in the image of the one who bore the cross and died on it.”

So, if we who all to some degree have, “the artistic temperament,” are to pursue the beauty of holiness as well as the holiness of beauty, we must direct both our gaze and our footsteps to Christ. If we celebrate the beauty of Christ in music and art, then we must also live it in life. This calls us both

to silent and receptive contemplation, an attentive listening to his word of truth, and to an active love of all those whom he died to save.

Lebrecht ends on a positive note. After his denunciation of malicious musicians, he says, “it is nothing short of a miracle that, in every generation, music brings forth men and women whose goodness shines in every note they sing or play and whose mortal deeds have moral worth”.

We might, indeed we can, say the same of the Church, which for all its failings, is still by the miracle of God’s grace, the Communion of Saints, which shares in the communion of holy things, which rejoices in those in whom that grace has worked its artistry; and which worships the Lord in the beauty of holiness and the holiness of beauty.

Yours in Christ,  
*Alan Moses*

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## PARISH NEWS

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### PEOPLE

All Saints’ girl makes it onto the serving team. **Blanche Tayler**, whose father Jeremy is training for the priesthood at Westcott House, in Cambridge, is now a boat girl at Little St Mary’s Church.

**Nicholas Mannoukas**, All Saints’ Dr John Birch Organ Scholar, has recently passed his exams to become an Associate of the Royal College of Organists. We congratulate him on his success.

**New Trustee** — we are pleased to announce that **Martin Cullingford** has become a Trustee of the All Saints Choir and Music Trust.

## EVENTS

### ORGAN RECITAL for IRAQI CHRISTIANS IN NEED

The fundraising Organ Recital after Evensong and Benediction on Sunday 28 September, given by **Carl Bahoshy** (Organist at St Elizabeth of Portugal RC Church, Richmond and UK born to Iraqi Christian parents), was a great success. The programme of traditional and more contemporary pieces was much appreciated by the audience and their generosity amounted to an impressive £972 (including applicable Gift Aid). *Thank you to everyone who came along to support Carl in his continued efforts to raise awareness and funds for Iraqi Christians.*

### POETRY TEA – Saturday 4 October

The rain poured down and the sky was grey as I walked to the poetry tea. There was the usual friendly welcome in the house in the little side street. No theme was suggested this time. Sitting close together, as there was a full house, we read poems of our choice. Steve Joslin gave a splendidly energetic rendering of his own poem *The Battle* about a football match. Ivor Sawtell read Wilfred Owen’s *Strange Meeting* about the sad aftermath of warfare. Mary Swan brought light-hearted romance in Leigh Hunt’s *Jenny Kissed Me* and John Cragg read the more subdued *When you are old and grey and full of sleep* by Yeats. Ian Wilson’s choice, Burn’s touching poem *To a mouse*, and Ronald Porter’s *Loveliest of trees* by A. E. Housman brought in the natural world. Mary Rowe read poems by Clive Sansom sensitively interpreting the Gospel stories, and Sandra Wheen sang Francesco Durastanti’s lovely hymn to the Virgin Mary *Virgin Tutto Amor*.

Afterwards I thought about poetry and food. In Homer and Beowulf we find riotous feasting, wine, bones thrown on the floor and minstrels. I had just enjoyed tea, cakes, companionship and poems in a London home. Two such different situations, yet they were linked by the mysterious dimension of poetry.

*Thank you to Pamela and Sandra who organised and everyone who attended the Tea, which benefited the Restoration Appeal by £157 (with Gift Aid).*

### **PARISH RETREAT 2015**

The retreat will take place from Friday 13 to Sunday 15 March 2015 at Bishop Woodford House in Ely. The conductor will be the **Revd Dr John Cullen**. Fr John is a New Zealander. He was Director of the Institute of Christian Studies and assistant priest here at All Saints. Now retired, he lives in north London.

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### **ALL SAINTS LIGHTING & ELECTRICAL RENEWAL UPDATE**

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#### **THE WORK**

Work has now begun in church and undercroft. Most of the old lighting system has gone and the rest will follow shortly. Weekday services are being held in the Parish Room as the church has to be closed for health and safety reasons. The work in church is being carried out from a scaffolding tower and a cherry picker — mounted on a rubber tracked vehicle. Manoeuvring it into the church was a tricky proposition.

The temporary lighting in church at Evensong on 11 October, in combination with a downpour outside, led the Vicar

to say before he read the first lesson, that perhaps we should be singing John Henry Newman's "**Lead, kindly Light, amidst the encircling gloom**".

He then repeated some words from Psalm 139 which had just been sung:

**"If I say, Peradventure the darkness shall cover me: then shall my night be turned to day.**

**Yea, the darkness is no darkness with thee, but the night is as clear as the day: the darkness and light to thee are both alike."**

The lighting level will have been increased once more by the time you read this.

#### **THE FUNDING**

Early October brought the good news that the Garfield Weston Trust had kindly donated £10,000 to the Restoration Appeal, with the family sending their good wishes for the success of the project along with the cheque. Including this Trust donation, recent smaller gifts from generous parishioners and All Saints' Friends (to whom the Vicar made a special appeal), the amount raised by the October Poetry Tea, the Restoration Appeal Fund stands at £365,710. This has reduced the reliance on loans to help fund the main programme of works to under £20,000 but two key elements are yet to find funds to allow them to be included. These are the CCTV and automatic Fire Detection systems, both valuable to a Grade 1 Listed Church like ours. If further contributions are made, it may be possible to include them.

**HOW YOU CAN HELP..... further donations are needed to reduce our reliance on loans and complete key fire**

#### **and security improvements!**

Cheques should be made payable to: **All Saints Church Restoration Appeal** and be sent to: The Parish Administrator, 7 Margaret Street, London W1W 8JG.

*Please indicate where Gift Aid may be applied as it increases the value of your contribution by 25%. **Thank you!***

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### **THE ANNUNCIATION MARBLE ARCH and ST CYPRIAN'S CLARENCE GATE**

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#### **A PROGRESS REPORT FROM FR GERALD BEAUCHAMP:**

It is now four years since I became Priest-in-Charge of both the Annunciation and St Cyprian's. In that time the only constant has been change.

