

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

*February 2022: No. 578*

# NEWSLETTER



*This newsletter contains:*

*In Praise of Hymns: John Byrom; Cover Story - Hamlin  
Fistula news; Symbolism & Language in Church  
Architecture; Garden News; Z is for Zion; plus the usual  
Vicar's letter, daily intentions for prayer and more...*

## Notable dates in February

Wednesday 2<sup>nd</sup> February

**Candlemas – The Presentation of Christ in the Temple**

10am Low Mass, 7pm High Mass & Ceremonies:

*Preacher:* Very Rev'd Mark Bonney, Dean of Ely.

Monday 7<sup>th</sup> February

**Funeral of Sally Richardson** - *a Requiem Mass will be held at 11am.*

**Silent Prayer** – *Meet at 8pm in the Lady Chapel for Silent prayer.*

**Food & Faith** – *our Student Group meets at 7pm for drinks, 7.30pm Supper, 8pm talk, 9pm Compline.*

Wednesday 9<sup>th</sup> February

**10am Healing Mass** – *with laying-on of hands and anointing with oil. This is preceded by a time of silent prayer for the sick at 9.45am. All welcome.*

Monday 21<sup>st</sup> February

**Food & Faith** – *our Student Group meets at 7pm for drinks, 7.30pm Supper, 8pm talk, 9pm Compline.*

Saturday 26<sup>th</sup> February

**Stations of the Cross Talk** – *3.30-4.15pm followed by wine. Join Lida Kindersley and Jeremy Musson for a talk and tour of our Stations of the Cross. A charity event in aid of the Medaille Trust & LSM – suggested donation on the day of £10. Places limited, please book on Eventbrite.*

# From the Vicar

Presentation of the Lord, 2022

Dear Brothers and Sisters,

On Sunday 6<sup>th</sup> February we will celebrate the 70<sup>th</sup> anniversary of Her Majesty The Queen's Accession and on Monday 7<sup>th</sup> February we will hold the funeral of Sally Richardson, who has died aged 99. If February is, proverbially, the cruellest month, it is also a most hopeful one this year. Not only is Covid slowly in retreat and the daylight hours are advancing but we see in the great years of Her Majesty and Sally the possibilities of old age and also the glory of a life of service. The Queen's achievements are very public (although no less for that) but Sally's, as a lifelong nurse, were much more hidden. Sally came to the attention of this parish when she started caring for Fr James Owen (the Vicar from 1974 to his death in 1993) both as a housekeeper and also as his nurse as he suffered from cancer. Yet Sally trained and qualified as a nurse in London during World War II, working as a district nurse and in nursing homes all over the south-east before coming to Cambridge in the 1980s. Hers was a life dedicated to care: even in her last year she was still ordering bottles of Newcastle Brown Ale to give to me on my visits with Holy Communion!

The Diocese of Southwell and Nottingham has as its slogan 'Younger, Wider, Deeper'. Passing over the many other problems with that phrase, and recognising that of course we need young people in church as well as old, it is still hardly something that suggests we love and value the elderly. Again and again I find great wisdom and common sense; patience and a sense of perspective in my conversations with old people. What a scandalous loss it would be if this were all sacrificed to the cult of youth, not least because students often say to me that they come to a parish church rather than their college chapel because of the presence of older people.

Yet even if the old persons are bedridden (as Sally was in her last couple of years) or lost in dementia, they remain precious. They remain precious because of the good that is done to us by our ministering to and caring for them; but they remain precious in and of themselves – regardless of any utility – because they are willed and loved by God.

At the beginning of this month we celebrate Candlemas, the Feast of the Presentation of Christ in the Temple. It is a beautiful festival, marking the end of Christmas and Epiphany, and turning our minds towards Lent and the Lord's Passion. At the heart of the story are Simeon and Anna, two old people. Simeon gives us the *Nunc Dimittis* of Evensong and Compline, and Anna speaks with prophecy and blessing to all around. Among many gifts given to us by this feast should be a renewed sense of the value of the elderly and their place in God's purposes. I'm delighted that at Little S. Mary's we have lots of single people and families, young and old and I pray that we treasure one another and the different things we bring; in our increasingly divided and atomised society the church is one of the few places where different groups are brought together.

