

**LITTLE S. MARY'S, CAMBRIDGE**

*January 2021: No. 546*

# NEWSLETTER



*This newsletter contains:*

*Meet the Designers; A Personal Journey into ... Ecclesiastical textiles; In Praise of Hymns – Christopher Wordsworth; Book Review; “How Billy Graham Brought me to LSM”; M is for Manna; Meet the Ordinands; Garden News, plus the usual Vicar’s letter, daily intentions for prayer and more...*

# From the Vicar

New Year's Eve, 2020

Dear Brothers and Sisters,

One of the questions I asked in my letter this time last year was what this new decade would be called – would it be the ‘roaring twenties’ like a century before? What I didn’t realise when I wrote that was that not only was society roaring back from the horrors of the Great War but also from the horrors of the Spanish ‘Flu, when one third of the world’s population was infected and over 50 million people died. It’s fascinating that we have so little memory of that pandemic today (until Covid hit), despite the death toll being 150% higher than the infamous war that preceded it – and so much higher than the death toll from Covid-19.

It reminds us of the human capacity to recover and move on, even when one can’t imagine such a thing while in the midst of trouble; and it also reminds us of the fact that we often forget bad events and focus on good ones. These things are both gifts from God and things woven into our nature. I couldn’t imagine this past year when I was writing this letter in December 2019; equally there are days when I wonder how society will move on from what has been not only medically but emotionally and economically a traumatic year. Yet just as the former was possible so is the latter – we will move on, we will heal and we will forget much of the experiences of these last months. Perhaps we will have again a ‘roaring twenties’?

Someone who is, if not roaring back, certainly now no longer in immediate danger, is Janet Nevitt. She is now off her ventilator and has had her tracheotomy removed and is in the rehabilitation phase of treatment for Coronavirus. I know Chris and she are incredibly grateful for your prayers and support and we look forward to her continued recovery and to seeing them both in church in the not-too-distant future.

At the moment we are doing rather less roaring and rather more just patiently carrying on. Remaining faithful when all around you is in

constant flux is quite an achievement so we should all give ourselves a pat on the back – or at least a break!

We don't know how the next couple of months are going to go. We do know that as the vaccine is distributed things will get steadily better but this will take time and at the time of writing this letter things are getting somewhat worse. What I'm about to write therefore may need to be revised.

For the time being we will continue with our pattern of 9.30am and 11.30am Sung Masses on Sundays for which you will need to book in. All other services – Evening Prayer & Benediction on Sundays and the Offices and Masses Monday to Saturday – you can just turn up for. Those Greater Festivals that had High Masses will now get a Sung Mass (Epiphany, Candlemas, Ash Wednesday and Annunciation between now and Easter) and those Festivals that had a Sung Mass will now get only a Low Mass (Conversion of S. Paul, and S. Joseph between now and Easter). We will continue to live-stream the Sunday 11.30am Sung Mass and Wednesday 10am Low Mass and Evening Prayer daily (except Friday).

Steady faithfulness is what we're called to. If we remain faithful then we will be given hope. I see hope not only in the vaccine but in the astonishing array of people volunteering; volunteering nationwide but also in this parish, whether taking food to those unable to get out or 'phoning round neighbours to check they're OK. I have hope for the church when I read about those ordinands we have on attachment (see later in the newsletter) and see your faithfulness in coming to daily prayer and the Eucharist in trying times. Steady faithfulness is not dramatic or romantic or easily Instagramable but it is a reflection of the *cantus firmus* of the Incarnation, of God's abiding love and presence sustaining us all regardless of who we are and what we do. It is exactly what will allow us to roar back.

With the assurance of my prayers for health, freedom and joy in  
2021, I am,  
yours in the Incarnate Lord,

Fr Robert.

## Meet the Designers: Frederick Charles Eden (1864-1944)

*by Jeremy Musson*

The stained glass in the windows on the south side of LSM is a series of fine individual figures of saints, designed in the 1930s. These were memorials to Mary Hamblin Clay - widow of the University printer John Clay - (St Teresa and St Nicholas, St Francis and St Monica) and to Frederick Ogle (St Stephen and St Martin, St Andrew and St Elizabeth). They are the work of Frederick Charles Eden, distinguished architect and stained glass designer.