During this year the Annunciation has been celebrating its centenary with events both large and small. The Bishop of London came to visit in June and there have been concerts and a grand dinner. All this has served as a platform to launch a £2m restoration appeal. It is a mammoth undertaking but one that should be achievable if the congregation can build on the good-will that has been generated so far.

St Cyprian's has also launched an appeal. This is for a more modest £150K to upgrade the kitchen and toilets. St Cyprian's is an important venue for rehearsals and concerts. To date £90k has been raised. If we can find the remaining £60k then the future of the church will look more secure.

Building teams in both churches has been important. I have been joined by two self-supporting priests: Fr Stephen Flatt at

the Annunciation and Fr Simon Stokes at St Cyprian's. The serving teams and choirs are flourishing. The children's choir at the Annunciation is now beginning its second year. It has 16 children who sing at Mass twice per term. The Annunciation Sunday School is spectacular with over 80 children most Sundays. There can also be up to a dozen children at St Cyprian's.

Central London is seeing a significant demographic shift. The days when mansion flats were lived in by widows have fast disappeared. The newcomers are young professionals with families, many from overseas. This has put a lot of pressure on school places. Hampden Gurney, the Annunciation's voluntary aided school, has many more applications for places than it can provide. The school has an excellent academic reputation and this year has attracted many new high calibre members of staff.

Church and school are once again weaving a culture of faith and practice that is not only providing the children with a firm grounding but also giving their parents beliefs and values that have brought them to their spiritual home. To hear the Angelus sung with gusto at the end of both the Sunday Mass and the weekday school Mass shows that that the Anglican Catholic has a future.

With the churches open more often, increasing congregations and greater engagement with their neighbourhoods, both churches are turning a corner. I am very grateful for the support that the Annunciation and St Cyprian's receive from All Saints. Fr Alan, staff and clergy are always ready to help and members of the All Saints' congregation regularly

come to events at the two churches. But it's not all one way. I hope that you spotted the Annunciation banner in the Corpus Christi procession this year.

If change is the order of the day then being changed from glory is something that we can only do together, not on our own.

*GB*

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## FUNERALS AND LEGACIES

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November is the month of All Saints and All Souls. It brings to mind of both our mortality and our Christian hope.

Some shy away from such matters as morbid. But, as one of our prayers puts it, we live as those who “believe in the communion of saints, the forgiveness of sins and the resurrection to eternal life”. There is a sadness around death, but there is hope too. For the Christian, death is the gateway to eternal life. This life is to be lived in the light of that new life in deeper relationship with God.

Part of living this life in the light of the next is to prepare for the time when we must leave one for the other. This involves:

Prayerful preparation, for a holy and happy death, for rest in paradise and for the perfect vision of the glory of God;

Repentance and reconciliation for the sins of commission and omission against God and neighbour.

Other preparations which perhaps seem more practical are no less spiritual. They include:

- **Arranging our funeral**
- **Making our will.**

### Planning your Funeral

November, as the month of All Souls, is also a reminder to consider our own funerals. Again this is important if you want to spare relatives inconvenience. If your relatives are not church-people, they may have no idea what you would like at your funeral and think 20 minutes at the crematorium perfectly adequate. This is not the way we celebrate funerals at All Saints. We keep a file of people's instructions (which you can always amend). If you would like to discuss this matter with the Vicar, he is always happy to discuss this with you.

### Making a Will

Making a will can spare your family a good deal of trouble and ensure that your estate is distributed as you wish.

You may not think you have much money, but if you have a house or flat in London, you have a considerable asset.

If you already have a solicitor, you should discuss it with them. If not, during November, many solicitors take part in the WILL AID scheme. It provides for the drawing up of a will in exchange for a donation to a charity. Check out: <http://www.willaid.org.uk> for more information. Nine different charities benefit including Actionaid, Age UK, Save the Children and Sightsavers.

It is difficult at All Saints not to be conscious of what we have inherited from the past. We are the beneficiaries of the generosity of those who were here before us. One way we can give thanks for this is by leaving a legacy to All Saints so that those who come after us can enjoy the blessings we have.

For many of us today, rising house prices or rents, balancing living costs and

squeezed incomes, means that a legacy is the best opportunity we have to make a substantial gift to this end.

### All Saints Legacy Policy

The PCC encourages people who wish to leave bequests to All Saints in their will to leave them to either or both of the:

- **All Saints Choir and Music Trust**
- **All Saints Foundation**

The **Choir and Music Trust** assists the PCC in the funding of our music. Its assets of £1.7 million have come largely from bequests. The Trust's capital cannot be spent. It is invested to both generate income for our music and also to maintain its value. It generates about half the annual cost of our music — so we have some way to go before the intention in setting up the Trust of paying for the whole of our music is achieved.

The **Foundation** which assists the parish in the maintenance and restoration of our Grade 1 listed building, is allowed to spend its capital. At the moment, its assets consist of an income generating Investment Portfolio of £729,000 and funds in bank accounts of £182,000. This Trust is asset rich but cash poor — £150,000 being committed to the Lighting Restoration Project leaving a balance of just £32,000 potentially available to keep up the Church.

Those leaving a bequest to these charities can be assured that their gift will be put to good and lasting use. It will not be used for ordinary running expenses — which are paid for from the live giving of the congregation and occasional worshippers. It may also benefit others you leave personal bequests to by reducing inheritance tax due on your estate.

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## ST MARK'S GOSPEL

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On Advent Sunday we begin Year B of the Eucharistic Lectionary. The Gospel readings are taken for the most part from St Mark.

Mark was very much a poor relation in the Church's worship until the arrival of the 3 year lectionary produced by the Roman Catholic Church as part of the liturgical renewal set in train by the 2nd Vatican Council. He does not figure much in the Prayer Book's eucharistic lectionary.