Covid disproportionately affected the elderly, and it is a mark of the considerable Judaeo-Christian influence on our culture that so many people were willing to make big sacrifices for those who were retired and less economically 'productive' than they were and whom they might indeed never have met or had anything to do with. I found that one of the most encouraging aspects of an otherwise grim two years. The fact that it was the elderly who were first back to church when public worship was allowed again gave me especial joy!

May God, who is beyond and before age, unite us afresh in His service.

With love & prayers, I am,  
yours ever in Christ our Life,

Fr Robert.

# In Praise of Hymns – the Writers of the Words:

**John Byrom 1692-1763**

*by Charles Moseley*

Long ago my parents lived next to a lady, noted for a certain enthusiasm in matters religious, who at dawn each day would go into her garden, put food out for the birds, and sing at the top of her not inconsiderable voice, ‘Christians awake! Salute the happy Morn!’ On a grey February dawn that could be less than delightful. One visitor drily remarked, ‘It would be courtesy to find out first if there were any Christians about.’ Yet that



JOHN BYROM. M.A. F.R.S.

*He wrote the best two or three hundred years the best and longest the first world. He wrote  
I cannot say how long he lived in the world. He was a  
great man of letters and a great scholar.*

hymn, despite such exposure to it, remains one of my favourite early Christmas morning hymns. And that leads me to its author – who was an ancestor of one well-loved member of the LSM community, Canon John Byrom (+2006) – John Byrom.

The Byroms were a well-to-do Manchester family, in the linen business among other things. As we say up north, they were canny: John’s father scolded his son when he had his wig remodelled in London at some expense when he could have come home and more economically used his sister’s hair. John was sent to King's School, Chester, then to Merchant Taylors', London, and went up to Trinity, Cambridge, where the redoubtable Richard Bentley was in the first decade of his forty quarrelsome years as Master. Byrom was elected a Fellow in 1714. He later travelled to Montpellier to study medicine, but he never practised, despite an invitation by some Manchester people to set up in practice there. In 1718, the feoffees of Chetham’s Library in Manchester, a school established by the will of Humphrey Chetham (1580–1653) for the education of ‘the sons of honest,

industrious and painful [*sic*] parents', and a library for the use of scholars) offered Byrom the post of Library Keeper, which he turned down. In 1721 he married his cousin Elizabeth Byrom, and they settled in Manchester on the family property. John, however, continued to spend long periods in London. He was elected Fellow of the Royal Society in 1724 when Isaac Newton was President, and knew many of the leading intellectuals of the day.

Indeed, he seems to have known pretty well anybody who was anybody – much easier then, of course, in a much smaller society. He won a considerable reputation for his learning, as a master of the civil art of conversation, as occasional poet and as the inventor of a system of shorthand. He seems to have been interested in, simply, everything. He had scholarship enough to write with sense on many scholarly subjects (his own library, an eclectic working collection of some 2,800 books, ended up in Chetham's in 1870.) Whether he made the right choice by writing in verse on some of his subjects, as so often he did, is however arguable. He said his say about everything, nearly always in verse - on the dogmas of predestination and imputed righteousness, on William Law (*A Serious Call to a Devout and Holy Life*, 1729), on Nicolas Malebranche's attempt to reconcile the thought of René Descartes and St Augustine, and on the Lutheran mystic Jacob Böhme – nicknamed The Mystical Cobbler from his start in life - for whose sake he learned German. It was in verse that he discoursed on the nature of Pentecost, described the enjoyments of Tunbridge Wells, and submitted to the Royal Society his theory that George of Cappadocia had somehow been foisted into the place of Pope Gregory I as England's patron saint. (Yes, I gulped too!)

