



Michaelmas 2021

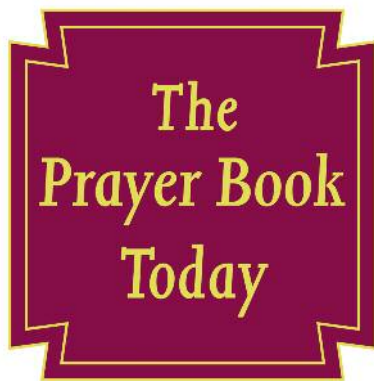
The
Prayer Book
Today

ISSN: 2059-9528

- ✠ 50th anniversary plans
- ✠ Save the Parish – a Prayer Book perspective
- ✠ The Prayer Book and Middle Earth

The Magazine of the
Prayer Book Society

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The Prayer Book Today

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A Corporate Act of Prayer

Members of the Society are encouraged to join together in saying the following Collect at the same time in their own homes, at 10.00p.m. each Sunday evening.

THE COLLECT OF THE SIXTEENTH SUNDAY AFTER TRINITY

O LORD, we beseech thee, let thy continual pity cleanse and defend thy Church; and, because it cannot continue in safety without thy succour, preserve it evermore by thy help and goodness; through Jesus Christ our Lord. Amen.

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The lectern at Cheddington—photographer
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(preferably typed or electronically submitted)


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ACCESSION DAY 2022

Sunday, 6th February 2022 will mark the seventieth anniversary of Her Majesty the Queen's accession to the Throne. Members are reminded that the Book of Common Prayer provides three Forms of Prayer with Thanksgiving to Almighty God for use on this day: a special form of Morning and Evening Prayer with proper Psalms and lessons; a Collect, Epistle and Gospel for use at Holy Communion; and a short stand-alone service which could be incorporated into another service or used in private prayer.

It would be wonderful to know that the special services will be widely used in churches, cathedrals and other settings on this historic occasion.

God save the Queen.

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Worshipping by heart, from the heart

Matthew Salisbury

... When the framework of worship is clear and familiar and the texts are known by heart ... the poetry of praise and the passion of prayer can transcend the printed word.

Readers of *The Prayer Book Today* will agree with me that these words might readily be applied to a context where worship is conducted according to the Book of Common Prayer. Yet this quotation appears not in an encomium to the Prayer Book but in the Preface to the main volume of *Common Worship*, now in its third decade of use.

Some have argued that, as a consequence of the *Common Worship* library, the tremendous proliferation of 'options' within established structures of public worship has produced a crisis, in which many faithful worshippers must consult an ever-changing succession of bespoke orders of service in order to find out how to play their part. Others see the emphasis in *Common Worship* on structures (rather than invariable texts) as offering huge advantages in supporting the praise and prayer of worshippers from a range of backgrounds and experiences. It is not an easy balance to get right. In his engaging and provocative volume, *Beyond Common Worship*, Mark Earey writes, 'You can see why it is hard to win in the Church of England – too much variety and people complain that things are too complex, too little variety and people feel that they are being squashed into a mould that does not fit them or their context.'

In 1993, with large-scale liturgical revision on the horizon, members of the Liturgical Commission wrote in *The Renewal of Common Prayer* that there is an excess of 'desire to make the liturgy fit its local culture and the spirit of an age that has put too much emphasis on freedom and variety, which has resulted in too little attention to Common Prayer'. The epoch of *Common Worship*, including such volumes as the 'resource book', *New Patterns for Worship*, has occasionally provoked an attitude to crafting orders of service that privileges variety and novelty over knowing texts by heart. But I would hope that we would not point the finger merely at *Common Worship*, but rather at the attitude that privileges variety for variety's sake, or indeed the sense that, paradoxically, so much attention is given to crafting just the right



The Revd Dr Matthew Salisbury

text for a service from among many options that worshippers must be entirely focused on service sheet or screen, to the detriment of their devotions. Avid readers of the Prayer Book's Prefaces will recognise in this account a situation similar to that attributed, perhaps rather pejoratively, to the pre-Reformation Church in the Preface 'Concerning the Service of the Church':

[T]he number and hardness of the Rules [to order the service] and the manifold changings of the Service, was the cause, that to turn the Book only was so hard and intricate a matter, that many times there was more business to find out what should be read, than to read it when it was found out.