F.C. Eden was a noted historian of church architecture, medieval rood screens and the stained glass of Normandy and Brittany. The LSM windows were clearly carefully judged in the fine tradition of Gothic and renaissance-inspired figures, echoing to some extent the work of the C.E. Kempe studio, but here the figures are selfconsciously isolated and surrounded by plain glass to avoid darkening the interior of the church. Their coloration is also much simpler than the Kempe work. These windows are often highlighted by the sun during services.

Eden was born in Hove, Sussex but as his barrister father (a former Fellow of All Souls) was an agent to the fifth Duke of Buccleuch, he spent much of his early childhood in Boughton House, Northamptonshire, where his family occupied a wing. He also spent time at Melford Hall in Long Melford, Suffolk, the home of his mother's family the Parkers. He was educated at Wellington College in Berkshire (1877-1882), and then at Keble College, Oxford (1882-1886), after which he briefly joined - as apprentice - the office of leading church architect William Butterfield, architect of All Saints', Margaret Street, and Keble College, Oxford itself.

Eden moved between different firms, and is also recorded as a pupil of Fairfax Blomfield Wade before, in 1889, joining the prestigious office of Bodley & Garner.



There he worked under the managing clerk Walter Tapper (1861-1935), an influential mid-20th-century traditionalist church architect with whom he remained a close friend. In 1890 Eden set up his own practice at 6 Staple Inn, Holborn and in 1902, he formed a partnership with Percy Freeman and Victor Hodgson. Eden was also curator of the ecclesiastical furnishings display at the British Empire Exhibition, Wembley in 1924 (although modestly he did not include his own designs).

He never had a pupil but was an influence on the church architect Stephen Dykes Bower (d.1994). As Edward Hagger has observed: 'The two had similar characters and the younger man was enthralled by the fertility of Eden's imagination and his apparent ability to do the right thing in in every circumstance. Above all he valued Eden's lesson to seek beauty rather than originality in architecture.'

Eden built three churches during his career - St John the Baptist, Harpenden, Hertfordshire (1908); the Italianate St George the Martyr, Wash Common, Berkshire (1933); and King Charles the Martyr, Potters Bar, Middlesex [now in Hertfordshire] (1939). He also designed a colonial cathedral at Masai, Tanganyika (United Republic of Tanzania).

But as Edward Hagger writes: 'Eden's principal architectural legacy now lies in several country churches where his restorations and Anglo-Catholic embellishments created some of the most beautiful interiors in England.' These included St Protus and St Hyacinth, Blisland, Cornwall (1894-1896), Holy Trinity Church, Eltham, Kent and All Saints' Church, North Cerney, Gloucestershire. His two most significant urban commissions were the interiors of St Matthew's, Bethnal Green (c.1918) and All Saints', Clifton, Bristol (1919 and 1928). These last two were both were sadly destroyed by bombing during the Second World War.

Dissatisfied with the standards of some stained glass workshops, Eden set up his own workshop in about 1909, which followed the principles of the Art Workers' Guild of which he was a Brother. His best-known stained glass works include windows at St Margaret's, Oxford (which fill the Lady Chapel with windows on an iconographic theme of 'The Plan of Salvation', of the Nativity (Incarnation), the Crucifixion (Atonement) and Pentecost (the gift of the Spirit to the Church). As Edward Hagger has observed: 'He

developed a clearer, less cluttered style typified by the Lady Chapel window at St Margaret's, Barking, Essex (1913)'.

Eden's 'glass book', containing designs for more than 200 windows, is now in the Royal Institute of British Architects library, and covers the period 1913-1932. By the 1930s most of his glass was designed and probably made by others, notably George Daniels. He died in 1944.