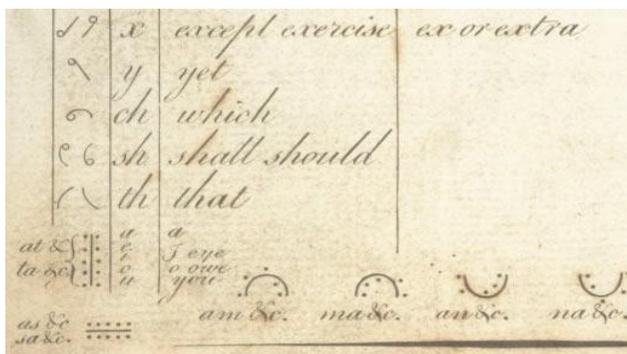
It was in metre that he satirised dandies and fortune tellers; it was in verse that he made some of his still-quoted comments – as for example, this on the two factions in the world of fashionable opera, like pretty well everything else, divided between Tory and Whig:

‘Some say, compar’d to Bononcini  
That Mynheer Handel’s but a Ninny  
Others aver, that he to Handel  
Is scarcely fit to hold a Candle  
Strange all this Difference should be  
‘Twixt Tweedledum and Tweedledee!’

(And hence the name for Lewis Carroll’s twins.)

His first poem, a playful eclogue, *Colin and Phoebe*, appeared in Joseph Addison’s *The Spectator* (No. 605, 6th October 1714). (Phoebe was Joanna Bentley, then only 11, the daughter of the redoubtable Master of Trinity, Richard Bentley, and afterwards the mother of Richard Cumberland the playwright.) The poem was quite popular, as were *The Three Black Crows* and *Figg and Sutton*. But despite a collected *Miscellaneous Poems* (published posthumously, 1773) most of his poems, usually lively if usually lightweight, are now hardly known except by people searching for a PhD topic (e.g. one in the University of Edinburgh in 1967).

He had also invented by 1716 a very successful system of shorthand, an improvement upon Shelton’s shorthand, which Samuel Pepys, for example, had used. Shortly after coming into his inheritance, in June 1742, he patented his New Universal Shorthand, and George II granted him the sole right of publishing it for 21 years. His system was taught officially at both Oxford and Cambridge, and was used by the clerk in the House of Lords, and by John and Charles Wesley, who recorded their self-examinations in coded diaries.



It seems a very open, cheerful, perhaps rather lightweight life, but there are puzzles. Most of his papers were mysteriously destroyed in the 19th century, but a few survive to suggest that he may have belonged to an early proto-Masonic society, like the Gentleman's Club of Spalding (one of the ancestors of the Society of Antiquaries, chartered in 1707), that explored occult as well as other interests. (That might not have been too surprising then, for many gentlemen were so interested.) Moreover, divisions in English society ran very deep and bitter indeed, between Jacobite and Hanoverian, Whig and Tory, High and Low Church, Anglicanism and Dissent, and often coincided. Byrom's political position is not clear. Party feeling divided Manchester (and many other places) for years after the failed rebellions of 1715 and 1745, and known Jacobites were sometimes spat at in the street by the more egregious Whigs. (It might have been the other way round had George II actually scuttled back to Hanover, as he nearly did, and Charles Edward continued his march south from Derby. But cats did not jump.) Byrom seems to have been known as Jacobite, in a town with many Jacobite sympathisers, but a rather, (shall we say?) excitable book, by Joy Hancox (1994) suggested that he led a secret life as a double agent, the 'Queen's Chameleon', and Queen Caroline's passionate lover. Be that as it might unlikely be: what is certain is that when the Young Pretender, Charles Edward, briefly occupied Manchester in 1745, Byrom's daughter's journal shows that despite his reputation as a supporter of the High Church and Jacobite party, Byrom certainly lay low and avoided meeting him, unlike many other leading supporters of the Stuart legitimacy.

The ambiguity of his position might be summed up in the 'Loyal Toast' he composed:

God bless the King! (I mean our faith's defender!)  
God bless! (no harm in blessing) the Pretender.  
But who Pretender is, and who is King,  
God bless us all! That's quite another thing!

