



All Saints Parish Paper

MARGARET STREET, LONDON W.1

JUNE 2009

£1.00

VICAR'S LETTER

For over three weeks now a lorry has parked outside the Vicarage in Margaret Street each morning. From it a seemingly endless stream of scaffolding and planking has been carried into church to build the extraordinary structure which is now coming to completion. In the nave there are no less than seven levels of scaffolding. At the highest level the flooring stretches across the whole width of the nave to allow the conservators to work on the interior of the roof. The final element is an elaborate structure around the chancel arch which is being erected as I write this.

Rather like Dr Who's Tardis; old-fashioned police box on the outside, time machine on the inside, All Saints is a building which creates an impression of being much larger inside than it is outside. It was part of Butterfield's genius that he could create this lofty and spacious effect on such a small site. He created an effect which still takes visitors by surprise.

There is a sense in which any church building is much bigger than it seems, because it is a doorway into an invisible and infinitely greater world; its worship a sharing in the liturgy of heaven. What goes on in All Saints is not merely human activity as if it were the meeting room of some club or society. Like C.S. Lewis's

wardrobe, the door of the church admits us into another world; the one from which our world gains its meaning. "This is the house of God and this is the gate of heaven."

The fact that much of the interior of All Saints is now hidden from view, and we must wait for the glory that shall be revealed at the last day of the work, should focus our attention on what is most important, the things for which All Saints exists; to explore them more deeply and to grow in them.

It will do us no harm to remember how blessed we are in our situation compared with that of so many of our fellow-Christians around the world. We might think of our fellow-Anglicans in the Diocese of Harare who are prevented from worshipping in their churches by Mugabe's thugs.

The requirements of safety have meant that the church has had to be closed to the public during the erection of the scaffolding and I know that this has been a disappointment both to those who came to look as well as to those who came to pray. We have maintained the daily services in the parish room but for security reasons, as well as for safety ones, we have not been able to have the parish room open for prayer during the day. It has been frustrating for us to have to turn people away; including

one little boy from Mortimer Street who likes to come with his mother to see the church.

We all long to have our church back; yearn to see the final results of all this work, but in the meantime our task is not to complain. Fr Mackay's wastepaper basket (see 100 Years Ago page 15) has not survived as a holy relic but its latter-day equivalent sits under the Vicar's desk.

Yours in Christ,
Alan Moses

PARISH NOTES

A Bishop for Zimbabwe

Father Chad Gandiya lived with us for a year or so in the basement flat at No 6 and helped out with weekday Masses when his duties and travels on behalf of USPG permitted.

He has been elected Bishop of Harare in Zimbabwe. In a note to him, I write that I am never quite sure that "congratulations" is the right word to a friend who is made a bishop. Never has this been truer than in the case of Fr Chad, who is going to a very difficult and potentially dangerous job in his devastated homeland. If the political problems of the country are not bad enough, there are parallel problems in the Church there which had fallen under the control of henchmen of Robert Mugabe. These have now been removed from office but remain in control of much of the property of the diocese; though not of its people.

Fr Chad has been actively engaged through USPG in the efforts to assist the Anglican Church there recover from this terrible position. He knows as well as anyone what lies before him. He asks that

we pray for him. The provisional date for his consecration is July 25th.

Canon Graham Kings, the Vicar of St Mary's, Islington, who preached for us at Epiphany, is to be the new Bishop of Sherborne in the Diocese of Salisbury; a rather more comfortable see than Harare. Canon Kings tells us that he had been in Salisbury being interviewed for the job on the very day he came to us. So preaching at All Saints must have seemed like light relief!

Fr Julian Browning has joined us as an honorary member of the staff team. He had previously ministered at St Cyprian's, Clarence Gate, and before that for ten years at St Saviour's, Warwick Avenue.

Bishop Ambrose Weekes has never been one for making a fuss over birthdays, but even he could not ignore his 90th. A large card filled with messages from his friends at All Saints was despatched to Charterhouse for the great day. Bishop Ambrose has asked us to thank everyone for their kindness by which he felt greatly touched.

"Going for Gold"

Fr Gerald's description of Philip and Yvonne Harland at High Mass on the day they celebrated their 49th wedding anniversary. Yvonne is making excellent progress after her second knee operation.

Walsingham Pilgrimage

The Parish Pilgrimage to Walsingham was blessed with lovely spring sunshine. As it was a Bank Holiday weekend, the shrine was busy with a number of pilgrimage groups. The new Administrator, Bishop Lindsay Urwin, coped admirably with what must be one of the most specialised

ministries in the Church of England; even more than that of the clergy of All Saints. He did not assume that everyone there would understand everything that was going on and gave simple explanations as we went along.

Those of our servers who were present helped with various liturgical ceremonies and Fr Alan was drafted in to hear confessions after the Saturday evening procession and to assist with the laying on of hands for the sick on the Sunday afternoon. On the Sunday morning we went to Mass at the parish church.

Although the programme was a busy one, there was time for some relaxation and fun. A sunny Saturday afternoon allowed a number of us to walk along the old railway line to the Roman Catholic shrine. We were able to enjoy the beauty and peace of the shrine gardens and when the sun had gone down, there were late evening sessions for “fellowship” in the Bull.

Jean Castledine organised a group telephone call to Rosemary Harris, a disappointed would-be pilgrim, unable to be with us because she was just out of hospital after having her appendix removed. A card signed by us all was delivered to her at the convent in Chiswick by Caroline Farrer.

Our driver on the way home took us by an unconventional route which allowed us the unexpected pleasure of seeing Ely Cathedral lit by the evening sun.

Our thanks to the staff of the Shrine for their warm welcome and kind hospitality, and to Ross Buchanan for all his hard work in organising both this pilgrimage

and the coach to the National Pilgrimage later in the month.