*Sources and further reading:*

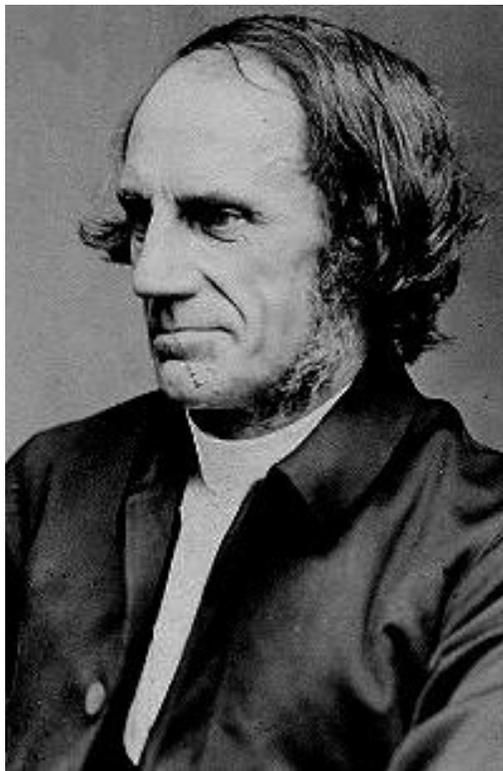
[www.vam.ac.uk/\\_data/assets/pdf\\_file/0018/260802/eden\\_aad\\_2013\\_05\\_2\\_0150713.pdf](http://www.vam.ac.uk/_data/assets/pdf_file/0018/260802/eden_aad_2013_05_2_0150713.pdf)

[www.sussexparishchurches.org/architectsandartistsde/](http://www.sussexparishchurches.org/architectsandartistsde/)

Edward Hagger, 'Eden, Frederick Charles (1864–1944)', in ODNB online, 2004

Edward Hagger, 'F. C. Eden: building on tradition', *Twentieth Century Architecture: the Journal of the Twentieth Century Society*, 3 (1998), pp.77–84.

**In Praise of Hymns:  
The Writers of the Words – Christopher  
Wordsworth**  
*by Charles Moseley*



I started to write this on the feast of St Stephen, Protomartyr. Thinking that it would appear in the newsletter around Epiphany, I wondered how these two things might be brought together. Casting around (as one does) in the *New English Hymnal*, I found that one man wrote both 56, *Songs of thankfulness and praise*, set for Epiphany, and 201, *Stephen first of Christian martyrs*. Christopher Wordsworth wrote quite a few more, several of which we sing at LSM, and some of them have grand tunes by people of the calibre of Arthur Sullivan, Walford Davies, Hubert Parry (*Rustington* is a favourite of mine) and Charles Stegall. He also wrote that

fine Ascensiontide hymn, *See. the Conqueror mounts in triumph* (132). So there was my problem solved.

To begin at the wrong end: Christopher Wordsworth's writing has a facility I envy. Often using an eight-line stanza, which allows for more musical interest in varying the second four lines of the tune, his verse has a strong rhythm and doctrinal clarity ideal for congregational ... well, bellowing.

Such as:

Manifest at Jordan's stream,  
Prophet, Priest and King supreme;  
And at Cana wedding-guest  
In Thy Godhead manifest;  
Manifest in power divine,  
Changing water into wine;  
Anthems be to Thee address,  
God in Man made manifest

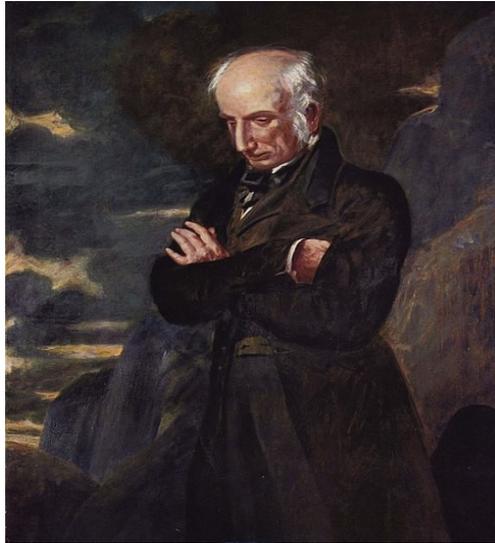
In quieter mood, he can also use shorter, more reflective stanzas, with three eight-syllable rhymed lines followed by a four-syllable refrain, with a repeated refrain stressing the generosity of God. So, for example, from 422:

For peaceful homes and healthful days,  
For all the blessings earth displays,  
We owe Thee thankfulness and praise,  
Who givest all.