Until the rise of historical and literary study of the scriptures, Mark was regarded as an abbreviated version of Matthew, thought to be the original Gospel. That place is now held by most scholars to belong to Mark. Matthew and Luke would incorporate much of his work in theirs.

Just in time for both preachers and hearers, looking for help with a Gospel which can be challenging, SPCK has published “**Meeting God in Mark**” by Rowan Williams. Mark may be short but from its abrupt beginning to its enigmatic ending, it is not simple. Mark is not just a simple story teller, but just as much a theologian as the other evangelists.

This book is based on a series of talks given in Canterbury Cathedral during Holy Week in 2010.

Those who have heard that Dr Williams is “difficult” or “never knowingly understood”, need have no fear. The book is accessible without being simplistic. It clearly comes from a profound and repeated reading of the Gospel itself, as well as what others have written. It is a page-turner and hardly a page is turned without some new understanding, even one who has been reading, studying and preaching Mark's Gospel for more than 35 years.

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## MUSIC FOR THIS YEAR'S ALL SAINTS' FESTIVAL

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Tim Byram-Wigfield, Director of Music, writes:

Following the established theme of featuring a contemporary composer's music in the Festival, I'm delighted to present the music of Gabriel Jackson. Gabriel is firmly established as a composer particularly of liturgical choral music. In writing which explores a variety of textures and colours, he produces a style he has termed 'essentially contemplative'. His music has been commissioned and performed by many leading choral ensembles, including the BBC Singers (with whom he was Associate Composer from 2010 - 2013), The Netherlands Chamber Choir, and for the Association of Anglican Musicians in the USA.

We will be performing his Missa Sancta Margaretæ on All Saints' Day itself, (a short setting not written for us, but St Margaret's Church in North Oxford, in memory of a member of the Oxford Bach Choir); a setting of Psalm 96, *Cantate Domino — O sing unto the Lord a new song* and the Truro Canticles on Sunday afternoon. We will be singing Victoria's sumptuous setting of the Requiem on All Souls' Day, and on the Eve of All Saints, a setting of words by Robert Bridges *Love, unto thine own thou camest*, by H.C. Stewart, Organist of Magdalen College, Oxford, during the first half of the 20<sup>th</sup> century.

All Saints, Margaret Street, London W1

Sunday 23 November, at 7.15pm (following Benediction)

ORGAN RECITAL

Timothy Byram-Wigfield (Director of Music)

### Programme

Overture to the Oratorio 'St Paul' — Felix Mendelssohn-Bartholdy (1809 - 47)  
transcribed W.T. Best (1826 - 97)

Two settings of 'Vater unser im Himmelreich', from the Clavierübung, part 3:

a) à 2 Clav. E Pedal e Canto fermo in Canone' BWV 682

b) alio modo, manualiter' BWV 683 J.S. Bach (1685 - 1750)

Benedictus, Op 59, No 9 Max Reger (1873 - 1916)

Toccata, from 'Suite Gothique', Op 25, No 4 Léon Boëllmann (1862 - 97)

Retiring collection to support the Choir and Music at All Saints  
(suggested donation £4)

*The All Saints Licensed Club/Bar below the Church will be open after this recital.*

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## SERMON PREACHED BY THE MOST REVD ROGER HERFT, ARCHBISHOP OF PERTH & METROPOLITAN OF WESTERN AUSTRALIA, ON HOLY CROSS SUNDAY 2014

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*Numbers 21: 4 - 9* Everyone who is bitten shall look at the serpent and live (v8).

*Philippians 2: 6 - 11* He humbled himself even to death on a cross (v8).

*John 3: 13 - 17* For God so loved the world that he gave his only Son, so that everyone who believes in him may not perish but may have eternal life.

I am grateful to Fr Alan Moses and the team at All Saints, Margaret Street, for the kind invitation to be present with you on this Sunday. It is a great honour to be invited to preach in one of the most significant Anglo Catholic parishes in the Anglican Communion. The vibrant understanding that you bring to the traditions of the church, makes worship and witness a holy, living engagement. The windows of heaven are open as we glimpse the beauty of God through the liturgy of word and sacrament even as the world with its beauty and pain are mirrored in the faces of the people who call this place their home parish.

When I survey the wondrous cross,  
on which the Prince of glory died,  
My richest gain I count but loss,  
and pour contempt on all my pride.

How is it humanly possible for a piece of wood to be the object of reverence for millions of Christians across the world? We are particularly conscious of those Christians facing persecution and violence at the hands of extremists, be it in Mosul in Iraq, in Iran and in several other parts of the world. For them the costly act of following the Saviour hanging on a cross will mean paying the ultimate price. The death by beheading of the British aid worker yet another example of the evil that is present in our world. Christians dare to claim that in the Cross of Christ the full extent of the propensity within each of us to do unspeakable evil is

laid bare.

The mystery as to how a piece of wood used as a weapon of cruel execution has become a revered symbol of the Christian faith has baffled people over the centuries. How did this punitive form of capital punishment — this excruciating, barbaric instrument of torture become a sign of hope for Christians? The sign of the cross is used at baptism with the powerful words "N, I sign you with the sign of the cross to show that you are marked as Christ's own forever".

At every stage of the Christian journey the cross becomes an essential feature. Anointing prior to death offers the penitent dying the hope of glory. From battle fields to country graveyards, from cathedrals and mansions to tiny huts in make-shift refugee camps, the cross remains a marker of God's love. It is important to note that Christians do not glory in the cross as an instrument of execution in itself. It is the person who hung on this cross on Calvary and God's saving act that is present in this holy dying that transformed this tree of death into a tree of life. It is Jesus, the Word made flesh, who responding with eternal love to the violence, who by absorbing the hatred changes the power of the executioner's tool into a symbol of hope and promise.

The cross reminds us that:

The true perspective of our lives is not

the small, moderate bourgeois world that we pretend is ours but a cosmic stage on which the great extremes of the Gospel are stark realities — light and darkness, life and death, luxury and starvation, heaven and perdition. In this struggle of immense opposites the Cross of Jesus Christ towers to its true height. For in the world as it is today nothing can avail to save us but an act of God making available once more to humanity the divine wisdom and strength and love.