Bishop Lindsay has written:
*“Dear Father Alan,
It was very good to welcome you and your group from All Saints to the Shrine last weekend. I hope it was a blessing for everyone, including you as you ‘watched over the flock!’ I feel I owe a great deal to Margaret Street, which provided such a spiritual home for a young Australian in London.”*

Wedding

Ruth Moss and Adam Tibbalds were married at All Saints on Saturday May 9th. The Vicar offered to arrange for them to be married in a church without scaffolding but they are made of stern stuff and were determined to be married in All Saints. Fr Alan explained to the congregation that like a marriage, All Saints is “a work in progress”. We wish Ruth and Adam every blessing.

Environmental Audit

The Two Cities Area of the diocese has begun a programme of environmental audits of churches to assist them in reducing their “carbon footprint”; their consumption of energy. The intention is both to save money and to benefit the environment. The programme has been funded by a generous donor.

Another Anniversary: 100 years of the Organ

The project to install a new organ was only being mentioned in 1909 but Dr Vale and Fr Mackay, both new brooms, must have wasted no time in planning, fund-raising and execution, for 2010 will mark the centenary of the magnificent Harrison

organ which resulted.

“It sounds like a million dollars!”, which is more or less what it cost to restore.

We are of course enjoying the benefits of its restoration under the guidance of Dr Harry Brama who can be heard to say that

Paul Brough is planning a commemorative day of events to mark the occasion.

DIARY DATES

Thursday 4 June

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

Sunday 7 June — TRINITY SUNDAY

11.00 a.m. **High Mass**

Preacher: Fr Julian Browning

Thursday 11 June — CORPUS CHRISTI

6.30 p.m. **HIGH MASS AND *OUTDOOR* PROCESSION
OF THE BLESSED SACRAMENT**

Preacher: The Rt Revd Stephen Conway, Bishop of Ramsbury.

Monday 15 June

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

Saturday 27 June

7.45 p.m. **Concert by the CHANDOS CHAMBER CHOIR**
conducted by **Andrew Arthur**

Saturday 18 July *Cell of Our Lady of Walsingham and All Saints*

11.00 a.m. **Sung Mass**

Followed by *The Memorial to the Mediæval Shrines destroyed during the English Reformation*, a talk by **Frances Scarr**, Chair of the Art and Reconciliation Trust.

The event will conclude with a buffet lunch. *Everyone is welcome.*

Saturday 15 August — ASSUMPTION OF THE BLESSED VIRGIN MARY

11.00 a.m. **HIGH MASS**

Preacher: Canon Martin Warner, St Paul's Cathedral.

ANNUAL REPORT OF THE PAROCHIAL CHURCH COUNCIL FOR THE YEAR ENDING DECEMBER 31st 2008 (Part II)

Other projects

Other conservation and restoration projects can usually only be undertaken thanks to generous, often anonymous, donations.

The restoration of the Comper Pall in memory of Lovinia Miller has been completed, and it should be returned to All Saints early in 2009. The picture of Our Lady has been re-framed, and now hangs in the Oratory. The picture was blessed at the end of the Walsingham Cell Mass on December 8th 2008. One of the small Butterfield patens has been restored and re-gilded in memory of Aiden Hargreaves-Smith's grandmother.

Mission

In addition to our responsibility to maintain and repair the buildings in our care, we also have a responsibility to other people. There are many possible definitions of mission, but there are two elements which must always be present, namely the communication of the Good News of the Gospel to those who have not yet heard or responded to it, and the assistance of those who are less fortunate and well off than ourselves. Our Mission Committee is charged with the task of directing our efforts to enable the second of these two elements to be addressed. We continue to support our three specific Mission Projects, the West London Day Centre lunch voucher scheme, The Church Army's Marylebone project working with homeless women, and the work of Fr Richard Fermer in Brazil.

In addition to these, we supported the Bishop of London's Lent appeal for Angola, Christian Aid Week, and the Children's Society. During these difficult times, it is more important than ever that we continue,

and if possible increase, our support, as those whom we seek to help are almost certainly more affected than we are.

The Mission Committee organised a Mission Supper on October 15th, when Carol London-Baptiste, Director of the Marylebone Project, which is a partnership between the Church Army and the Portman House Trust, spoke of her work. Although not as well attended as it might have been, some £100 was raised during the evening, in support of the project.

The Committee once again organised carol singing in the Plaza and Oxford Street just before Christmas. This year our singers were joined by members of the choir of St Giles in the Fields, and members of the congregation of All Saints, Notting Hill, and £150 was raised for the homeless.

The Council would like to thank the Committee for their continuing efforts on our behalf.

Outside use of the Parish Room

Once again this year, at their request, a Card Aid Shop was located in the Parish Room in the weeks leading up to Christmas. On sale were cards from some 50 charities, including the new All Saints card, which shows a close up of the crib, with a smaller picture of the whole crib on the back. The card, which was of course also available from the Parish Shop, appears to have sold well.

The Parish Room was also the venue for the autumn exhibition of the John Lewis and Waitrose Arts and Crafts Club (SABEEMA) from October 21st - 24th. It was an excellent exhibition, with many of the exhibits of an exceptionally high standard. Although the use of the Parish

Room by outside organisations can cause us some inconvenience, it generates welcome income for the parish, but more importantly it brings to the site people who might otherwise not know of our existence.

This can be considered another aspect of our mission.

Visiting Clergy

We are very fortunate that there is a group of clergy who come to All Saints to help Fr Alan and Fr Gerald maintain the daily round of services, which is the bedrock of our life here. Some come on a regular basis, whilst others only occasionally.

In particular, we extend our thanks to the following clergy who have come during the last year:

Fr John Barrie, Fr David Gilmore, Canon Christopher Gower, Fr Peter McGeary, Fr Barrie Newton, Fr Gerald Reddington, Fr Nicholas Roberts, Fr Allen Shin, Preb Bill Scott, Fr Paul Thomas, Canon Geoffrey White and Fr Bill Wilson.

Preaching and Teaching

As always, the Vicar has managed to attract an interesting variety of visiting preachers to All Saints in 2008. Unfortunately there are too many to mention by name, but we are grateful to them all for the time and effort which they put into the preparation and delivery of their sermons, and hope that they feel it worthwhile.