But who was he? And how well does his verse stand up to analysis? The latter point first. As Ambrose knew, hymns have to be singable, hummable if you like, contain deep spiritual truth in simple statement, and stick in the mind. They do not have to be Great Poems – though a few certainly are; that is not their job. For hymns are, if I can put it so, 'applied art', like advertising: they have a job, not primarily aesthetic, to do. Wordsworth passes those tests triumphantly.

He was born in 1807, the son of William's brother Christopher, who became Master of Trinity (he called his own son, the liturgiologist, Christopher too, which can be confusing). His photos show that he had a

remarkable likeness to his uncle in the portrait by Benjamin Haydon of William on Helvellyn:



He grew up partly in Kent, where his father's living was, and the family were neighbours and friends of the future Cardinal Manning. His mother died when he was eight, and in 1820 (the year his father became Master of Trinity) he entered Winchester College, winning prize after prize and distinguishing himself as an athlete as well. He went up to Trinity in 1825, and as the old *Dictionary of National Biography* says, 'His list of college and university prizes and honours was almost unique.' He became Fellow and Tutor, and before ordination in 1835 he travelled in Greece, made archaeological deductions which were confirmed by excavation half a century later, and wrote a book on Attica which was still seen as authoritative in the early 1900s. He was Public Orator of Cambridge (a position that George Herbert had held, and which was then more onerous and diplomatic than the current composing of elegant orations for graduation ceremonies). Then he moved to be Headmaster of Harrow for several unhappy years before Robert Peel had him made a Canon of Westminster. In 1868 Disraeli made him Bishop of Lincoln, a position he held with integrity and not without controversy. His anti-Roman position is ironic, considering the family's early friendship with Manning, and he was distinctly cool towards Methodism.

His career, and personality, clearly have to be seen in the context of the extraordinary evangelical religious revival whose epicentre was in Cambridge in the early 19th century, and its strong support for the Abolitionist movement. His scholarly energy is exemplary even among those extraordinarily industrious Victorian clerics, who could classify lepidoptera or excavate a barrow in the morning, write a commentary on Philo Judaeus in the afternoon, turn a few elegant Latin verses before tea, be an entertaining host at dinner, and spend an hour before retiring on the Great Book. Christopher Wordsworth wrote an enormous amount. His memory and learning were remarkable. His monumental commentary on the *entire* Bible began with the New Testament - for he always insisted that the Old should be read in its light: that shows in his Epiphany hymn (he was one of the scholars who most strongly supported the 19th-century revival of typological interpretation). The revised Greek text and commentary followed (1856–60) then the Old Testament in twelve parts (1864–1870).

People remembered him with respect and affection – not least his Harrow pupils – and he touched many lives. He had a considerable sense of humour and of the ridiculous, not characteristics we normally associate with either a Wordsworth or eminent Victorian divines. I recall a story told by Henry Hart (formerly Dean of Queens’), which he had had from his grandfather, a Fellow of St John’s, who had known Wordsworth well. Apparently his beloved wife Susanna Frere, concerned at the growth of the episcopal girth, had enjoined the cook to serve smaller portions and more vegetables. So far so good. But came the morning when she descended to breakfast to find a verse on the table at her place:

With the wild ox and savage ass,  
The King of Babylon went out to grass: [Daniel 4.33]  
He murmured as he chewed  
The unaccustomed food,  
“It may be wholesome but it is not *good*”

The diet stopped after that. It is good to know that the Bishop was not immune to the charms of Edward Lear’s invention. That verse has been quoted by more than one depressed husband to my own knowledge. Try not to think about it when singing 56.

# Calendar for January

**FRI 1<sup>st</sup>**      **The Naming and Circumcision of Jesus**  
**SAT 2<sup>nd</sup>**      S. Basil the Great & S. Gregory of Nazianzus, bishops