My own research into the history of the liturgy in England has sought to document not only the complexity that the Preface spurns, but also a

widespread heterogeneity of the words and music of Christian worship from earliest times. Even when coherent patterns developed on a regional, diocesan, or provincial level (for instance the ‘Uses’ of Sarum and York in later medieval England), the surviving sources of texts and music illustrate the extent to which trans-regional influences and episcopal proclamations were met by tenacious local control and creative adaptation. Hence the written word, far from being something from which one could construct what needed to happen, was an imperfect record or manifestation of rites which were expressed in their true, authentic form when performed, repeated, remembered, in a particular time and place. In the subsequent era of striking textual uniformity (namely the four hundred or so years of the Book of Common Prayer as the sole authorised form of divine service in the Church of England), the diversity was not so much in the words, which were known by heart and established by law, but in the secondary ritual, aesthetic, and kinaesthetic elements.

Never before the present era of liturgical change, from Series One (1965) onward, have we been in a position where the burden to work out what is going on is so heavily imposed upon the individual worshipper. Never before the present era has the normative version of the rite not been its performance (or iteration, if you prefer) but its inscription. It is no wonder that the present reliance on locally produced orders of service or the paperless equivalent is nearly universal.

At many stages of the COVID pandemic, we were deprived not only of weekly service leaflets but also communal service books and Bibles, and indeed many were unable to attend public worship for various lengths of time. Many innovative and creative solutions were developed to help Christians worship and pray together, whether electronically or ‘on-site’. Many of these new initiatives fostered the creation of some simple and straightforward orders for daily prayer (whether alone or with others). The best of these resources helped their users to become familiar with, and to retain, a small selection of prayers to be learnt by heart, to give order to the day and to pray through the anxieties, fears, and dark moments of the crisis, and to feel connected with one another in what Victor Turner has termed *communitas*.

One lesson from COVID is that church leaders need to encourage all the faithful in fashioning, in their own lives and memories, a treasury of material for prayer and worship that will carry them through all the changing scenes of life. For some (many, I hope), such a common treasury will be found, more

or less complete, in the Book of Common Prayer. For others, the Prayer Book ought to represent a wonderful example and model of familiarity, comprehensiveness, clarity, and conciseness.

My own Christian journey has been accompanied by the Book of Common Prayer, which I came to love in my youth and young adulthood through singing in choirs. Its words are inscribed on my mind and my heart. As an advocate for worship development across the whole Church of England, my aspiration is that all people might be enabled to pray the worship of our Church by heart and from the heart, in the confidence that this is true participation. This kind of active participation, moving away from an obsession with written text, is a whole-hearted prayerful engagement. If we release ourselves from a dependence on the printed word and allow ourselves to rest upon a treasury of prayer and praise written on our hearts, we will truly be entering into an earthly liturgy that points forward to the heavenly liturgy toward which our entire journey is directed.

The Revd Dr Matthew Salisbury is National Liturgy and Worship Adviser of the Church of England and a member of the Faculty of Music in the University of Oxford. His books include *The Secular Liturgical Office in Late Medieval England* (2015) and *Worship in Medieval England* (2018).



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Without mark or measure

Thomas Plant

They were alone in a grey formless world without mark or measure. Only far away north-west was a deeper darkness against the dying light: the Mountains of Mist and the forest at their feet.

The Two Towers, by J.R.R. Tolkien

Aragorn, Legolas and Gimli have reached the land of Rohan. Not long ago, they were resting in the timeless Eden of Lothlórien. Now they are in a realm of fast-paced men, the Rohirrim horse lords, who rush about their business over featureless and empty plains. Here, the enchanted realm of elves, dwarves, ents and hobbits is dismissed as a naive fable of old. The elven light is dying, and in turn the dark seems dim enough to be negotiable; distant enough to be safely ignored for now. Men must make their own ways, their own choices.

‘Nothing can we see to guide us here,’ says Gimli, and this seems to me a pretty parable for the disenchanted realm of secular modernity, in both its spatial and temporal dimensions.

Space in Europe was once oriented deliberately around symbols of transcendent good, Lothlórien-like havens, temporal conduits of eternal rest. Churches were at the heart of our settlements, their towers and spires pointing upwards to show that all our life was focused on and guided by that which is beyond our naming and making. Their beauty was uplifted by the piercing arrow of the Gothic arch and cascaded down from vaulted ceilings; a Platonic aesthetic deliberately intended to lift up the soul with the eyes toward that height beyond existence from which all potential flows down into actuality.