Naturally Fr Alan and Fr Gerald undertake most of the preaching duties, and each in his own distinctive style continues the long tradition of informative and thought-provoking sermons to which we have become accustomed. They do not restrict their preaching to the home pulpit, but travel to places as far apart as New York and Chichester to share with other congregations their wisdom and understanding.

Many of the sermons are reproduced in

the Parish Paper, giving an opportunity to read those which may have been missed, and to re-visit others. The Vicar's monthly letter continues to be an excellent teaching tool, focusing attention as it does on current and sometimes controversial topics.

The School of Worship completed its exploration of the Liturgy of the Eucharist in June, and in October began consideration of what are usually called The Occasional Offices.

The Lent course of sermons at Evensong was entitled 'Spirituality and the Poetic', and an impressive list of speakers considered the works of T.S. Eliot, Gerard Manley Hopkins, W.H. Auden, Edwin Muir, John Betjeman and R.S. Thomas. This series was very well received and appreciated by those who heard it.

On three Tuesday mornings in Advent, a discussion group was held at the home of Dr Yvonne Craig, which focused on some aspects of Christian living, raised by Judy Hirst's book "*Struggling to be Holy*". We thank Yvonne for welcoming the group to her home. Of course in addition to the formalised teaching and preaching, many benefit from individual help and counselling.

Deanery Matters

The Westminster (St Marylebone) Deanery Synod has met three times during 2008. The first meeting in April was at Marylebone Parish Church, when Fr Nick Mercer talked about the College of St Mellitus. At the second meeting in July at St John's Wood Parish Church, the Dean of St Paul's Cathedral, Bishop Graeme Knowles, gave a fascinating talk about the Cathedral and in particular the challenges he faced on becoming Dean in 2007. This was followed by the customary summer party. The final meeting of the year in October was held at the Annunciation, the first time, as far as we know, that the Synod has met there. Officers

of the Synod were appointed and then the Lay Chairman 'quizzed' the Area Dean on the make up, purpose and function of the Deanery Synod and the other Synods. This led to a fairly animated discussion about Synods in general, and the contents of future meetings of the Deanery Synod.

All Saints representation in the Synod increased from three to four this year (the number is based on the numbers on the Electoral Roll), and at the Annual Meeting, Ross Buchanan, Pat Thompson, Dilys Thomas and Martin Woolley were elected.

For many years David Craig was one of All Saints representatives on the Synod, and we thank him for his commitment during this time. Christopher Swift is a member of the House of Laity of the London Diocesan Synod, and Aiden Hargreaves-Smith remains a member of General Synod.

It is both good and essential that members of All Saints should take a part in the life of the wider Church, by being members of the official bodies of the Church as above, or by being involved with their local Parish Churches.

In addition to being the Vicar of All Saints, Area Dean and Chairman of USPG, Fr Alan is Priest-in-Charge of the Annunciation, Marble Arch. The Council appreciates his work in that Parish and was pleased to learn that Bishop Michael Marshall is now helping at the Annunciation in his retirement. We again joined them for the celebration of their Feast of Title.

St Luke's Hospital for the Clergy

For many years, the clergy of All Saints have acted as Chaplains of St Luke's Hospital for the Clergy in Fitzroy Square. The hospital has been in existence for 100 years and has recently undergone a major refurbishment, but sadly, due to rising costs, the Trustees have reluctantly decided that the hospital will have to close, and the building sold.

Visitors

All Saints continues to welcome visitors, both groups and individuals, not only from this country, but across the world. In these difficult times, it is more important than ever that the church remains open throughout the day.

A look through the visitors' book gives some idea of the impact All Saints has, and to quote just one example, 'it's amazing to find such a peaceful sanctuary in the heart of the West End! Much needed.'

This year our group visitors have included the Gregorian Association for their Annual General Meeting (March 8th), Rick Horner together with students from Whitworth College, Spokane, USA (January 13th and September 7th), the Choir of St Christopher's Episcopal Church, who sang Choral Evensong (June 21st), the Masasi Diocesan Association (July 9th), and members of the Victorian Society Summer School (July 14th).

Members of the Church Watch Team continue to be on hand to welcome and assist our visitors and perhaps deter those whose intention is less honourable. We thank them for giving up their time for this important task, but new volunteers are always welcome. Fortunately there has not been a recurrence of the unpleasant 'take over' of the basement moat area as reported last year, but the Council would urge all members of the congregation to be vigilant, and to report anything suspicious.

Catering

Catering at All Saints is undertaken under the auspices of the Bar Management Committee, but the organisation and Provision of refreshments is the responsibility of the Events Committee. In addition to the provision of coffee and snacks in the Courtyard after High Mass on Sundays, and

Sunday lunch on most, but not unfortunately all, Sundays, occasional refreshments provided range from the simple cup of tea and biscuits to much more substantial fare, for example, after major services such as Corpus Christi. The bar is open on Sundays and major Feast Days. All this forms, we feel a vital rôle in the social life of the Parish, but all those involved are volunteers, and without their time and commitment none of this would be possible.

Notable events

The life of All Saints is rooted in the daily round of services, but there are many other occasions during a year which enhance it, and below are some notable events from 2008.

Confirmation

Gregory Mginah and Jeremy Tayler were confirmed by Bishop Edward Holland, Hon Assistant Bishop in London, at a Low Mass with hymns on January 4th. The service was followed by a very enjoyable party in the bar.

Former Choristers sing Evensong

On Easter Saturday, March 29th, a group of former All Saints choristers sang Evensong, to mark the 40th anniversary of the closure of the Choir School. They were directed by Louis Halsey, and one of the participants was Richard Dibley, a member of the current congregation. It was obvious that the passing years had done little to reduce their vocal capabilities. Photographs were taken in church to record the occasion, and refreshments were provided in the Parish Room, which in Choir School days was the Refectory.