**SUN 3<sup>rd</sup>**      **SECOND SUNDAY of CHRISTMAS**

**MON 4<sup>th</sup>**

**TUE 5<sup>th</sup>**

**WED 6<sup>th</sup>**      **EPIPHANY OF OUR LORD**

**THU 7<sup>th</sup>**

**FRI 8<sup>th</sup>**

**SAT 9<sup>th</sup>**      of the Blessed Virgin Mary

**SUN 10<sup>th</sup>**      **1<sup>st</sup> SUNDAY of EPIPHANY (BAPTISM OF CHRIST)**

**MON 11<sup>th</sup>**

**TUE 12<sup>th</sup>**      S. Aelred of Hexham, abbot

**WED 13<sup>th</sup>**      S. Hilary, bishop

**THU 14<sup>th</sup>**

**FRI 15<sup>th</sup>**

**SAT 16<sup>th</sup>**

**SUN 17<sup>th</sup>**      **SECOND SUNDAY of EPIPHANY**

**MON 18<sup>th</sup>**      for Christian Unity

**TUE 19<sup>th</sup>**      S. Wulfstan, bishop

**WED 20<sup>th</sup>**      for Christian Unity

**THU 21<sup>st</sup>**      S. Agnes, virgin & martyr

**FRI 22<sup>nd</sup>**      S. Vincent, deacon & martyr

**SAT 23<sup>rd</sup>**      for Christian Unity

**SUN 24<sup>th</sup>**      **THIRD SUNDAY of EPIPHANY**

**MON 25<sup>th</sup>**      **The Conversion of S. Paul**

**TUE 26<sup>th</sup>**      Ss Timothy & Titus, bishops

**WED 27<sup>th</sup>**      of Requiem

**THU 28<sup>th</sup>**      S. Thomas Aquinas, priest & doctor

**FRI 29<sup>th</sup>**

**SAT 30<sup>th</sup>**      S. Charles, king & martyr

**SUN 31<sup>st</sup>**      **FOURTH SUNDAY of EPIPHAN**

# Daily Intentions & Anniversaries of death in January

World peace *Dorothy Ogden, Derek Williams* 1<sup>st</sup>  
Keeping of our resolutions *Daphne Peck, Janet Crozier* 2<sup>nd</sup>

**Our Parish & People** *Edward Maycock, pr., Lena Wheatley, Arthur Clough, Celia Scott-Townsend* 3<sup>rd</sup>  
Vaccinations *Sheila Duffy* 4<sup>th</sup>  
Those who have lost faith *Jennifer Williams, Joyce Day, Peter Dicken* 5<sup>th</sup>  
That we may see God's glory *Maggie Hulyer, Kathleen Rae Holland* 6<sup>th</sup>  
Cambridge Aid 7<sup>th</sup>  
Local shops and businesses 8<sup>th</sup>  
Shrine of Our Lady of Walsingham *Peter Gore* 9<sup>th</sup>

**Our Parish & People** *Silvia Skeil* 10<sup>th</sup>  
S. Cyprian's Sharpeville, South Africa *Geoffrey Baines* 11<sup>th</sup>  
Vocations to the Religious Life 12<sup>th</sup>  
The sick 13<sup>th</sup>  
The Homeless *Aline Norman, Marjorie Shepherd, Elaine Wheatley, Timothy Cowell* 14<sup>th</sup>  
Calcutta Cathedral Relief Service *Isabel Nourse* 15<sup>th</sup>  
Friends of Fulbourn Hospital *Marjorie Galletly* 16<sup>th</sup>

**Our Parish & People** *Margaret Rowett* 17<sup>th</sup>  
Christian Unity 18<sup>th</sup>  
Anglican-Roman Catholic relations *Daphne Clavey* 19<sup>th</sup>  
Christian Unity *Pauline Martindale, Donald Harris, pr., John Abraham* 20<sup>th</sup>  
Anglican-Orthodox relations *Athelstane Furley* 21<sup>st</sup>  
Anglican-Reformed relations 22<sup>nd</sup>  
Christian Unity *James Rigney, pr.* 23<sup>rd</sup>

**Our Parish & People** *Robert Garrett, pr., Peggy Hall, Marie Thomas* 24<sup>th</sup>  
Conversion of our hearts 25<sup>th</sup>  
Stephen, our Bishop *Maurice Rayner, James Rone, pr.* 26<sup>th</sup>  
The Faithful Departed *Sebastian Hawkes, Elsie Perrin, Peter Barnard* 27<sup>th</sup>  
Theologians *Julia Wheatcroft* 28<sup>th</sup>  
The unemployed *Eric Furley, Beryl Goonetilleke* 29<sup>th</sup>  
HM The Queen *Mary Hammond* 30<sup>th</sup>

**Our Parish & People** *David Theobald* 31<sup>st</sup>



## A personal journey into ... Ecclesiastical Textiles *by Margaret Waring*

For the last seventy or so years I have worshipped in the “Church Catholic” (Anglican, Roman and back to Anglican). It is therefore rather surprising that as a person with an interest in textiles, especially embroidery and who has a degree in Geography, my observation skills lay dormant until about 2005.