John V. Taylor, *Weep Not For Me: Meditations on the Cross and Resurrection*,  
World Council of Churches, Geneva, 1986, p4.

A few weeks ago I was on a pastoral visit to a small rural town in the heart of the wheat growing region of the Diocese of Perth, called the Wheatbelt. At the end of the service one of the farmers asked if I would accompany him to his property. On a steep hill he had put up a stainless steel cross.

We climbed to the place where the cross stood — for miles around the cross could be seen. Looking at the stainless steel frame, rough yet reasonably clear, it was a mirror. I could see my own reflection.

The reading from the Book of Numbers describes an incident all too common. The journey of the Exodus is accompanied by a litany of murmurings and grumbles. Dissatisfied with the inconvenience of the journey the people of Israel cry out. Fiery serpents arrive and bite them, resulting in the fang marks causing infections. Moses is asked by God to make an image of the poisonous serpent out of bronze. He tells the people “Stop this endless complaining. Live as free people. These serpents that have arrived into the camp have given us something else to complain about. Take a good look at yourselves.” Moses says, “Those who are bitten look at the bronze

serpent and be healed”.

The serpent was a timely reminder to all on the Exodus journey. You may have left Egypt but has the slave, captive mentality left you?

Bronze was used as a mirror in the ancient world. It is suggested that when St Paul describes “looking through a glass dimly” in the radical poem on God’s love in 1 Corinthians 13, that what he was referring to was the hazy reflection of the human face in the mirrors used at the time.

Could it be that the bronze serpent and its healing powers act as a mirror? The disgruntled mob gets a reality check by looking at themselves and discovering the inherent refusal of their soul to leave Egypt even though their bodies were on the Exodus trek. They get perspective. The journey from slavery to freedom cannot afford to be thwarted by petty grumblings, squabbles and complaints.

The farmer’s stainless steel cross did provide a hazy mirror when one got up close and personal and the reflection invited one to think of how the cross called for personal transformation. It exposes the masks that we put on, the evasions and excuses we make for not forgiving or loving as Christ has loved us. The mirror of the cross does not allow the sham self to distort the person that God has made you and I to be. We who are saved by the cross of Christ need not live as slaves to sin.

When the rays of the sun fell upon the cross at dawn, at sunset and at noon the dazzling reflection was too much to look at, one had to cover one’s eyes to get a glimpse of the glistening, beaming effect of the cross.

The cross, this instrument of death that

Jesus the Messiah had died on was an offence, a scandal, a stumbling block to Jewish sensitivities. It was sheer absurdity, a defiance to any logic. It was utter foolishness to the Greek trained mind. It did not fit into the pattern of thinking for either the Jewish Rabbinic tradition or the careful, rational, philosophical rhetorical arguments of the Greeks.

Yet, says the Apostle Paul, here in this symbol, this paradox, is the power and wisdom of God:

For Jews demand signs and Greeks demand wisdom but we proclaim Christ crucified... the power of God and the wisdom of God... for God’s foolishness is wiser than human wisdom and God’s weakness is stronger than human strength.

*1 Corinthians 1: 22 - 25*

Writing to the Church in Philippi Paul contrasts the snatching, grabbing, grasping desire of Adam and Eve wanting to be like God — knowing good and evil — possessing life as a right rather than as gift — to the total self-giving nature of the one who had this divine glory by right — being of the same nature of God yet who was prepared to divest himself of everything.

The downward movement of Jesus to take on the messiness and the dust of humankind — the sweat, agony and fears of living — to become a slave, even to the point of death on a cross, the ultimate act of degradation is beyond human comprehension.

God exalts this self-emptying love so that at the name of Jesus every knee in heaven and earth will bow, every tongue will confess that this figure humiliated on the cross is Lord.

Yes, in the eyes of the Emperor and the world of the time the majestic power of the

Emperor ruled supreme, yet in the frail, weak figure on the cross the whole structure of the empire would begin to crumble.

The dazzling brightness of the stainless steel cross offered a powerful symbolic truth — yes, up close and personal it offered a mirror for the soul reflecting the truth of my own face soiled by sin and the faces around me, including the shadowy features of the environment — our world in all its beauty and brokenness.

Yet as the sun shone on it from various angles and at different times all of humanity, the reflection of the world, were taken up in a glory and beauty, in a dazzling radiance that spoke of the very light of God. A brightness and a glory through which the whole of humanity, the whole of creation, becomes filled with the reflected power, not of its own image, but of bearing the glory of the face of Jesus Christ.

Farmhands and passers-by would see the rays reflecting from the cross and would close their eyes, shade their faces, and sense something of the power of the sun and the power of the cross to stand, towering over the wrecks that constituted much of human living. The cross tells us how much we are worth to God and the lengths to which God will go to show us this truth.

In John’s Gospel the conversation between Nicodemus and Jesus begins in the night and ends up with the lifting up of the Son of Man on the cross. This lifting up in the noon day sun on a rubbish tip called Golgotha, the place of the skull of Jesus of Nazareth, is a permanent reminder to all that “God so loved the world that he gave his only Son, so that everyone who believes in him may not perish but may have eternal life” (John 3:16).

The gift of Jesus, his life and saving death

provokes a crisis for the whole of humanity, for creation as a whole. Jesus has come to save. The response we make to receive or to reject his saving love will constitute a judgement. We face this choice, this judgement, every day. Every moment that we are called to love we are tested by the saving power of God working in our lives and in the lives of those around us.

I asked the farmer what prompted him to build the cross. He responded, “I built it in memory of my Mum. She loved Jesus and showed me how much Jesus loves me and how much God loves the world.”

The stainless steel cross standing tall on that small mountain top in a wheat field in another continent provokes a response. So must every cross that we encounter, for in this strange symbol of death is the promise of life.