There is no record of whether it was proposed 'over the water.'

From this distance in time it is so easy to see the 18th century as a time of civility and elegance, of periwigs and 'progress'. In fact, Byrom's life spanned a time when society was in far more turmoil, pain and even agony than period movies and novels encourage us to believe. His lifetime is bracketed by wars international and civil. For most of it, England was at war – except for when Walpole kept her out of another European war - and just as he was born in the year of the Battle of the Boyne, so he died in 1763 after the Seven Years' War that almost bankrupted the country. Byrom is buried in the Jesus Chapel, in Manchester Cathedral. His estate was fined £5 because he was not buried 'in woollen', as a statute of Charles II had enjoined, to support the wool trade.

And finally, back to his hymns. The website *Hymnary* credits him with six, one with a first couple of lines at which I can't help smiling: 'Cheer up, desponding soul/ Thy longing pleased I see!' Three of the others are, as far as I know, not sung now - and there are better paraphrases of Psalms 96 and 23 than his. Much quieter, more reflective, is the delicate Communion hymn, deservedly in NEH (299) 'My spirit longs for thee', which uses the figure of *symploce* to bind the four short verses together into a single plangent plea

But he will always be remembered for waking Christians up: one of the forty of his MSS in Chetham's is headed 'Christmas Day for Dolly'. In 1745 his favourite daughter Dorothy had made him

promise that he would write something for Christmas, for her and no-one else. Dolly's present was our (well, my) favourite Christmas early morning hymn *Christians Awake!*



Oh, and don't forget to feed the birds. He was, as it happens, interested in animal welfare too.

*This series of essays will now be taking a pause, as preparations are made for possible publication in book form. Watch this space – Ed.*

## Calendar for February

TUE	1 <sup>st</sup>	<i>S. Brigid, abbess</i>
<b>WED</b>	<b>2<sup>nd</sup></b>	<b>THE PRESENTATION OF CHRIST IN THE TEMPLE</b>
THU	3 <sup>rd</sup>	<i>S. Anskar, bishop</i>
FRI	4 <sup>th</sup>	<i>S. Gilbert of Sempringham</i>
SAT	5 <sup>th</sup>	<i>S. Agatha, virgin &amp; martyr</i>
<b>SUN</b>	<b>6<sup>th</sup></b>	<b>FOURTH SUNDAY before LENT</b>
MON	7 <sup>th</sup>	
TUE	8 <sup>th</sup>	
WED	9 <sup>th</sup>	
THU	10 <sup>th</sup>	<i>S. Scholastica, virgin</i>
FRI	11 <sup>th</sup>	<i>S. Radegund, abbess</i>
SAT	12 <sup>th</sup>	
<b>SUN</b>	<b>13<sup>th</sup></b>	<b>THIRD SUNDAY before LENT - Septuagesima</b>
MON	14 <sup>th</sup>	<i>Ss Cyril, Monk &amp; Methodius, bishop, missionaries</i>
TUE	15 <sup>th</sup>	<i>Thomas Bray, priest</i>
WED	16 <sup>th</sup>	
THU	17 <sup>th</sup>	<i>Janani Luwum, bishop &amp; martyr</i>
FRI	18 <sup>th</sup>	
SAT	19 <sup>th</sup>	<i>of the Blessed Virgin Mary</i>
<b>SUN</b>	<b>20<sup>th</sup></b>	<b>SECOND SUNDAY before LENT - Sexagesima</b>
MON	21 <sup>st</sup>	<i>of Requiem</i>
TUE	22 <sup>nd</sup>	
WED	23 <sup>rd</sup>	<i>S. Polycarp, bishop &amp; martyr</i>
THU	24 <sup>th</sup>	
FRI	25 <sup>th</sup>	
SAT	26 <sup>th</sup>	
<b>SUN</b>	<b>27<sup>th</sup></b>	<b>SUNDAY next before LENT - Quinquagesima</b>
MON	28 <sup>th</sup>	