It wasn't church attendance that triggered my involvement in the textiles used within the church services, certainly not as a distraction or obsession.

Fabrics realised by painters from Renaissance to the present day have always caught my eye. I recall a visit to the Wallace Collection in the late 1950s and being taken aback by the silken sheen of the skirt in Boilly's *Dead Mouse* (right).



I

Since 2005 I had been working with the parishioners of All Saints, Leek who cared for the exquisitely embroidered vestments from the 1880s worked under the guidance of Elizabeth Wardle, the wife of Thomas Wardle (dyer and mentor to William Morris). An example of which is the screen at St Edward's Church in Leek reminiscent of the screens of East Anglia.

I moved to Cambridge in the autumn of 2013 and came to a Christmas service at Little Saint Mary's. I immediately expressed concern about the pulpit and lectern falls. I was allowed to take them away, dismantle them, remount the main part and net the embroidery in order to extend their use.

Then came the exhibition at the V&A in 2016 on the treasures of English work – *Opus Anglicanum* – which, combined with a request from the Textile Society to seek out what Cambridge had hidden in cupboards and

drawers, really set me on the path of investigating the damask patterns used and their design origins.



*Left: The Whalley Dalmatic from the 1420s, kept safe by a recusant family*

I became a volunteer with a concern for the textiles packed away in conservation boxes in the tiny vestry at All Saints (CCT church) in Jesus Lane. I started to study in detail the damask as well as the fine Art Embroidery associated with G.F. Bodley and Ninian Comper and their links as designers to the makers and suppliers of the silks. Inevitably this led to researching the design sources of some of the 40+ fabric designs on offer in the catalogues.

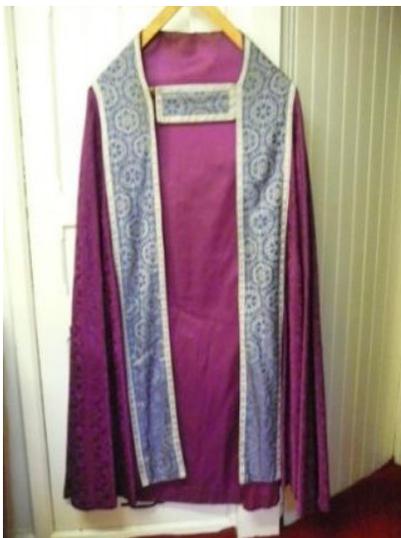
G.F. Bodley's design 'Gothic' is on a couple of the textiles from the Watts catalogue and but also on one of the walls at All Saints; he drew inspiration from the screen at St Helen's Ranworth. Morris & Co. used the curtain behind Mary in de Bout's painting of the Virgin with Saints Peter and Paul for a design called Worcester (or Musgrove if for secular use). St Clement's has a superb altar frontal and curtain in the silk fabric woven by Warners.



My connection with St Giles in the Parish of the Ascension resulted from a meeting with Geoff Dumbreck at Little Saint Mary's over coffee on a Wednesday. He asked about a 'yellow duster' found at the back of a cupboard at St Luke's. On the reverse side was the most amazing Islamic gold work with a Christian symbol embroidered at a later date. It seems to be a large chalice veil and then was used as a pulpit fall; a matching burse was also found again at the back of the cupboard,



I have been engaged for the last three years in making an inventory of all the textiles at St Giles (of which there are many), photographing each piece and adding a commentary on the fabric, design and embroidery. Just one example – a cope made by Vanpoules in a fabric from Warners called Cloisters but interestingly the silver blue orphrey is unnamed, designed by Owen Jones, perhaps from his sketch of the Alhambra.



There's still a lot to keep me busy, looking, recording and researching, between making small vestments for family and friends, working with embroiderers at St Giles and Ely Cathedral and continuing with my own practice.