Spatially, the churches acted as literal waypoints punctuating the landscape for the traveller, who first from afar might spy the village tower or the cathedral spire. Once within, one could orient oneself from the churches’ dedications: St Peter’s in the east, by association with heaven and his keys to its gates; St Stephen just outside the walls, since that is where he was martyred; St Giles nearby, safe refuge for lepers; St Bartholomew’s for the sick or injured pilgrim; St Ann’s for soothing drafts from her holy wells. By both the spires and names of churches, wanderers found their way, whether topographical or spiritual.

The sacred space of our older land was not confined within church walls. The guilds of work

and trade, law, medicine and learning, fed into the churches as the Church fed them with (in Tolkien’s terms) the life-giving lembas bread and miruvor of her sacraments. Their buildings grew to echo the shape of the churches, their architectural forms singing a common language, articulating their common source and common aim in the common good.

Even the space between the churches and the civic buildings, homes and shopfronts was marked by a signpost of the transcendent: the market cross. The routing of transcendent value from the marketplace is a modern innovation, which would confuse our European forebears in the medieval village or the ancient Agora or Forum. But now the public square is disenchanted, traded ‘goods’ are good in name alone, stripped of any transcendent value, their value bestowed by nominalist brokers’ utilitarian metric. Nothing has enduring value. Money is the measure of all things.

Not only has space been stripped of its markers, time, too, has been razed like the forest of Isengard. It can be measured only by counting the rings on its dead stumps. When the elves lived among us, we marked the passage of time annually with Christian feasts, weekly with Sunday observance, daily with the Mass and Hours. On festivals and saints’ days we shared our common story with plays, songs, games, foods and drinks, unique to their season. The atrophied stumps of Christmas, St Valentine’s Day and Easter are all that remain of that woodland, with Hallowe’en, twisted into a morbid bacchanal of transience, overshadowing all. The life-giving fruits of time are desiccated down for their market value, shredded, shrink-wrapped, shelved. The traditional foods, once markers of the season, arrive so prematurely that much of them, unwanted and untimely ripped, end up in supermarket dumpsters. All the signposts have been turned toward profit.

My government-approved daily lockdown walk through the streets in Holy Week alerted me to just how grey time has become. Today, time is nothing but money, punctuated by self-determined periods of holiday and leisure. But for a time, even these modern markers were gone. People clutched at online lifestyle regimes, but the impact of disordered isolation was becoming clear in increasing reports of domestic violence and divorce petitions. Space, too, is bereft of signs of eternal and unchanging order. The new housing estate I live on has no church. If it

had, it would have been closed through lockdown. No bells would have marked the unsaid Mass and Hours.

Happily, I have an old and trusted remedy at hand. In my 1662 Book of Common Prayer are clear markers for the hallowing of hours and seasons: a calendar of feasts and fasts, times for celebration and for abstinence, times for blessing of the harvest and the parish bounds, times for work and times for rest, times and readings for daily, honest and uncensored prayer. It offers a pattern, a measure, a rule of life. In comparison, the synthetic concoctions of modern liturgical committees seem bound up with the myth of progress, their already tired formulae lacking a sense of urgency in the choice of light and dark; the work of grey men for a grey world. Against their unbounded sprawl of volumes and supplements, the simple canon of the 1662 Prayer Book shines like Andúril, Aragorn's sword.

The Prayer Book can ground us in unchanging rhythms of life, which cannot be shut up by bishops, cancelled by governments or erased by market powers. It is a tragedy that the Church itself has colluded in removing this repository of wisdom from the hands and minds of Anglicans. Yet its tradition is sorely needed now, to open our eyes to all our craven obfuscations.

The Rohirrim think themselves fast enough to rush between the dark and light without choosing.

Yet there can be no deals with the Dark Lord: we must either submit to the shadow of modernity's value-stripped realm, or strengthen ourselves to withstand it, lest it grow too late for us to realise with the Lord of Rohan:

Long we have tended our beasts and our fields, built our houses, wrought our tools, or ridden away to help in the wars of Minas Tirith. And that we called the life of Men, the way of the world. We cared little for what lay beyond the borders of our land. Songs we have that tell of these things, but we are forgetting them, teaching them only to children, as a careless custom.

It is time for the songs of our Scriptures and ancient liturgies to rise again and walk in the sun. With the words of our fathers on my heart and lips, I feel the elves can still be conjured; I sense the tremors of the ents uprooting; I know that even dim and distant, Lothlórien's light and peace remain. Sometimes, I even catch a glimpse of it.

It is enough to keep me walking.

The Revd Dr Thomas Plant is presently Chaplain at Rikkyo University in Tokyo.