Church visits

Following the previously successful visit to St George's, Bloomsbury, two further church visits were arranged in 2008. The first on

May 18th to our near neighbours St Giles in the Fields, when the Archdeacon of Charing Cross, Dr Bill Jacob, gave a fascinating talk about the church and its rôle in the High Church movement of the 17th Century.

The second visit, on June 22nd, was further afield, to St Mary Magdalene, Paddington. Fr Henry Everett told those present about the history of the church, a 19th century 'church plant' from All Saints, and described the architecture of the building, which was designed by George Edmund Street (a churchwarden at All Saints). The basement chapel was designed by Comper, but suffers from damp, one of the inevitable problems of a church built next to a canal. It may be remembered that the Comper chairs which were in the north aisle of All Saints were given to St Mary Magdalene's for use in the Comper chapel when it has been restored. The visit ended with tea and cakes, provided by Mrs Everett.

Cultural visits

Fr Gerald arranged three visits of a cultural nature during the year.

There was a visit on April 13th to the Lucas Cranach exhibition at the Royal Academy. Perhaps it is not well known but Cranach was a friend and major artistic collaborator of Martin Luther, and this was the first major exhibition in this country of his work. The second visit on September 14th was to the National Gallery, to view the exhibition of paintings on the subject of Love, and the third on October 16th was to the Young Vic to see a production of "The Brothers Size?".

Although visits of a cultural nature have taken place before, they are now more enjoyable for having Fr Gerald with his obvious knowledge and love of the Arts to guide us. We know that further visits are planned for 2009.

Treasures of the English Church: Sacred Gold and Silver 800 - 2000

Amongst over 300 items at this exhibition, organised by the Goldsmiths' Company, Goldsmiths' Hall, May 20th - July 12th, was one of our Butterfield Chalice.

All the items on display evoked the tradition and unbroken ritual of the Church in England throughout the ages. Both in an interview for ITV's London Tonight, and in the foreword to the exhibition catalogue, the Archbishop of Canterbury, who was the Patron of the exhibition, emphasised the fact that the majority of the items on display were in regular use in the churches and cathedrals from which they came, and not stored away as redundant museum pieces.

The Parish Retreat and two pilgrimages

The 2008 Parish Retreat was from May 16th - 18th, again at the Community of the Resurrection Retreat House, Hemingford Grey, and led by Canon Peter Clark. Despite sunshine and showers, participants were able to walk around water meadows which are close to the village, and contemplate Fr Clark's theme for the retreat — the place of prayer and sacrament in daily life in the 21st century. Martin Woolley was responsible for the organisation, and has provisionally booked March 13th - 15th 2009 for next year's retreat.

The Parish Pilgrimage to Walsingham, led by Fr Gerald was from July 4th - 6th, and as usual there was a full programme of devotions and activities. On Sunday morning the group attended the Solemn Sung Mass at the Parish Church, at which the Shrine administrator was the Celebrant and preacher. Ross Buchanan was responsible for organising the pilgrimage, and May 1st - 3rd has been booked for the 2009 pilgrimage.

Despite inclement weather members of All Saints took part in the annual St Alban's

Festival Pilgrimage, in honour of Britain's first martyr, on June 21st. It is the custom for pilgrims to wear a red rose symbolising the martyr's blood. According to legend, the rose sprang up as Alban passed by on the way to his execution.

The Cell of Our Lady of Walsingham and All Saints

The Cell continues to hold regular meetings, usually at All Saints, at which speakers cover an interesting variety of topics. However, for their meeting on September 6th, they travelled away from All Saints to the Church of St Mary's, Willesden. The Vicar, Fr David Clues, in addition to playing the organ for the Mass, gave a stimulating talk about the history of the church. Willesden has been a place of pilgrimage for centuries, but how this came about has never been fully established. After lunch, a small group walked to the Roman Catholic shrine at Our Lady of Willesden.

Open House weekend

The brochure to accompany the weekend (September 21st and 22nd), entitled "*Architecture up close*", described the event as the capital's greatest architectural showcase, providing the opportunity to explore hundreds of buildings, many not normally open to the public, for free. It is always amazing that, despite being open every day of the week, All Saints is visited by so many over the weekend, and this year was no exception, with over 300 visitors. Members of the congregation had volunteered to be present to greet the visitors, hand out leaflets and answer questions. Refreshments were available, and as mentioned previously, there was a bric-a-brac stall. Although not the primary intention, over £200 was raised for the Restoration Appeal.

The Festival

The Festival this year was over an extended weekend, which meant that the final service was the High Mass on All Souls Day, rather than Evensong on Festival Sunday. The preacher at First Evensong, Fr Michael Bowie, a former Rector of Christ Church, St Lawrence in Sydney, was pleasantly surprised to find some of his former parishioners in the congregation, but All Saints has a history of links with that parish. All Saints Day saw a return visit of Bishop John Flack, sometime Bishop of Huntingdon, and on Festival Sunday our guest was Archbishop Valentino Mokiwa, Archbishop of Tanzania. The Archbishop was in the country for a series of events to celebrate the 150th anniversary of the foundation of UMCA, now incorporated into USPG. The Vicar, as chairman of USPG had to escort the Archbishop to Cambridge in the afternoon, which meant that he was unable to be present at Evensong when the preacher was Fr Simon Butler. It was a pleasure to welcome Bishop Michael Marshall back to 'his' pulpit as the preacher at the final service

of the Festival. It is generally agreed that the 2008 Festival was a splendid occasion, due in great part to the time and efforts of so many — thank you all.

The Christmas Season

In the days leading up to Christmas the Carol Service for the Wells Street Family Proceedings Court, and the lunchtime Carol Service for those who work in the area, were held. At the latter, the Christmas Tree, decorated by the servers, was blessed, and afterwards mulled wine and mince pies, organised by Janet Drake, served. The Festival of Nine Lessons and Carols, held for the first time last year, was again well attended, with many present not being members of our regular congregation.