# Daily Intentions & Anniversaries of death

The Church in Ireland 1<sup>st</sup>  
That we may let the light of Christ into our lives 2<sup>nd</sup>

Christian renewal in Northern Europe *Dennis Barnard, Hazel Dunn* 3<sup>rd</sup>  
Vocations to the religious life 4<sup>th</sup>  
Those persecuted for their faith 5<sup>th</sup>

**Our Parish & People** 6<sup>th</sup>  
Our ministry to students & young people 7<sup>th</sup>  
The dignity of the elderly 8<sup>th</sup>  
The sick 9<sup>th</sup>  
Christian unity *Ronald Mourhouse, Bill Thomas* 10<sup>th</sup>  
Deans & Chaplains of Cambridge and ARU 11<sup>th</sup>  
Clergy of Ely Diocese *Margaret Webber, Enid Maycock* 12<sup>th</sup>

**Our Parish & People** *Alich Nilsson, Brian Poulter* 13<sup>th</sup>  
Those preparing for Holy Matrimony 14<sup>th</sup>  
SPCK & USPG 15<sup>th</sup>  
CamTrust 16<sup>th</sup>  
Courage among Christians 17<sup>th</sup>  
The John Hughes Arts Festival 18<sup>th</sup>  
Better understanding of the BVM  
*John Lydon, pr., Audrey Sparrow* 19<sup>th</sup>

**Our Parish & People** *Mary Stubbs* 20<sup>th</sup>  
The Faithful Departed 21<sup>st</sup>  
Cambridge South Deanery 22<sup>nd</sup>  
Better appreciation of the Church Fathers *Mary Dawson* 23<sup>rd</sup>  
Unemployed *Frank Joanes, Percy Hays, Roger Benton* 24<sup>th</sup>  
Friends of Fulbourn Hospital 25<sup>th</sup>  
Sculptors & stonemasons *Arthur Peck, James Townley* 26<sup>th</sup>

**Our Parish & People** 27<sup>th</sup>  
Our preparations for Lent 28<sup>th</sup>

# Symbolism and language of architecture: churches considered

by Emma Lloyd-Jones

There are so many examples of the “language” in which architecture can “speak” to the viewer, or how it can “communicate” a message. Sinclair Gauldie, in his highly enjoyable and informative book, *Architecture* (Oxford University Press, 1969) says that architecture can “create a language of form ... which becomes capable of touching the emotions, producing delight, surprise, wonder or horror. At this level a building not only fulfils a practical purpose but commands an audience: in a word, it communicates.” Space and height and distance can be orchestrated to produce experiences of a more spiritual nature.

Public buildings speak as statements. They can declare, for example, the splendour and mystery of God with Byzantine heritage (the Basilica of San Marco, Venice); the importance and desired influence of the Roman Catholic Church (S. Peter’s Basilica, Rome); the majesty and ceremony of a Church which is partially ruled by the state (S. Paul’s Cathedral, London) – or, in a secular context, the power of an absolute monarch (Versailles).

Another wonderful book is by the late photographer, Roloff Beny (1924-84): *The Romance Of Architecture* (Thames & Hudson, 1985). He looks at buildings through the elements of construction: “An arch never sleeps” (a Masonic proverb); a ‘dome from outside represents the earth, from inside it represents the sky’. Beny described himself as “an unrepentant romantic”. Buildings are “living presences, vibrant with poetry and instinct with power”. John Julius Norwich, in the introduction, quotes Ruskin’s “Don’t just look at buildings, *watch* them.” He urges the viewer to observe how people behave in buildings. The components of a building - especially churches and stately buildings - are usually designed for a *purpose* to orchestrate an effect: perhaps of awe, majesty, or worship of a God.