Thank you, Prudence

David Richardson

The Society held a special tea party for a special person on Saturday, 4th September. The event took place in Oxford to mark the Society's appreciation of the work of Prudence Dailey as Chairman, from 2006 to 2020. The invitation sent out with the Lent 2021 issue of *The Prayer Book Today* attracted a generous response from a large number of members of the Society. Over 270 contributed to a gift for Prudence, and many were able to be present in person.

Afternoon tea at St Cross College was followed by the



Prudence at her presentation

presentation to Prudence: this comprised a cheque and a very special copy of the Book of Common Prayer—namely an edition from the reign of Queen Anne, which included the prayers, 'At the Healing', when the monarch touched for the King's Evil. Joanna Comer spoke about the Queen Anne Prayer Book. Paul Meitner presented the cheque and spoke on behalf of all members of the Society and the Trustees who had served with Prudence.

The afternoon concluded with Evensong in the chapel of Pusey House.

Prayer Book Tale: stolen property

Joanna Comer

Having, in previous tales, described two of the largest Prayer Books in our collection, I move now to one of the smallest. At four by two-and-a-half inches, it would have fitted comfortably into the frockcoat pocket of its previous owner.

This tiny edition of the Book of Common Prayer, translated into German, was offered at auction on eBay; the main selling point of the Allgemeine Gebetbuch was a book plate with the name W. E. Gladstone under the crest of a sword-wielding griffon and the motto 'Fide Et Virtute'. This, the vendor suggested, was likely to have been William Ewart Gladstone.

A few minutes' research on Google confirmed that the book plate was indeed of a type used by Gladstone in other books known to have belonged to him, that he had been a prodigious buyer of books and was fluent in the German language. It seemed in generally good condition and there is a charm to tiny books, especially as this one was printed in the distinctive German typeface. I decided to bid for the book and, for the princely sum of £22.58, it became mine.

The vendor had written that there was no printing date but had assumed that it was Victorian. The trick with dating Prayer Books is to see who is prayed for in the Prayers for the Sovereign and, even more revealing, the Royal Family. This can sort out the Georges and split Victoria's long reign. 'Adelaide, the Queen Dowager and all the Royal Family' puts it from 1837 to before February 1840 and the marriage to Prince Albert. In November 1841, Albert Edward, Prince of Wales was born. In December 1849, Queen Adelaide died and left the list, as does Prince Albert in December 1861. In March 1863, Prince Albert Edward married Princess Alexandra and prayers are for the Prince and Princess of Wales. This is the final clue in the Prayers for the Royal Family in Victoria's reign, but there is one more landmark. By 1870 the Church ceased to be The United Church of England and Ireland on the

title page of Prayer Books, as it had been from 1800, and reverted to the Church of England.

Despite the added puzzle of Gothic script, when I looked at the State Prayers in this volume, even my feeble German told me that none of this fitted the bill. The prayers were for 'König und Herrn GEORG', 'Prinzen Regenten GEORG' and 'die Prinzessin von Wallis'. This places the book in the Regency period of the reign of George III, between 1811 and January 1820, when the old king died. The lack of a prayer for Queen Charlotte, who died in November 1818, narrows the timescale down to a probable date of 1819 or early 1820. The reference to the soon-to-be George IV as the Prince Regent is unique as far as our

collection is concerned, as all our George III Prayer Books in English use only the title 'Prince of Wales' for George III's eldest son.

The advertisement had stated that there were 'a few ink stamps at the front and back from one of the previous owners and some pencilled-in numbers on the flyleaves'. Books that have gone through booksellers often have pencil markings, indicating price or stock numbers, so they were not immediately helpful.

The ink stamp, repeated on the front flyleaf, on the blank back of the title page and at the

bottom of the last printed page, seemed more likely to offer clues to the book's history. The stamps consisted of two rows—three words in the top row and one below; all capital letters in purple ink and much smudged, and reminiscent of the old John Bull Printing sets. The last word of the top row was fairly clearly 'Library'. The first word was possibly 'ST'. The second word could have started with an R or a D and the word below seemed to be 'HAWARDEN'. Again, Google came to my aid offering 'St Deiniol's Library, Hawarden, now known as Gladstone's Library'.

Gladstone was a voracious reader and lifelong collector of books, eventually owning a library of over 32,000 at his home, Hawarden Castle (pronounced as in 'harden not your hearts'). His daughter, Mary wrote:



Gladstone's little book

Often pondering how to bring together readers who had no books and books who had no readers, gradually the thought evolved itself in his mind into a plan for the permanent disposal of his library. A country home for the purposes of study and research, for the pursuit of divine learning; a centre of religious life.