The numbers attending the Midnight Mass were a little down on previous years, but attendance at the High Mass on Christmas Day was good. It was mild enough for coffee and Christmas cake, kindly provided by the Vicar's mother, to be enjoyed in the Courtyard afterwards.

to be concluded

150 YEARS AGO

The Art-Journal was an influential Victorian magazine founded in 1839. Originally called the Art Union Monthly Journal, it enjoyed the encouragement and patronage of the Prince Consort. Through him it was able to print the catalogue of the Great Exhibition of 1851 and to run a long series of engravings which features the art of the Royal Collection. It regarded itself, and indeed it was, a great arbiter of taste in all the fine arts.

It was an avowed opponent of Ruskin and the Pre-Raphaelite Brotherhood, never a real supporter of the Gothic Revival and often criticised the buildings being designed at that

time. Despite this it ended up inadvertently encouraging the movement for it ran several scholarly articles, especially some by Rev. E.L. Cutts, which featured things like mediæval shrines, costumes and Eucharistic vestments. This disseminated knowledge of Gothic art and gave impetus to a Revival of which it disapproved.

It is instructive to read this article of July 1859. From the outset we can detect malice. Just look at its references to “uncongenial region of Margaret Street” and “those who may be disposed to enter”. After reading this you can enjoy the praise lavished on the craftsmen knowing that sooner or later

it will cut to the chase, and it does, “It is an absolute failure”.

All the craftsmen, but for a Frenchman, are praised to the hilt. (Perhaps it was being careful of its likely readers.) The logic of its condemnation of Mr. Butterfield does not bear any strict analysis. The journal’s longing for a “Victorian Gothic”, *mediaeval gothic having passed away*, never could be realised, for how could anybody build in the Gothic style without reference to the past?

All Saints’ Church, Margaret Street, Oxford Street

The long, unfinished structure of red and black bricks, with the traceried windows, the high-pitched roof, and the tall eccentric-looking tower and spire, which seemed to have been placed in the peculiarly uncongenial region of Margaret Street solely in order to excite a curiosity that was not to be gratified, has been at length so far advanced towards completion, that it is now consecrated as “All Saints Church”. As a church it is in use; and it also is open, all day and every day, to those who may be disposed to enter within its walls. The edifice has been designed by Mr. Butterfield, and erected under his direction and superintendence, for the express purpose of vindicating the supremacy of Gothic architecture as the ecclesiastical style of our time, and, indeed of all time. It occupies, accordingly, a position of pre-eminent importance in the midst of our modern churches; and both claims, and must expect to experience, a critical examination, which we shall deal with strictly in accordance with its real merits. Happily, it does not fall within our province to consider this building in its ecclesiastical capacity, or to explain how it is that being what it is, it is connected with the Protestant Church of England; nor need we describe it architecturally, since that has been done in a very complete and satisfactory manner by our able contemporary, the *Building News*. What remains for us to do is to record our own sentiments upon its artistic character, and to declare whether we are, or are not, prepared to accept it as conclusively demonstrative of the supremacy of Gothic Art.

The church itself comprises a nave of three bays, with a clerestory and side aisles, a short chancel or choir, also with aisles, a western tower, surmounted by a lofty broach spire, 227 feet in height, and a south porch. The westernmost bay of the south aisle forms a baptistery, and the choir aisles are both of them for the most part filled with the organ. The church stands back some little distance from the street, from which it is separated by a small quadrangle, formed by two large buildings (the residences of the clergy and the schools), that abut upon the church, and by the southern wall of the church itself, the fourth side of this quadrangle being closed in by an entrance gateway, flanked on either side by a low wall with palisading. Externally, these buildings are chiefly constructed of bricks; and they attract attention rather from a certain indefinite singularity in their present aspect, than from either richness of material, impressiveness of design, or excellence of architecture. We pass through the porch, and enter the church, and now we discover at a glance that upon its interior the architect has concentrated the entire energy of his genius, and that here he has used in lavish profusion the rich and costly materials which had been placed without restriction at his disposal. Granite, the most perfect in quality, and cut and polished with truly exquisite skill, marbles of every kind and every hue, with porphyry, serpentine, jasper, and alabaster, with carved woods also, elaborately wrought brass and ironwork — these all abound on every side. The windows are all filled with stained glass. Tiles — some of the utmost richness, and others simpler, yet scarcely less effective,

with occasional marble inlays — form the pavement. The walls are in part to be covered with paintings of the highest order in fresco, and partly they are enriched with various geometrical and other patterns, painted or inlaid in different colours with tiles and other coloured substances. The vaulting of the choir is adorned with rich carving, and it glitters with abundant gilding, while the open timber roofs of the other parts of the building are carved and inlaid. The low screen that separates the choir from the body of the church, the pulpit, the font, and the altar-like erection which fills the eastern end, are all of them works in which the most precious materials receive fresh value from the skill with which they have been made to realize the architect's design. And so it is throughout the whole church — all is rich, and skilful treatment is everywhere present. Expense has not been spared; for £270,000 are said to have been expended upon this small church. The architect also has been empowered both to act without restraint, and to command the co-operation of the ablest fellow-workers. Mr. Beresford Hope is a most valuable adviser. Mr. Dyce has produced in his frescoes pictures which, *in their class and style*, know no superiors. Mr. Myers is well known to be a first-rate architectural carver and sculptor. In incised work and the execution of inlaid decorations Mr. Field deservedly enjoys an equally distinguished reputation. Mr. Potter ranks with Messrs. Skidmore, Hardman, and Hart, in the production of decorative metal-work. Besides being an able clerk of works, Mr. Norris has proved that he is a master in the art of carving wood. Minton's tiles need no fresh commendation. Mr. O'Connor is able to paint glass well, if not so well as one or two of his contemporaries at home; and Mr. Gerente is considered to take rank amongst the first of the continental artists in glass. These are men who have presided over the production of this church, under Mr. Butterfield, of whom it is superfluous to speak, except, indeed, it be in the fewest possible words to represent him as an architect of the highest eminence. And yet the church is altogether a failure. It is an absolute failure, because it is not even a truthful expression of the style which it professes to typify — because it is an exceptional instance of what may now be done with the Gothic, instead of being a typical image of what the Gothic is, and what it can now accomplish — and, again, because it is throughout characterized by inconsistency, and by a want of harmony and of unity of sentiment. It is a splendid vagary, not a noble work of Art, and, more particularly, not a noble work of Gothic Art. On every side it shows what admirable workmen England now possesses, and how thoroughly they understand the treatment of the rarest and most costly materials; but something more than this is needed for the production of what is great in art or in architecture. Much of the most elaborate and the most carefully executed surface ornamentation is painfully deficient in every truly artistic quality. And in the same manner, the most precious of the materials employed are but too commonly treated like diamonds, emeralds, and rubies in a kaleidoscope. As an instance of imperfect Gothic treatment, we may specify the large arches of open tracery, entirely executed in admirable workmanship in marble, that connect the choir with its aisles. Here, the architect had introduced, with peculiar felicity, a most characteristic Gothic feature, and he might have been expected to have rendered it in the fullness of the Gothic spirit. But his tracery wants the essential Gothic attribute of *subordination*. It is in marble, indeed, but *it all lies in one plane*. And it will not be easy to discover any imperfections in the cutting of the marble by Mr. Myers' carvers; yet what truly Gothic eye can rest content with the massive geometrical figures in the upper lateral spandrels of the tracery?