In the Chapel at Archbishop’s House in Perth is a wooden cross made out of two gnarled mallee roots. The texture is rough and it has several blemishes and burns as the twists in the wood appear to have suffered themselves into existence.

It was given to me by a young farmer who was dying of cancer. He told me that he struggled to believe in a God of love. When he heard that I was coming he wanted to give me a gift that reflected his own isolation and alienation — his battle with faith, hope and love. Helping me to put the cross he had made into the boot of my car he said that his gift of the cross was as worthless as he was and that I could throw it on the rubbish tip in town on my way home. He felt cheated, life had dealt him an unfair hand. Justice seemed far away and the God of love had abandoned him: no trite answer or glib response will suffice. It took a cross to give some perspective to the goodness of

God and the suffering so obviously present in our world.

I told the farmer that I had the ideal place, an empty space at the centre of the Chapel at Archbishop’s House. His hope-shattered cross hangs there as a sign, a symbol, of the agony and anguish of love as it seeks to heal and make whole.

It is said that when we come face to face with the Saviour who bears the scars of the cross we will be asked only one question, “Are you an Anglican?” I think not. You will be asked, “Where are your wounds?” and if you say I do not have any, God will ask you “Did you ever love anyone? For to love is to be wounded”. The cross a symbol of divine love wounded because by its very nature it cannot help but love.

The cross: a mirror to the soul, to intimacy and to the abandoning of our pride — the viciousness of sin and its bloody consequences.

The cross: a beam of light that pierces the shadows, shining through the darkness through a moment in history — Jesus — the man on the cross who through his self-emptying takes away the sin of the world.

The cross: a touchstone to the pain of loving and living.

What may our response be to this symbol?

The wounded surgeon plies the steel  
That questions the distempered part;  
Beneath the bleeding hands we feel  
The sharp compassion of the healer’s art  
Resolving the enigma of the fever chart.

T.S. Eliot, “East Coker” from  
*The Four Quartets, IV.*

Leslie Newbigin, Bishop of the Church of South India, used to take the inaugural service for the medical doctors in training.

He would speak about the foolishness of the cross. He would close with the hymn *When I survey the wondrous cross*. He would ask everyone, choir and organist included, to think carefully of the words of the verse which began “Were the whole realm of nature mine it is an offering far too small”. If you could really mean what you sing then sing it loud. Otherwise would you in prayerful hope — whisper the words. The atmosphere in the chapel became electric, captivately holy as the congregation got

to the verse and the hushed tone descended on the hymn:

When I survey the wondrous cross  
On which the Prince of glory died,  
My richest gain I count but loss,  
And pour contempt on all my pride.

Were the whole realm of nature mine,  
That were a present far too small;  
Love so amazing, so divine,  
Demands my soul, my life, my all.

Words: *Isaac Watts, 1707*

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## DRESSING FOR DINNER — SERMON PREACHED BY THE REVD DR ANDREW MCGOWAN, DEAN AND PRESIDENT OF BERKELEY DIVINITY SCHOOL, YALE, TRINITY 17

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A remarkable amount of material in the Gospels concerns meals. There are stories of Jesus eating and drinking, feeding others, or telling stories about people doing the same. Loaves and fishes appear from thin air, massive stone water-jars are mysteriously filled with a fine vintage; there are arguments about what you can eat, with whom you ought to eat it, and how your seats ought to be arranged; there are stories about when to kill fatted calves, of underperforming fig trees and hungry Messiahs, of women lurking near laden tables to wash or anoint Jesus’ feet with perfume and tears — and these of course culminate in the story of a last meal and a command, which we observe today, to keep eating and drinking together in memory of him.

In this age of molecular gastronomy, slow food, and nose-to-tail eating, we might seem particularly well-equipped to engage this eating Jesus. Yet today’s parable about a marriage feast may disappoint the foodie in us, because it focuses not on the cuisine or the company, but on a familiar problem just as perennial at dinner as what to eat or

whom to invite — namely, what to wear.

‘When the king came in to see the guests, he noticed a man there who was not wearing a wedding garment, and he said to him, “Friend, how did you get in here without a wedding garment?” And he was speechless.’ The aftermath is well known, dramatic, and definitive, and involves weeping and gnashing of teeth.

What is this wedding garment, on whose presence or absence our place at the king’s meal of all meals depends? Are you mentally checking your own or others’ labels now, or wishing you’d worn something else?

[There are doubtless those behind me in the chancel saying to themselves “I’m not sure what it is, but I’m sure that if I call the people at Watts they can run one up for me”!]

Now the problem of what actually to wear to dinner does not appear in any of the Gospel controversies about Jesus’ own meals, nor was ever he attacked for his dress sense, but only for being a “glutton and a drunkard”, who accepted the hospitality of

the wrong people.

What to wear to dinner turns out, however, to be a New Testament issue not just in this parable. The Letter of James warns early Christians of risks related to dressing for dinner, or perhaps for Mass:

“If a man with golden rings in fine clothes comes into your assembly, but also a poor man in filthy clothes, and if you honor the one in fine clothes and say... “sit here in a good place,” and to the poor man “stand over there” or “sit here under my feet”, are you not discriminating, and haven’t you become judges with perverse thoughts?”

(James 2: 2 - 4)

This apostolic lecture on etiquette seems to take the opposite position from today’s parable, dismissing the value of fine clothing as a basis for attendance at the Lord’s banquet, while the presence or absence of that enigmatic wedding robe was crucial in the Gospel. Despite the contrast however, the two passages are closer than they appear; and this demand from James to treat others with openness and charity actually gives us a clue to the meaning of the Gospel.

The Gospel story is a parable, and parables are not models for etiquette any more than for agriculture; what ancient kings may have been prone to do at weddings is, thankfully, not exactly prescriptive for what God does with our inadequacies. So just as this story is not about kings, or for that matter about weeping and gnashing of teeth, neither is it about literal clothes.

So what is the wedding garment required of us, if not obtainable from Liberty or on Jermyn Street?