In 1895, at the age of 85, Gladstone acquired a house in Hawarden, about a half a mile from his home, as a hostel, and provided a temporary iron building to receive most of his 32,000 books. He took many of them to their new home in a wheelbarrow, helped only by his valet and one of his daughters. He endowed the library with £40,000, the equivalent of £2,000,000 today. On his death in 1898, a national subscription raised £9,000 to replace the temporary structure with a handsome neo-gothic building, completed in 1902. Five years later, the residential wing of St Deiniol's Library was completed at the expense of his family, making it a residential library, with twenty-six bedrooms and a small chapel. Residents can take books to bedrooms or the comfortable common room.

COVID-19 caused the library's closure in 2020 and, at one time, the future of the charity seemed in doubt. As well as financial support from government, the National Lottery and other trusts and foundations, donations came from individuals in the United Kingdom and across the world. This has enabled the library not only to survive the closure but, in the words of Peter Francis, Warden and Director, to use the period to carry out 'necessary improvements to the building so that we can reopen with confidence, safety and hope for the future'. The reopening was in September this year.

Improvements include each of the twenty-six bedrooms having a bathroom, and the Reading Rooms will be accessed by a card or key fob, making them more secure. As before, those wishing to use



Gladstone's library today

the library without staying there can register free of charge to be Day Readers. The wittily named restaurant, 'Food for Thought', is open to all but booking is currently required. The library's 'Glimpses', offering visitors a short history of the library before a quick visit to the History Room, where Gladstone's own books are kept, are not currently running as 'there is no way to deliver them safely under current COVID-cautious arrangements'. However, they will be resumed when it is deemed safe to do so.

I was very taken with the little book and it was going to be a remarkable addition to our collection. But having read that 'Books belonging to the Gladstone Foundation Collection must never be removed from the Reading Rooms', it was with some trepidation that I phoned the library and asked if they had ever sold books that were part of the original endowment, very much hoping the answer would be 'yes'.

Unfortunately, the answer was 'no'. I emailed details of the book with some pictures. The stamp and a pencil mark 'G. 21', corresponded precisely to the library's cataloguing system for the Book of Common Prayer and confirmed that it was indeed stolen property. The book had been taken so long ago, however, that the library had no record of it on its database.

Assured that I had purchased the book in good faith and was willing to return it to them, the library suggested a compromise arrangement: I could consider the book as a long-term loan, to keep and enjoy until I no longer wanted it. Then, or on my death, it should be returned to the library. Needless to say, whenever parts of our collection are on display, I keep a very close eye on Gladstone's tiny German Prayer Book.



Gladstone's bookplate

Joanna Comer is Secretary of the Rochester Branch of the Prayer Book Society.

Report on the Prayer Book Society's Annual Peter Toon Lecture 2021

Christo Corfield

Halfway into the month of May seems a long time ago, when we were struggling our way through the third lockdown with the political temperature rising ever faster. It was far from clear then what a dynamic impact the vaccine would have and, looking back today, we see a worried world. So it was refreshing to attend the Peter Toon Memorial Lecture on 19th May from Pusey House in Oxford, of course live-streamed and subsequently available on a YouTube video. The speaker was the Venerable Dr Edward Dowler, Archdeacon of Hastings.

The subject of his erudite lecture was, 'The Church and the Virus'. He set out a most interesting way of filling in the gap between two opposing views held by the Church. On the traditional side of the argument, ED drew on the words of a Dominican priest, who was insistent that the Church reclaim the lost ground of the Eucharist, with Communion in both kinds being freely available. This strategy is not straightforward but there must come a moment when there is some public acceptance of risk: how interesting therefore that this consensus has recently gained traction from the government!

Opposing this point of view, in an article on its website, one Diocese questioned the model of Church as we have traditionally understood it as gathered worship. Having found new forms of worship during lockdown, which worked, why go back to the old ways? Remote Church was envisioned. However, as ED pointed out, the website post had been withdrawn when he went back to look at it again.

Holding these two ideas in tension, ED set out five significant areas of Church life through which these two suggestions should be viewed and, in his words, these pictures should be reframed and rehung in a different context. These five formed the basis of the lecture.

The first was the human face, unmasked, and ED reflected on what we have lost in the last eighteen months. Second, we have all missed the ability to sing. Even today, this is only just becoming a congregational reality. In third place came an interesting deconstruction of government's approach



The Venerable Dr Edward Dowler

to dealing with the publicity of COVID to the population, ending in a message of fear: as ED pointed out succinctly, fear is the enemy of freedom.