We might with ease specify shortcomings, and imperfections, and instances of peculiar sentiments in Art being mistaken for artistic superiority. We are content, however, to protect against the stained glass, the work of M. Gerente, of Paris, which fills the principle windows of the church. It is, without an exception, unworthy of the edifice which it disfigures, as it is calculated to detract most seriously from the artist's reputation. Mr. O'Connor's glass, which consists of arabesques only, and is infinitely superior to these figure compositions, is placed at a great height in the windows of the clerestory.

It is not possible to visit this remarkable edifice, and to examine thoughtfully its magnificent

adornments, without experiencing a variety of conflicting impressions. The open-handed and unostentatious liberality which supplied the funds for this costly work cannot fail to be recognised with cordial sympathy. That “Lamp of Sacrifice”, which derives its most beautifully brilliancy from the dedication of the Creator’s choicest gifts to the glory of the Giver, is seen to have been burning brightly in this new church; and who can discern that light, and not rejoice in its shining? But, then, how soon is that joy converted into sadness, when high aims and noble gifts, and eminent talents, are found to fail, through a wilful looking back instead of forward — through the vain desire to reproduce, in unexampled excellence, something that has passed away, instead of seeking a fresh, and consistent, and healthful development of a grand and inexhaustible art? All Saints’ Church has failed, because it is an attempt to improve upon the Gothic of the Middle Ages, *under the same conditions* in which it then attained to its most perfect expression. Every similar attempt will inevitably lead to the same result. We do not require, and we cannot use, the Gothic of the Middle Ages. We want our own Gothic. Mediæval Gothic belongs to the Middle Ages, and with the Middle Ages it has passed away. Victorian Gothic, *when it shall have been matured*, is our Gothic; and it is the only Gothic that now will either attain to an architectural perfection, or adequately express the existing capacities and excellencies of the style. We have yet to await the appearance of a typical edifice in this style; we wait hopefully, however, but we do not rest our hopes upon any of the mediævalists.

The magazine *The Builder* was founded in 1843, its founding father and first editor being Joseph Hansom the architect, inventor and the designer of the famous Hansom safety cab. *The Builder* was at first not intended to be a trade journal but a magazine of more general interest. Within a year pressure of work had forced Hansom to hand over the editing of the journal to others but the style of articles was maintained for some years. It was aimed at the educated citizen, for them to read on an evening as they sat by the fireside. Engravings featured in its pages, some of which became famous and have been widely copied. It did not just write about buildings but concerned itself with the fittings and furniture which was being provided for the public buildings, churches, and houses which were being built. The writing found an appreciative audience in a public who were witnessing an unprecedented explosion in the built environment as Victorian towns and cities

expanded in all directions. The pages of the magazine had already described and illustrated this church, most especially when the exterior was completed in 1853. In 1859, the church was to feature in its columns on no fewer than six occasions. Next month we hope to look at more of what was said but this month a special treat for those who are interested in music, an article from July 2nd 1859.

You might believe that explaining how an organ is arranged and functions would not interest the layman but only that special group of persons who are organ buffs. This article explains in a simple way exactly what was so very special about the instrument here, how and why it was designed and what its function was seen to be. At the end there is a list of stops, a record of what it was like in 1859.

Please note the organ was rebuilt in 1910.

The Organ at All Saints’, Margaret Street

This organ is a divided, or more properly, a double one, equal portions being placed in the north and south chancel aisles. Although divided organs are by no means uncommon in modern churches, where the plan is often resorted to, to preserve a view of a west window,

the disposition of the above instrument possesses novel features which it may be worth while describing. The object aimed at was the construction of an organ more particularly adapted to the requirements of “antiphonal” singing, or the alternate response of the choirs in chanting, &c.; an ancient usage of the church. The custom, although always prevalent in cathedral choirs, has rarely been carried out in its integrity, owing to the difficulty experienced by the congregation in following the responsive order as led by the choirs. In order to meet this difficulty, it was suggested by the Rev. T. Helmore, of her Majesty’s Chapel Royal, to the builders, that instead of placing the organ on one side of the choir, it should be divided into separate parts, each part being, in point of fact, a separate organ; but both assimilating in power, though diverse in quality of tone.

By the separation of the two organs, it is believed that no difficulty will be experienced by those in the body of the church from at once following the lead of the sound as it proceeds from the alternate sides of the church.

From experiments already tried, it is stated that though each organ has its individuality of tone, *when combined* the effect is one of perfect unity, so that it is not possible for an auditor in the body of the church to detect any disruption of the volume of sound.