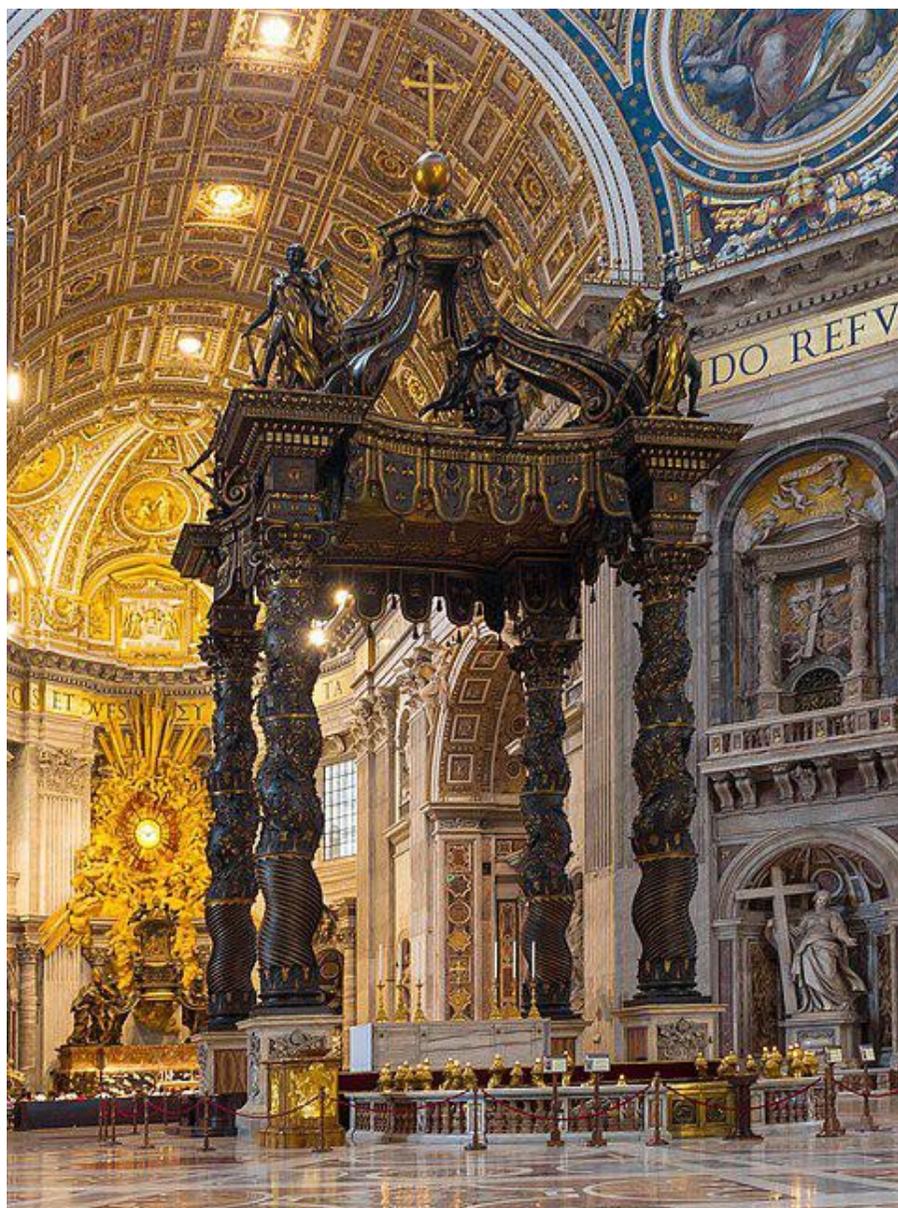
Sinclair Gauldie (*ibid.*) mentions the Architectural Language. One has to “learn to perceive....to open one’s senses fully to the new experience”. He addresses human needs: security, balancing, rhythm (of days, seasons, years) and most importantly *light*. Humans cannot alter natural light. Light is highly symbolic in many religions. He points us to “the coloured glass of the medieval cathedral [converting] the greyer light of northern skies into a celestial blaze” (e.g. Chartres, Notre-Dame, Sainte-Chapelle).