Next, we have lost the physical proximity of fellow Christians to our detriment, and finally, we risk surrendering Christian hope in our future beyond death: whither hope of eternal life, which is foundational?

ED drew on a wide range of material, concentrating heavily on Scripture, and he included a broad selection of historic resources, from Augustine, through the medieval mystics, to the modern-day theologians such as Bonhoeffer, who has a special place in Chichester Diocesan history.

Do I have any post-lecture regrets? Perhaps one sadness is that prayer did not feature as prominently as I believe it might have done. However, that should not detract from an excellent lecture. Thank you, Archdeacon, for your work.

Christo Corfield is a Reader with Permission in Heathfield Benefice in the Diocese of Chichester.

The Prayer Book and the 'Save the Parish' movement

Neil Inkley

New groupings are emerging in the Church of England, particularly with regard to the manifesto statements of those seeking election to the new General Synod. One such is the 'Save the Parish' group, which comes about because of the proposal that the Church's central policy should be to create many thousands of lay-led house groups of typically up to twenty people. When challenged, the policy-makers always say that this is to be in addition to the maintenance of parish churches, but it is difficult to see how fixed resources can be directed at both causes and how the innovation can avoid weakening the parish system. The house group policy will, of course, have lower costs in terms of buildings and ordained clergy.

The Prayer Book Society must welcome the bringing of the maximum number of people into the Christian faith and it is possible that a mixed ecology might achieve this. Nonetheless, there are misgivings about the house group approach and it has limitations for a Church that has Eucharistic and priest-led characteristics. The canon theologian of one of our cathedrals has said that 'the Church of England has totally capitulated to market values and managerialism. There has been a tendency to view the parish like some inherited, embarrassing knick-knack from a great aunt, that you wish were in the attic. There are hard decisions to be made in a church during a period of secularisation and atheism, but they should be taken by those who love the Church of England.' Elsewhere a retired bishop has said, 'It seems to me that we are in particular danger of reducing the Christ-given sacramental character of the Church to a thin and insubstantial sociological concept. The Wesley brothers were well aware of the potential of lay-led cells for praise, mutual encouragement and the study of the Bible. Such gatherings are as relevant and fortifying today as they were in the eighteenth century. But, as the Wesleys would have been the first to point out, they complement but cannot replace the Church.'

More starkly, a former canon of St Paul's Cathedral has written, 'The Great Leap Forward looks like this. Get rid of all those crumbling churches. Get rid of the clergy. Do away with all the expensive theological education. These are "limiting factors".'

For BCP devotees, it has to be said that the maintenance of liturgical worship is more likely in church services than in house groups, where one suspects the approach might be of a more spontaneous nature, lacking liturgical conformity and calendar. We are well aware that in churches we have to strive to secure the traditional liturgy rather than modern ones. But our best chances have to be in the parish churches, with their books and hopefully 'our' books.

Thus, I think, our stance should favour the maintenance of the parish system, whatever strides are made by the house group movement. If you are about to run, or to join, a BCP-themed house group, don't let anything stop you. But if the Society's aim is seen as a simple one of 'as many Prayer Book Services as possible', our best chance lies in there being as many services in church as is possible.

Neil Inkley is a Vice-President of the Prayer Book Society.

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Building churches in Wales

Neil Fairlamb

As a lockdown exercise, I wrote up my notes, mainly from research in Lambeth Palace Library for a book published in April 2021, *Wales and the Incorporated Church Building Society 1818–1982*. For 164 years, 82 years in both centuries, the ICBS gave grants for the building of new churches in England and Wales, and for the repair, rebuild, enlargement and restoration of existing churches. It was an entirely voluntary body; not a penny was granted by any government.

The Society had two main objectives: to replace the preaching-box churches of the eighteenth century with churches of Gothic style—Early English, Decorated and Perpendicular—and to make them as far as possible free churches, in which the majority of pews and seats were not owned or rented. Wales was part of the Church of England until disestablishment in 1920, in the province of Canterbury. The support for the independent Church in Wales continued until 1982, when the ICBS became absorbed into heritage bodies, now represented by the National Churches Trust.

Hundreds of files for grant applications survive in Lambeth Palace, the library there in the process of becoming the new C of E records centre in a new building close by.