To effect the arrangement was, however, attended with difficulties of no slight nature. The unprecedented distance of the organs apart necessitated a great amount of horizontal action with its accompanying friction and inertia. This was, however, overcome by the use of a plan of suspending the trackers, and the use of the pneumatic lever, so that the south organ, though played on the north side, at a distance requiring 80 feet of vertical and horizontal action to a note, answers as promptly to the touch of the organist as that of the organ immediately behind him. Upwards of two miles of tracker are consumed in the action of the south organ, most of which traverses the vaults under the chancel, which receive, also, the wind trunks and stop action connecting the organ with the manuals. The pneumatic principle has been adopted also for drawing the stops of the latter organ, the great distance and consequent weight of the rods rendering the ordinary plan impracticable.

The “great” and “choir” organs are placed on the north side, and the “swell” and a second “choir” on the south. There is also a pedal 16-foot stop on either side. The bellows are distributed within both organs; the feeders, however, being placed entirely on the south side.

The metal of the pipes contains equal portions of tin and lead.
All the stops extend throughout the manuals.

The following is the list of stops:

North Organ

Third Manual (Great Organ)

1	Double Diapason	16 feet
2	Open Diapason	8
3	Stopped Diapason	8
4	Octave	4
5	Wald Flute	4
6	Twelfth	3
7	Fifteenth	2
8	Full Mixture	3 ranks
9	Posaune	8 feet

Second Manual (Choir Organ)

1	Gamba	8 feet
2	Stopped Diapason	8
3	Octave	4
4	Nason Flute	4
5	Vox Humana	8

Pedal CCC to F

1	Sub Bass	16 feet
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South Organ

Fourth Manual (Swell Organ)

1	Bourdon	16 feet
2	Open Diapason	8
3	Stopped Diapason	8
4	Octave	4
5	Twelfth	3
6	Fifteenth	2
7	Mixture	2 ranks
8	Cornopean	8
9	Oboe	8

First Manual (Choir Organ)

1	Dulcian	8 feet
2	Stopped Diapason	8
3	Octave	4
4	Shake Flute	4
5	Cormorne	8

Pedal CCC to F

1	Open Metal	16 feet
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Couplers

1	North to South Choir
2	Swell to Great
3	Great to Pedal
4	Swell to Pedal
5	North Choir to Pedal
6	South Choir to Pedal
5	Composition Pedals

The organ was built by Mr. Hill, of Euston-road.

100 YEARS AGO

A century ago as much as now, life at All Saints seemed to revolve around the twin themes of celebration and restoration.

congregation was maintained in temporary chapels, first in Great Titchfield Street and then in Margaret Street.

In his letter Fr Mackay wrote of the history of All Saints; the efforts to fund and build the new church while the life of the

Of the work he said: "*it had been founded and reared in faith and hope, by self-sacrificing effort, prayer, patience,*

and, as I gather, a fine exercise of Christian forbearance, for many differences of opinion had arisen in the execution of the work... A combination of strong wills was needed, able, in the last resort, to subordinate personal preferences to the common welfare, and this combination in the providence of God was found." This was a diplomatic way of saying that there had been some almighty rows.

No sooner would the Jubilee be over, than restoration work would have to begin on the East wall where the decoration had given problems from the beginning.

"The scaffolding must be set up again in the chancel at the end of June, and I am afraid we are going to be rather cramped and uncomfortable for a long time. The ceiling is to be decorated first, working from the chancel arch eastward. The painting of the tympanum will then be executed. That and the panel of the crucifixion must be painted in position, the east wall will then be decorated, beginning at the top and working downwards, and as the upper portions are finished the corresponding stages of the scaffolding will be cleared away. We must wait with patience to see the whole before we begin to judge the effect. Any letters of criticism on the unfinished work which reach me will go straight into the wastepaper basket!"

The Vicar, setting the life of All Saints in the context of the Church of England and its current problems, wrote: *"Our own course is clear. We must give ourselves, by God's help, in the years that are coming, to increased missionary effort, to the gradual organisation of prayer, and to the systematic study of the Scriptures, the*

Creeds, the Liturgy, and the history of the Church."

There is an agenda for us too.

Then with an almost audible sigh with which we can sympathise: *"I long for the day when the sanctuary having been restored and the organ rebuilt, a silent building will be at our disposal for constant intercession."*

AM

SUNDAYS AND SOLEMNITIES

MUSIC AND READINGS

• SUNDAY 7 JUNE TRINITY SUNDAY

HIGH MASS AT 11.00 a.m.

- Entrance Hymn:* 148 (omit *)
Introit: Benedicta sit
Mass: Missa Brevis — Palestrina
Lessons: Isaiah 6: 1 - 8
 Psalm 29
 Romans 8: 12 - 17
Hymn: 343 (vv 3 & 6 Descant — Whitlock)
Gospel: John 3: 1 - 17
Preacher: Fr Julian Browning
Anthem: Libera nos, salva nos I — Sheppard
Hymns: 145, 146, 159
Voluntary: Fugue in E flat, BWV 552 — Bach

SOLEMN EVENSONG

at 6.00 p.m.

- Psalm:* 104: 1 - 10
Lessons: Ezekiel 1: 4 - 10, 22 - 28a
 Revelation 4

Office Hymn: 144

Canticles: Service in G — Sumsion

Anthem: Hymn to the Trinity
— Tchaikovsky

Preacher: Fr Gerald Beauchamp

Hymn: 373 (T Coe Fen)

SOLEMN BENEDICTION

O Salutaris: Harry Bramma (No 1)

Hymn: 147

Tantum Ergo: Harry Bramma (No 1)

Voluntary: Sonata No 1
(2nd movement) — Bach

THURSDAY 11 JUNE CORPUS CHRISTI

HIGH MASS AND PROCESSION OF THE BLESSED SACRAMENT

AT 6.30 p.m.