**Review of *A good man is hard to find*  
by Flannery O'Connor**  
*by Edmund Racher*

First, a little background, seeing as the name Flannery O'Connor has not quite penetrated into the British literary mind. Flannery O'Connor was born in 1925 to a Catholic family in the southern American state of Georgia. In 1945 she took a degree at Georgia State College, then went on to participate in the writing programme at the University of Iowa. She was published while still a student and lived for a time in New York. However, in 1952 she was diagnosed with lupus, which her father had suffered from. She retreated to the family farm 'Andalusia' outside Millidgeville in central Georgia where she would raise birds - most famously, peacocks (her essay *King of the Birds* describes the joys and costs of keeping peafowl - it is not a question of if they will eat your roses, but when). She died at the age of thirty-nine in 1964.

The ten stories in *A Good Man is Hard to Find* were written in the early 1950s; the collection itself was first published in 1955. O'Connor's reputation in American letters grew after her death, she becoming known as a distinctly Southern writer — the language used and the attitudes of the

characters match the time and the place — as well as one with a penchant for the Gothic and grotesque. However, as she said, 'Any fiction that comes out of the South is going to be called grotesque by the Northern reader, unless it is grotesque, in which case it is going to be called photographic realism.' The Confederate 'general' in *A Late Encounter with the Enemy* provides a distinct example of both topics. O'Connor maintained the faith of her family, becoming known as a robust Catholic. In conversation with a lapsed author, she is said to have responded to a discussion of the Eucharist with "Well, if it's a symbol, I say the hell with it!" Anecdote aside, she was conscious of herself both as an author representing both her region and her Church - her address *The Catholic Novelist in the South* (which I quote above) makes this quite clear.

These are not comfortable stories. They are not all about crime or atrocity, but there is throughout them a constant prickling: a sense of the intense heat of the American South, of the shabbiness, stasis and isolation of rural poverty. City-dwellers appear no better or brighter, however, as the thoughtless urbanites of *The River* make clear. I would echo Donna Tart in calling the narrator's tone cool and removed, but the distance and approximate neutrality is not necessarily a comfort. There is, all the same, a sense of redemptive moments, or instances of self-realisation. I cannot acclaim these as tales as others have, but the imagery and the sense of distant grace both linger.

*This is the book being discussed by the LSM Reading Group in January – please contact your Editor if you would like to join.*

## **How Billy Graham brought me to LSM**

*by Geoffrey Howe*

Billy Graham, the evangelist, was English. Of course he was! But Billy Graham was only English because at the tender age of seven or eight I encountered him for the first and only time.

I had spent my childhood attending regular Sunday Schools (rather begrudgingly at the behest of my parents), and other services which had been geared towards the youth in any generation. Billy Graham's team held a Crusade on Midsummer Common in Cambridge in the late 1960s. I can't

say which year exactly with any certainty, but I know that it took place over probably two or three days and that my father was a volunteer doorman at each evening service, being a regular attendee at Cambridge's own Pentecostal Mission Hut on Newmarket Road. And because Dad was there, we children, at least I and my younger (now late) brother, were also there "to help" Dad keep order in the large marquee.

That was it, really. Billy Graham then did not feature in my life any more between the late 1960s and the year 2012. In that year I happened to be celebrating my fiftieth birthday (a year later than originally planned) with a lengthy period of vacationing in the United States. Because of the high cost of flights to America, I had planned to be there for some five weeks to achieve maximum benefit, and so those weeks were spent with my children in Florida, North Carolina, Tennessee, Washington DC, and New York respectively.

My brother and sister flew out to join us for the final three weeks of our celebratory holiday. And it was then, while we were living in a large RV (a Recreational Vehicle similar to the size of a coach) and traversing the Eastern States of North and South Carolina, West Virginia and Tennessee, that we encountered the Billy Graham Historical Home and Evangelical Center in North Carolina. We were actually heading to a preserved Railway line centre for the Southern Railway (now known as the Norfolk and Southern Railway), and indeed we did go there (but only on the next day), as too much time was taken at this evangelical 'Center' which boasted the original Billy Graham house and many other faith related artefacts.

It's all a bit vague now, but I do remember first seeing the brown tourist-type signs along the highway for the Billy Graham Center and then turning into the huge adjacent parking area. The young man on the gate said that I needed a password and so I said "Hallelujah" which appeared to work. He and I briefly shared a memory from my father doing a similar job which would have been well before he was born!