For most of those 164 years, the liturgy used in all these churches would have been the BCP, with the 1928 revision in some churches. What is not often appreciated, perhaps, is that the BCP of 1662 was translated into Welsh and published in 1664 as *Llyfr Gweddi Gyffredin* (just as Cranmer's first and second Prayer Books of 1549 and 1552 were the basis of the first Prayer Book in Welsh published in 1567). The 1664 book was authorised by Charles II's parliament, with the involvement of the four Welsh bishops (Bangor, Llandaff, St Asaph and St David's) and, interestingly, the Bishop of Hereford.

In my first parishes in Cardiganshire, the 1664 book was in regular use at St Peter's, Elerch, a fine church built by William Butterfield (architect of Keble College and All Saints, Margaret St), and where almost all the population were first language Welsh speakers. The Psalms were sometimes hard to find, all indicated by Roman numerals: announcing Psalm LXXXVIII was easier in Welsh—wyth-deg wyth! As with the Bible translations into Welsh—in 1588, revised 1620—the language of the 1664 Prayer Book was resonant and majestic, if very formal compared

to modern Welsh, and there is no doubt it played its part in preserving the richness of the Welsh language.

The thrust of Nonconformity in Welsh-speaking Wales was a considerable challenge to the Church in Wales, but a modern bilingual church has survived and, with the closure of so many chapels, the Anglican Church remains the largest denomination in the principality. A North Wales PBS Branch continues to uphold, in English, the 1662/1664 tradition through services in Gwydir Uchaf Chapel near Llanrwst in the Conwy Valley, a building begun in 1673 and ideal for PBS worship in its collegiate seating.

Anyone interested in this story, or in Welsh churches, can obtain a copy of my book, free of charge. It is available as an e-book in full colour, or as a print copy, on request. Email me, fairlamb49@gmail.com or write to the Revd Neil Fairlamb, All Saints' Vicarage, Tilford, Farnham, Surrey, GU10 2DA.

The Scriptural BCP: an online resource

This resource is a port of The Book of Common Prayer: With marginal references to texts in the Holy Scriptures, published by the Church of England in 1839, which aims to catalogue each scriptural reference in the text of the 1662 BCP.

Inline biblical quotations are taken from the New Revised Standard Version.

The resource can be found here:
<https://cwtc.gitlab.io/scriptural-bcp/index.html>.

ONLINE SEMINAR FOR ADVENT 2021 'LIGHTEN OUR DARKNESS'

An afternoon of worship, teaching and reflection on the Prayer Book service of Evensong.

Saturday 27th November via Zoom.
For further information, and to register, please visit the PBS website.

The Prayer Book Society signs up its first Corporate Member in Wales

St Paul's Church in Craig y Don near Llandudno in North Wales is the first in the principality to join the Prayer Book Society as a Corporate Member.

Craig y Don's 125-year-old church, which traditionally has used the Church in Wales Book of Common Prayer for all its services, plans to reinstate a quarterly service of Holy Communion in September, reports the Revd Samuel Erlandson, Rector and Area Dean.

He explained: 'The Church in Wales Book of Common Prayer, first published in 1984, is a traditional language Prayer Book. Many of the texts are those found in the Church of England's 1662 Book of Common Prayer.'

'St Paul's has strongly held to the Church in Wales Book of Common Prayer and we have upheld its traditional values.'

While using the Welsh Prayer Book on Sundays, the new quarterly service of Holy Communion to be reintroduced in the autumn will be taken from the 1662 Book of Common Prayer.

The rector added: 'We decided to join the PBS as we are keen to be part of a Society that helps it



The Revd Samuel Erlandson

flourish in this tradition within a wider community.'

The news has been welcomed by members of the congregation, which has increased to more than 50 at the main services of the week. Their ages range from eleven months to the mid nineties, with a fifth of them comprising young people and families.

St Paul's Church, which maintains strong links with the local school and a prominent online presence, has one of the few traditional Anglican four-part choirs left in North Wales.



St Paul's Church, Craig y Don

Rudyard Kipling's neighbour is the latest to join the Prayer Book Society

An East Sussex church, whose former neighbour was the journalist, short-story writer, poet and novelist, Rudyard Kipling, is the latest to join the Prayer Book Society as a Corporate Member.

St Bartholomew's Church in Burwash—which has eleventh-century origins and is set in what has been described as 'the stunning landscape of the Sussex Weald'—has been using the Book of Common Prayer for more than thirty years.