A simple, but I trust profound, statement! Humans can design, but only God brings alive and completes the holy experiences within a designed space. We cannot create God, far from it. We can create a space which inspires us to be conveyed towards, or be inspired by, God. We cannot *see* God, but we can witness many things which speak of Him – animate and inanimate.

Continuing with the Basilica of San Marco, and Sinclair Gauldie (*ibid.*). The prolific mosaics (on the five domes and on internal walls and arches) in the Basilica - employing much gold - have many interesting effects, and they appear to lighten the “weight” of the building. They seem to [suggest] “that one is penetrating in imagination through surfaces known to be solid” - (*ergo* entering the sky or beyond). Being predominantly gold, “this associative magic of colour” gives an air of the special and precious.

To move, chronologically, to that mighty and majestic creation – the Basilica of S. Peter in Rome. The centre of the Roman Catholic faith, S. Peter’s draws pilgrims from all over the world (around 5.9 million visited the Vatican in 2014).

The dome of S. Peter’s is the tallest dome in the world, a strong symbol and statement? Furthermore, S. Peter’s can be seen from almost everywhere in Rome. The interior of the church can fill people with awe: its magnificence, and the many superb works of art. The church can accommodate a congregation of over 20,000 people.



Under the dome is the equally impressive and eye-catching baldacchino or canopy. This was the first of several works in S. Peter's created by the sculptor Gian Lorenzo Bernini. It is 94.3 feet tall and probably the largest bronze object in the world. It stands above the high altar, the altar where only the Pope can celebrate Mass. The baldacchino was commissioned in 1623-4 by Pope Urban VIII, and completed in 1634. It might be considered rather opulent and elaborate - however, that was what art and architecture in Counter-Reformation Rome was in many ways all about. Suffering from the Protestant Reformation, and consequent challenge to the authority of the Roman Catholic Church, for a variety of reasons and in a variety of ways Rome needed to recreate herself and make a persuasive and influential impression.

The dome, baldacchino and high altar are over the burial place of S. Peter, the first Bishop (Pope) of Rome - ordained by Jesus Christ. This is therefore a highly significant and holy place. Around the base of the dome above the baldacchino are inscribed these words (on a gold background):

*TU ES PETRUS ET SUPER HANC PETRAM AEDIFICABO  
ECCLESIAM MEAM. TIBI DABO CLAVES REGNI CAELORUM*

*Thou art Peter and upon this rock I shall build My church. I shall give thee the keys of the kingdom of heaven. (Matthew 16. 18-19).*

This creation is a visual focus, but beyond it is the *Cathedra Petri*, the Throne of S. Peter, in the ambulatory of the church. Above the chair of S. Peter is another superb and striking, persuasive work by Bernini. The "window" of the Holy Spirit (constructed in alabaster) is flamboyant, and surrounded by a plethora of angels. It illustrates the Holy Spirit as a dove, as the source of light. Another symbol!



Moving to London, St. Paul's Cathedral is a testimony to a stately and majestic church, the head of which is (partly) the monarch. More restrained. Those commemorated are not only Christ and saints and holy figures: but statesmen (e.g. Wellington, Nelson), war heroes (in the crypt), and those who have contributed to the fabric of the nation - military, naval, civilian. The current high altar of 1958 (others were bombed) is a focus for worship, and a memorial from the British people to the 335,451 members of the Commonwealth who were killed in the two World Wars. Comparing the ambulatory in St. Peter's, the ambulatory in St. Paul's houses the American Memorial Chapel. St. Paul's is a stately place, literally and metaphorically. (Winston Churchill's state funeral took place there in 1965.)