This whole event and visit was totally unplanned because, as I have already said, Billy Graham was clearly English and therefore would not have had anything to do with North Carolina. In my small-minded world, particularly as a child, I could never have imagined that anyone with the

purpose of converting the masses to Jesus Christ would be anything other than English!

I then began a tour around the Billy Graham museum and historical home, which turned out to be one of the most influential evangelistic experiences of my life. Of course, the tour was designed to pull at the heartstrings and to make the visitors feel that they were missing something. And while I didn't really miss anything, it was certainly brilliant to learn about Billy Graham's early life and formative years, and his call to mission and his eventual elevation to an almost iconic pastoral status.

Up until that time, in 2012, I don't think that I had really taken my Christian faith that seriously. But upon my return from America and the belated fiftieth birthday tour, I then really started to explore the faith that I was (thankfully) gifted as a child. And via the late Fr John Hughes at Jesus College I was able to find Little Saint Mary's, and so in partial thanks to the late Billy Graham, I am here today.

## Meet our Ordinands: SIMON ASQUITH\*



Before embarking upon studies in Theology for ordained ministry at Westcott House and Wolfson College, I read Music and French at the University of Bristol and French Literature at the Université de Bordeaux Michel Montaigne. I then headed north for Paris where I enjoyed a career in opera production and casting, focusing on 17th and 18th century music, working for William Christie and *Les Arts Florissants*. Though based in Paris and Versailles, I managed concert and opera tours all over Europe and further afield, in New York, Hong Kong and Australia. One of these tours took me to Venice where I was invited to become producer for the Venetian Centre for Baroque Music, carrying out research in lesser-known Venetian Baroque works and staging concerts at the Teatro Malibran, the Fondation Pinault, Palazzo Grassi and the Fenice. It was during my time in “La Serenissima” that I took the decision to respond to God’s call to ordained ministry, aided by prayerful pilgrimages to Rome, Assisi and Loreto. I entered the discernment process under the care of Southwark Cathedral and am sponsored by the Diocese of Southwark, where I will return for my title post as Assistant Curate at Holy Trinity, Wimbledon, upon my ordination, God willing, next June.

*\* Not an editorial error, Simon has changed his name from Allatt.*

I am thoroughly enjoying this, my second, year on attachment at Little Saint Mary's, under the guidance and supervision of Fr Robert, not least thanks to its beautiful liturgy, faithful catholicity and friendly congregation. I especially enjoyed recently leading the Advent rosary prayer group and look forward to leaping at any opportunities that LSM presents this year while savouring every moment.

## **THOMAS RUSTON**



It is an absolute pleasure to have been placed at Little St Mary's. It is such an historic and significant church right in the heart of Cambridge that celebrates the beauty and life of the sacramental tradition. Owing to the lockdown we haven't yet had the opportunity to be introduced properly to one another. I am a first-year ordinand from Birmingham diocese based at Westcott House, and am in the final year of reading for my PhD on the Trinity and the Church in the theology of an Orthodox theologian called John Zizioulas. Israel is called what it is because it is named after Jacob's wrestling with God. It has taken me the best part of ten years to relinquish to God's calls to the priesthood and I fought every step of the way. It is a real privilege to be based at LSM, and you will play a vital role in my continual discernment and response to God's call.

# An A-Z of Interesting Things

## M is for Manna

According to the Bible, Manna was an edible substance provided by God for the sustenance of the Israelites in the desert during the forty years following the Exodus. Manna is also mentioned in the Koran.

There is much speculation about what Manna could have been – from an edible lichen, the resin from the tamarisk tree and a crystalline substance produced on Turkey oaks by aphids.

“Manna” has come to be used to describe any divine or spiritual nourishment.



## Garden News

Whatever the time of year, things are ever changing in the church garden. Even in December a few bulbs were peeping through, – many with some difficulty, as we have not managed to clear all the beds of dead leaves, and ivy is spreading as it always does when given a chance. So it is to be hoped there can be a “spacing out” garden morning before too long to complete the bed clearing or make serious progress.

The birds are making the most of our feeders and as the garden will be open every day they can often be seen on them.

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