Entrance Hymn: 296 (i)

Introit: Cibavit eos

Mass: Missa Brevis Sancti Joannis
de Deo — Haydn

Lessons: Genesis 14: 18 - 20
Psalm 116
1 Corinthians 11: 23 - 26

Hymn: 483 (T 77)

Gospel: John 6: 51 - 58

Preacher: The Rt Revd Stephen
Conway,

Bishop of Ramsbury

Creed: Credo II

Anthem: O sacrum convivium
— Guerrero

Hymns: 305, 306, 308

Motet during Ablutions: Ave verum corpus
— Mozart

Processional: 521, 271, 272, 307

Tantum Ergo: 268 (R; part 2)

Voluntary: Lauda Sion — Karg-Elert

• SUNDAY 14 JUNE TRINITY 1

HIGH MASS at 11.00 a.m.

Entrance Hymn: 436 (v 4 Descant
— Blake)

Introit: Domine in tua misericordia

Mass: Missa 'Au travail suis'
— Ockeghem

Lessons: Ezekiel 17: 22 - end
Psalm 92
2 Corinthians 5: 6 - 10, 14 - 17

Hymn: 408 (i)

Gospel: Mark 4: 26 - 34

Preacher: Fr Gerald Beauchamp

Creed: Credo III

Anthem: O Jesu Christ, meus Lebens
Licht, BWV 118 — Bach

Hymns: 73 (i), 115, 484 (T 167)

Voluntary: Prelude & Fugue in C major,
BWV 545 — Bach

SOLEMN EVENSONG

at 6.00 p.m.

Psalm: 39

Lessons: Jeremiah 7: 1 - 16
Romans 9: 14 - 26

Office Hymn: 150 (S)

Canticles: Service in E — Watson

Anthem: Ave Regina cœlorum
— de Rore

Preacher: The Vicar

Hymn: 250

BENEDICTION

O Salutaris: Vale

Hymn: 387

Tantum Ergo: Vale

Voluntary: Psalm Prelude (Set 1, No 1)
— Howells

● **SUNDAY 21 JUNE**
TRINITY 2

HIGH MASS AT 11.00 a.m.

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

Introit: Factus est

Mass: Mass in four parts
— Monteverdi

Lessons: Job 38: 1 - 11
Psalm 107
2 Corinthians 6: 1 - 13

Hymn: 449

Gospel: Mark 4: 35 - end

Preacher: The Vicar

Creed: Credo II

Anthem: I was glad — Purcell

Hymns: 314, 354, 453

Voluntary: Carillon — Vierne

SOLEMN EVENSONG
at 6.00 p.m.

Psalm: 49

Lessons: Jeremiah 10: 1 - 16
Romans 11: 25 - end

Office Hymn: 150 (R)

Canticles: The Second Service — Byrd

Anthem: Exultate justi — **Viadana**

Preacher: Fr Julian Browning

Hymn: 410

BENEDICTION

O Salutaris: Anerio

Hymn: 384 (v 4 Descant — Caplin)

Tantum Ergo: Asola

Voluntary: Tierce en Taille (2nd Suite)
— Guilain

● **SUNDAY 28 JUNE**
TRINITY 3

HIGH MASS AT 11.00 a.m.

Entrance Hymn: 475 (v4 Descant — Gray)

Introit: Respite in me

Mass: Spatzenmesse — Mozart

Lessons: Wisdom 1: 13 - 15, 2: 23 - 24
Psalm 30
2 Corinthians 8: 7 - end

Hymn: 335

Gospel: Mark 5: 21 - end

Preacher: The Vicar

Creed: Credo III

Anthem: Gott ist mein Hirt — Schubert

Hymns: 238, 378, 415 (T 346;
v 6 Descant — Gray)

Voluntary: Fantaisie in E flat
— Saint-Saëns

SOLEMN EVENSONG
at 6.00 p.m.

First Evensong of Ss Peter and Paul

Psalms: 66, 67

Lessons: Ezekiel 3: 4 - 11
Galatians 1: 13 - 2: 8

Office Hymn: 213

Canticles: Service in G minor — Purcell

Anthem: Almighty God, who by thy
Son — Gibbons

Preacher: The Vicar

Hymn: 481 (T 462)

BENEDICTION

O Salutaris: Rossini

Hymn: 481

Tantum Ergo: Vierne

Voluntary: A Fantasy — Tomkins

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The Friends support the work of this centre of Christian witness and worship, teaching and spiritual counsel, through their prayers, their financial help and their concern.

Please write for further information to The Friends' Secretary at the address below.

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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.

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Miss Catherine Burling c/o 020 7636 1788

CALENDAR AND INTENTIONS FOR JUNE 2009

1	Visit of the Blessed Virgin Mary to Elizabeth	Cell of OLW/All Saints
2	r Requiem (8.00 a.m.)	The departed
3	<i>Martyrs of Uganda</i>	The Church in Africa
4	<i>Petroc, abbot</i>	Unity
5	S Boniface	Those in need
6	<i>Ini Kapuria</i>	Religious
7	✠ TRINITY SUNDAY	OUR PARISH AND PEOPLE
8	Thomas Ken	The homeless
9	St Columba	USPG
10		Friends of All Saints
11	CORPUS CHRISTI	Thanksgiving for the Eucharist
12		Those in need
13		Social Workers
14	✠ THE 1st SUNDAY AFTER TRINITY	OUR PARISH AND PEOPLE
15	<i>Evelyn Underhill</i>	Parochial Church Council
16	St Richard	Diocese of Chichester
17	<i>Samuel and Henrietta Barnett</i>	The unemployed
18	<i>Bernard Mizeki</i>	Unity
19	<i>Sundar Singh, Sadhu</i>	Those in need
20		Hospitals
21	✠ THE 2nd SUNDAY AFTER TRINITY	OUR PARISH AND PEOPLE
22	St Alban	The Diocese of St Albans
23	St Etheldreda	The Diocese of Ely
24	Birth of John the Baptist Ember Day	Theological Colleges
25	v for Unity	Christian Unity
26	Ember Day	Those in need
27	Ember Day <i>Cyril, bishop</i>	Those to be Ordained
28	✠ THE 3rd SUNDAY AFTER TRINITY	OUR PARISH AND PEOPLE
29	Ss Peter and Paul, Apostles	Vocations
30		Our Diocese

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, 8.00 a.m. this month

v — a Votive Mass



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