The collect today drew on the words of St Augustine of Hippo, who in his *Confessions*

spoke to God, saying “you have made us for yourself, and our hearts are restless until they find their rest in you”; it also echoed him in asking that God “draw” us to himself. Augustine mused with his own congregation about this same parable on a Sunday morning something like 1,600 years ago. They apparently wondered what the wedding garment was too. Was it perhaps baptism? Or Eucharist? No, he says, for even in Church there are those who are “called but not chosen”. Neither, Augustine argues, is it some charismatic gift of spiritual power, nor even faith itself — but love.

“Ask yourselves” he says, “if you have it, you can be at the lord’s banquet without fear.” But Augustine goes on to suggest that “it” — self-giving love, not merely the love of those who love us, or love of what we want to control or use — is both the wedding garment but also functions as a kind of infectious invitation to the feast: “first, love God. Extend yourselves out to God; and whomsoever you can, draw them on to God. There is your enemy: let him be drawn to God. There is a son, a wife, a servant; let them be all drawn to God. There is a stranger; let him be drawn to God... So let love be advanced, so be it fed, that being fed it may be perfected; so let ‘the wedding garment’ be put on.”

I said earlier that what Jesus himself wore was never part of the controversy in relation to his fulsome dining practice. But I should qualify that. At the culmination of the Gospel, Jesus’ clothes do at the end become a matter of contention, when Roman soldiers cast lots for them.

Jesus himself was stripped bare in preparation for death; bare, that is, of all but love itself. This of course was not a meal; but his invitation, arms open wide on the cross, draws the world to himself and to

this sacred banquet, regardless of wealth or clothing, not because of our resources but because of his generosity. This indicates how little and how much it matters just what we wear as we approach him today.

What then is the wedding garment? It is the love that we cannot claim to have, or find anywhere else, unless he gives it himself. He offers us the wedding garment that we need to come in and eat with him; this Eucharist is our present foretaste, binding us to one another and to him, but also to the world that needs it and him so much. Let us celebrate the feast at peace with one another now; and let us also as we go out take Jesus’ prized and immoderate invitation to the rich and ragged alike, as we are all drawn to and by the love of God.

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## 100 YEARS AGO

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*There were a number of signs of the effect of the war on the congregation. The list of Festival Preachers had been decimated.*

“The changes in the list of preachers suggests the uncertainty and restlessness of the times. Mr Sheppard is with the troops in France and I have decided to preach the first sermon of the course myself. Mr Murray, Chaplain of Holloway, went to the Front a fortnight ago and his place in the list is being taken by Prebendary Boyd, Vicar of St Paul’s, Knightsbridge. Father Talbot CR is remaining at the Front, and Mr Nugent, Vicar of St Martin’s, Brighton, took his place on All Souls’ Day. But a week ago Mr Nugent followed Father Talbot and now Mr Leary, Vicar of St Augustine’s, Kilburn, is so kind as to come to our aid. Already, for similar reasons, Mr Knox had taken Mr Walter Carey’s place, so the war has hit our Preachers’ list very hard.

“Happily, the quality of our list is like the British Army, it remains as good as ever, and we owe a special debt of gratitude to the priests who have been so kind as to supply the vacant places.

“On a day soon after the war broke out, a special friend of ours, who was taking a party of nurses to the Front, asked me if I could collect some little crucifixes which she could give to the wounded.

“I mention the need at Mass one morning and by mid-day I had received some hundreds. They were blessed and sent to Belgium. Our friend has fallen into the hands of the Germans and now she is presiding over a hospital at Mons. In a letter which got through the other day she has sent this message, ‘Please tell the Vicar that the crucifixes have given great joy. We have fitted up a tiny chapel for those who die and they are carried there with one of the crucifixes resting on them. You would not believe how touched the other men are by this.’

“One of the Churchwardens, Ian Malcolm MP, had volunteered to work with the Red Cross in France. He had already escorted one party of wounded home and had returned to France to trace British wounded who had been dispersed around France. His wife was about to leave with a Voluntary Aid Detachment to help care for casualties being moved through the great Paris railway stations.”

*On a sadder note, the Vicar reminded the congregation during his sermon at the Harvest Festival at the beginning of October that ‘the heroes of the Harvest Festival were the sailors of the Fleet, through whose sacrifices and labours England retains her access to the cornfields of the world’. He went on to say:*

“The protection of our food supply and the defence of our shore has already cost us here one of the most poignant sorrows of the war, it has cost us the life of one of our younger boys. Anthony Victor George Allsopp, midshipman of the Aboukir who went down in the destruction of the Cruisers, was only just fifteen. Many of you must have noticed the handsome young Naval Cadet who used to kneel high up on the men’s side during his holidays. He made his first Communion here less than a year ago. A singularly loveable and charming boy; an only son of whom the home memories are without a single cloud. We get glimpses of him to the end, brave, merry and resourceful to the last. His death brings tears into our Harvest Thanksgiving but it does not spoil it. We lift up our hearts and give thanks unto our Lord.”

*The Aboukir was one of a group of elderly cruisers sent on patrol in the North Sea in bad weather without a destroyer escort. She sank after being torpedoed by a U-boat and most of her crew perished. The loss was even more tragic because it was in large part due to the incompetence of the senior officers involved.*

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## SUNDAYS AND SOLEMNITIES MUSIC AND READINGS

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### SATURDAY 1 NOVEMBER ALL SAINTS’ DAY

#### HIGH MASS at 11am

*Processional Hymn:* 197  
*Introit:* Gaudeamus  
*Setting:* Missa Sancta Margaretae  
— Gabriel Jackson

*Psalms:* 34  
*Readings:* Revelation 7: 9 - end  
1 John 3: 1 - 3  
*Hymn:* 230 (ii);  
(v 5 Descant — Caplin)  
*Gospel:* Matthew 5: 1 - 12  
*Preacher:* The Reverend Dr Greg Seach, Director of Studies in Theology, Dean of Clare College, Cambridge  
*Creed:* Merbecke  
*Anthem:* Gaudent in cœlis  
— Hassler  
*Hymns:* 224, 341, 478  
(v 4 Descant — Birch)  
*Voluntary:* Finale (Symphonie No 4, Op 13) — Widor