THIS CHAPEL COMMEMORATES THE COMMON SACRIFICES OF THE BRITISH AND AMERICAN PEOPLES DURING THE SECOND WORLD WAR AND ESPECIALLY THOSE AMERICAN SERVICE MEN WHOSE NAMES ARE RECORDED IN ITS ROLL OF HONOUR. THIS TABLET WAS UNVEILED BY H. M. QUEEN ELIZABETH II ON 26 NOVEMBER 1958 IN THE PRESENCE OF RICHARD M. NIXON THE VICE PRESIDENT OF THE UNITED STATES OF AMERICA

S. Paul's was built as a national monument reflecting the contemporary view that church and state were closely intertwined. A carefully worked out formula for the visual depiction of the balance of power between clergy and laity was employed in the design. It used the positioning, sizing and styling of the high altar, the length of the nave and the transepts to be rightly symbolic of the correct amount of authority the clergy had: much, but not too much. After the upheaval of the Civil War, when Charles II was crowned (1660), there was a distinct feeling that the power of the monarchy and state should be asserted. S. Paul's was designed by Sir Christopher Wren. The first proposed design was in 1668; the final version started to be built in 1675 and was completed in 1710.

Those designing Calvinist and Methodist churches (kirks in Scotland, chapels in Wales) chose - vehemently - to dispense with *any* decoration and aspects of authority whatsoever.

Instead of constructing churches which demonstrated the power, mystery, beauty of God (and perhaps also the authority of the priesthood) they embraced strongly the importance of the individual and his/her direct link to God – independent of clergy (ministers). In liturgical terms, a manifestation of this is that little individual cups are placed on the pews (in front of the members of the congregation). The minister will pour wine for communion into these cups. The minister has to come to the people, not *vice versa*. The symbolism here is very clear. The buildings are very bare. There is usually much echoing wood. And perhaps a simple wooden cross.

To attempt to draw some other symbolic conclusions:

First, a font is usually placed near the entrance to the church, symbolising the entry into the Christian faith that takes place at baptism.

Secondly, Rome. During WW2, Mussolini had to acknowledge the power of the church. Ultimately a road stretching from the Piazza S.

Pietro in front of the Basilica to the heart of the Italian capital (Castel Sant'Angelo) the Via della Concilazione was created. No visual obstacle as you proceed up a straight road toward S. Peter's; a striking crescendo as you approach such a powerful and mighty Catholic church. By contrast, S. Paul's is surrounded by buildings – suggesting that the power/life source of the church can travel almost as if by veins into the surrounding places, from the 'heart' of the Church. Which is the more effective and powerful? I was asked to consider that the first time I visited Rome, in 1976 when I was 19.

Yes, the language and symbolism of buildings and their surroundings is certainly omnipresent for many to see and experience.

## **Hamlin Fistula News**

*by Christine Tipple*

The young woman on the newsletter cover is Medanit, who is very happy to have just had a healthy baby girl

But some time before this, when she was only 18, she had had a long and painful labour which resulted in that baby dying and her suffering from a terrible fistula injury. She lived with incontinence and pain for a long time until she was reached by the Hamlin Community Outreach team. She then went to the Fistula hospital for life-changing surgery and returned later to have her daughter by Caesarean operation.

We at LSM support the Hamlin Fistula charity. It is one of the organisations to which we send an annual donation from the portion of LSM's income that the PCC decides to use overseas.

A few of us knit squares for the blankets of which one is given to every patient as she leaves hospital. It is very cold at night in Ethiopia and sometimes that blanket is the only personal possession a young woman has.

Earlier in the Covid crisis it had not been possible to send blankets and baby clothes, but a load went in the autumn and another will go in February. Please contact me if you have an urge to get knitting!

## An A-Z of Interesting Things

### Z is for Zion

The name Zion comes from the ancient Hebrew word *Tsiyon*, referring to a Canaanite hill fortress in Jerusalem which was captured by David. This led to its being called the City of David in the Bible.

Zion can refer equally to the hill where ancient Jerusalem stood, to the whole city of Jerusalem, and to the overarching idea of the dwelling place of God.

### Garden News



Now that the garden is beginning to wake up again we should like to encourage members of the congregation to have a walk around it. Already we have snowdrops, aconites, periwinkles (*Vinca*) and butterbur flowering, and more will appear before the end of the month.

*Christine Tipple*  
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