### ● SUNDAY 2 NOVEMBER ALL SAINTS’ FESTIVAL SUNDAY

#### PROCESSION AND HIGH MASS at 11am

*Processional Hymns:* 197, 231  
*Introit:* Gaudeamus  
*Setting:* Krönungsmesse — Mozart  
*Psalms:* 33: 1 - 5  
*Readings:* Isaiah 56: 3 - 8  
Hebrews 12: 18 - 24  
*Hymn:* 219 (v 3 Descant — Caplin)  
*Gospel:* Matthew 5: 1 - 12  
*Preacher:* The Very Reverend Peter Bradley, Dean of Sheffield  
*Creed:* Credo III  
*Anthem:* Cantate Domino  
— Gabriel Jackson  
*Hymns:* 225 (i), 227 (T 184), 219  
*Commemoration of Past Worshipers:* 208  
*Voluntary:* Marche Héroïque — Brewer

### FESTIVAL SUNDAY CHORAL EVENSONG & BENEDICTION at 6pm

*Psalms:* 148, 150  
*Lessons:* Isaiah 65: 17 - end  
Hebrews 11: 32 - 12: 2  
*Office Hymn:* 196  
*Canticles:* The Truro Service  
— Gabriel Jackson  
*Anthem:* Justorum animæ — Stanford  
*Preacher:* The Right Reverend and Right Honourable Richard Chartres, Bishop of London  
*Hymn:* 432  
*O Salutaris:* French chant  
*Te Deum* Service in G  
— Vaughan Williams  
*Tantum ergo:* Henschel  
*Voluntary:* Prelude and Fugue in G,  
BWV 541 — Bach

### MONDAY 3 NOVEMBER ALL SOULS’ DAY

#### HIGH MASS OF REQUIEM at 6.30pm

*Introit:* Requiem æternam  
*Setting:* Officium defunctorum à 6  
— Victoria  
*Psalms:* 23/27  
*Readings:* Wisdom 3: 1 - 9  
Romans 5: 5 - 11  
*Hymn:* 396  
*Gospel:* John 6: 37 - 40  
*Preacher:* The Very Reverend Victor Stock  
*Creed:* Is omitted  
*Anthem:* Justorum animæ — Byrd  
*Hymns:* 329 (i), 462, 112

### ● SUNDAY 9 NOVEMBER THIRD SUNDAY BEFORE ADVENT Remembrance Sunday

#### HIGH MASS START at 10.58am

*During the Act of Remembrance Hymn:* 417  
*Introit:* Dicit Dominus  
*Setting:* Communion Service  
‘Collegium Regale’  
— Howells  
*Psalms:* 70 (Proper 27A)  
*Readings:* Amos 5: 18 - 24  
1 Thessalonians 4: 13 - end  
18  
*Hymn:* 18  
*Gospel:* Matthew 25: 1 - 13  
*Preacher:* Fr Michael Bowie  
*Creed:* Howells  
*Anthem:* I heard a voice from  
heaven — Howells  
*Hymns:* 493, 497 (T 449), 16  
*Voluntary:* Psalm Prelude, Set 2 No 1  
— Howells

#### CHORAL EVENSONG & BENEDICTION at 6pm

*Psalms:* 20, 82  
*Lessons:* Judges 7: 2 - 22  
John 15: 9 - 17  
*Office Hymn:* 150 (S)  
*Canticles:* Service in F — Ireland  
*Anthem:* Greater love hath no man  
— Ireland  
*Preacher:* Fr Julian Browning  
*Hymn:* 137  
*O Salutaris:* Anerio  
*Hymn:* 420  
*Tantum ergo:* Asola  
*Voluntary:* Rhapsody No 3 in C sharp  
minor, Op 17 — Howells

● **SUNDAY 16 NOVEMBER**  
**SECOND SUNDAY**  
**BEFORE ADVENT**

**HIGH MASS at 11am**

*Hymn:* 468  
*Introit:* Dicit Dominus  
*Setting:* Missa 'Miserere mihi  
Domine' — Cardoso  
*Psalm:* 90: 1 - 8 (Proper 28A)  
*Readings:* Zephaniah 1: 7, 12 - end  
1 Thessalonians 5: 1 - 11  
*Hymn:* 215 (T 230 (ii))  
*Gospel:* Matthew 25: 14 - 30  
*Preacher:* The Vicar,  
Prebendary Alan Moses  
*Creed:* Credo III  
*Anthem:* How lovely are thy  
dwellings fair — Brahms  
*Hymns:* 64, 281 (T 250), 449  
*Voluntary:* Prelude in C, BWV 547  
— Bach

**CHORAL EVENSONG &**  
**BENEDICTION at 6pm**

*Psalm:* 89: 20 - 36  
*Lessons:* 1 Kings 1: 15 - 40  
Revelation 1: 4 - 18  
*Office Hymn:* 150 (R)  
*Canticles:* Service in G minor  
— Purcell  
*Anthem:* I heard a voice from heaven  
— Tomkins  
*Preacher:* The Vicar,  
Prebendary Alan Moses  
*Hymn:* 433 (omit \*)  
*O Salutaris:* Howells  
*Hymn:* 384 (v 4 Descant — Caplin)  
*Tantum ergo:* Howells  
*Voluntary:* Andante Tranquillo (Sonata  
No 3) — Mendelssohn

● **SUNDAY 23 NOVEMBER**  
**CHRIST THE KING**  
**Sunday next before Advent**

**PROCESSION AND HIGH**  
**MASS at 11am**

*Processional Hymns:* 345, 352  
*Introit:* Dignus est Agnus  
*Setting:* Missa Omnium Sanctorum  
— Caplin  
*Psalm:* 95 (Proper 29 A)  
*Readings:* Ezekiel 34: 11 - 16, 20 - 24  
Ephesians 1: 15 - end  
*Hymn:* 443  
*Gospel:* Matthew 25: 31 - end  
*Preacher:* Fr Julian Browning  
*Creed:* Caplin  
*Anthem:* Jubilate Deo in C — Britten  
*Hymns:* 295, 457 (i), 483  
*Voluntary:* O Lamm Gottes, unschuldig,  
BWV 656 — Bach

**CHORAL EVENSONG &**  
**BENEDICTION at 6pm**

*Psalms:* 93, 97  
*Lessons:* 2 Samuel 23: 1 - 7  
Matthew 28: 16 - end  
*Office Hymn:* 335  
*Canticles:* Service in E — Murrill  
*Anthem:* Laudibus in sanctis — Byrd  
*Preacher:* The Vicar,  
Prebendary Alan Moses  
*Hymn:* 338  
*O Salutaris:* Villette  
*Hymn:* 386  
*Tantum ergo:* Andriessen  
*Voluntary:* Te Deum, Op 5 — Langlais

● **SUNDAY 30 NOVEMBER**  
**FIRST SUNDAY**  
**OF ADVENT**

**LITANY IN PROCESSION**  
**AND HIGH MASS at 11am**

*Litany in Procession:* Tallis  
*Introit:* Ad te levavi  
*Setting:* Messa da capella — Lotti  
*Psalm:* 80: 1 - 7 (Advent 1 Year B)  
*Readings:* Isaiah 64: 1 - 9  
I Corinthians 1: 3 - 9  
*Hymn:* 14  
*Gospel:* Mark 13: 24 - 37  
*Preacher:* Fr Michael Bowie  
*Creed:* Credo II  
*Anthem:* People, look East — anon  
*Hymns:* 501, 3, 9

**ADVENT SEQUENCE OF**  
**READINGS & MUSIC at 6pm**

**Vicar:**  
Prebendary Alan Moses  
020 7636 1788  
Mobile: 07973 878040  
Email: alanmoses111@gmail.com  
**Assistant Priest:**  
The Revd Dr Michael Bowie  
020 3632 4309  
Email: mnrbowie@hotmail.com  
**Honorary Assistant Priests:**  
The Revd Gerald Beauchamp  
020 7258 0724  
The Revd Julian Browning  
020 7286 6034  
The Revd Neil Bunker  
Mental Health Liaison Chaplain  
for Westminster.  
**Parish Administrator:**  
Mrs Dee Prior 020 7636 1788  
Email: astsmgtst@aol.com

**Parish Officials**

**Churchwardens:**

Mr John Forde 020 7592 9855  
Mr Chris Self 020 7723 2938

**PCC Secretary:**

Jaron Lewis  
asms.pccsecretary@outlook.com.  
Phone messages to the Parish Office

**Hon Treasurer:**

Mr Patrick Hartley 020 7607 0060

**Director of Music:**

Mr Tim Byram-Wigfield  
c/o 020 7636 1788

**Associate Director of Music:**

Mr Charles Andrews 01580 240575

**Electoral Roll Officer:**

Miss Catherine Burling  
c/o 020 7636 1788

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**Service Times**

**Sundays:**

Low Mass at 6.30pm (Sat)  
8am and 5.15pm  
Morning Prayer 10.20am  
HIGH MASS and SERMON at 11am  
CHORAL EVENSONG, SERMON and  
BENEDICTION at 6pm.

**Monday to Friday:**

Morning Prayer at 7.30am  
Low Mass at 8am, 1.10pm and 6.30pm  
Confessions 12.30 - 1pm and 5.30pm  
Evening Prayer at 6pm  
**(Except bank holidays — 1.10pm Mass only)**

**Saturdays:**

Morning Prayer at 7.30am  
Low Mass at 8am and 6.30pm\*  
(\* First Mass of Sunday)  
Confessions 5.30pm.  
Evening Prayer 6pm.

**On major weekday feasts, High Mass is sung at 6.30pm**

## CALENDAR AND INTENTIONS FOR NOVEMBER 2014

1	<b>ALL SAINTS' DAY</b>	Thanksgiving for the Communion of Saints
2	✠ <b>ALL SAINTS' FESTIVAL SUNDAY</b>	<b>Our parish and people</b>
3	<b>ALL SOULS' DAY</b>	Commemoration of the Faithful Departed
4		Deacons
5		National Health Service (Requiem, 8am)
6	<i>William Temple, archbishop, teacher of the faith, 1944</i>	Unity
7	Willibrord, bishop, 739	Old Catholic Churches
8	Saints and Martyrs of England	Thanksgiving for the saints of our land
9	✠ <b>3rd SUNDAY BEFORE ADVENT</b>	<b>Remembrance Sunday</b>
10	Leo the Great, bishop and teacher of the faith	Pope Francis
11	Martin, bishop, c397	St Martin in the Fields
12		Friends of All Saints (Requiem 1.10pm)
13	Charles Simeon, priest, 1836	Unity
14	<i>Samuel Seabury, bishop, 1796</i>	Those in need
15		Church schools
16	✠ <b>2nd SUNDAY BEFORE ADVENT</b>	<b>Our parish and people</b>
17	Hugh, bishop, 1200	Diocese of Lincoln
18	Elizabeth of Hungary, 1231	The homeless
19	Hilda, Abbess of Whitby, 680	Order of the Holy Paraclete
20	Edmund, king and martyr, 870	Unity
21		Those in need
22	<i>Cecilia, martyr, c 230</i>	Church Musicians
23	✠ <b>CHRIST THE KING Sunday next before Advent</b>	<b>Our parish and people</b>
24		Refugees
25	Catherine of Alexandria, martyr, 4th C	Christians in the Middle East (Requiem 6.30pm)
26	The elderly	Unity
27		Those in need
28		
29	<i>Day of Intercession &amp; Thanksgiving for the missionary work of the Church</i>	
30	✠ <b>ADVENT 1</b>	<b>Our parish and people</b>