'By joining the PBS—encouraged by Christo Corfield, our visiting reader during interregnum—we have confirmed our commitment to using the Prayer Book at our 8a.m. service of Holy Communion, midweek Communion and monthly Matins and Evensong,' reports Churchwarden, Vicky Patterson.

Despite COVID restrictions, St Bartholomew's currently attracts Sunday congregations of between thirty and forty worshippers, aged from eleven to ninety.



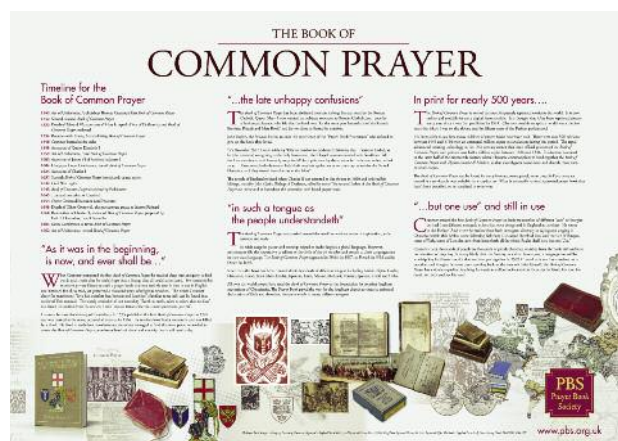
St Bartholomew's Church, Burwash

Brand-new wallchart for schools supports teaching about the Book of Common Prayer

A brand-new wallchart summarising the history and use of Thomas Cranmer's Book of Common Prayer has been created by the Prayer Book Society for use in secondary schools.

The Society says that the increasing popularity of the Prayer Book prompted the decision to produce the illustrated 84 cm by 60 cm wallchart.

'The classroom is the ideal place to initiate awareness and interest in the Prayer Book among young people,' explains John Service, the Society's Churches and Clergy Coordinator. 'Our wallchart has been designed for use by school chaplains as well as teachers of history and religious knowledge.' (Price £7.00, order code 21)



700th anniversary celebrated by Cambridge Church of St Botolph

Fr Stephen Anderson

The prominent Cambridge city centre Church of St Botolph, a Corporate Member of the PBS, gave thanks for its 700th anniversary on Saturday, 26th June, with a Sung Eucharist according to the Prayer Book rite for Holy Communion.

Presided over by the Bishop of Ely and attended by the High Sheriff of Cambridgeshire, the Deputy Mayors of Cambridge and Ely, the Leader of Cambridge City Council, PBS Chairman, Bradley Smith, and several dignitaries of town and gown, the service gave thanks for the enduring existence of St Botolph's and its Prayer Book usage, and prayed for its continued flourishing.

The choir, reduced by COVID restrictions to just six voices, couldn't be expected to manage the Parry 'I Was Glad' anthem for the Introit Procession, as had been envisaged. Nevertheless, they sang Psalm 120 to Anglican Chant, the *Te Deum* to a simple setting by Merbecke, and the Ordinary to the surprisingly little-known setting by Darke in E, together with three anthems—the Bruckner *Locus Iste*, the Byrd *Ave Verum* and the Vaughan Williams 'O Taste and See', with scarcely a pause for breath.

The concluding hymn was 'In Our Day of Thanksgiving'. Its recognition that we are all strangers and pilgrims seeking the city of God echoed the bishop's sermon earlier, in which he spoke of the witness of this particular church over the centuries to encounters with God. The stones echoed with 'praise and prayer, music and silence', he said. 'It was a sacrament in stone and none other than the house of God and the gate of heaven'—this following the reading about Jacob's Ladder from Genesis 28.

The rector, Fr Stephen Anderson, commenting, said: 'The sun shone, the choir sang their hearts out, the bishop was on good form, the congregation was of some size (although compliant with the COVID restrictions) and the light refreshments in the lovely church garden afterwards ensured that conversations went on long after the formal service had ended.'



The 700th anniversary Eucharist occurred during a month-long series of services and events. Fr Tim L'Estrange, President of The Botolphian Society, had preached earlier in the month on the mark left by the East Anglian saint of St Botolph on the witness and mission of the Church. Canon Jessica Martin from Ely Cathedral had given a sermon at the Choral Evensong for the Patronal Festival on 17th June, suggesting that today's students are the travellers that churches dedicated to St Botolph are charged to support. The service was sung by members of the choir of Queen's College, Cambridge, which is the Patron of the living. Then there had been a Festal Evensong sung by St Botolph's own choir on Sunday, 27th June, to the exhilarating setting for the Canticles by Stanford in C.

The services were supplemented by well-attended organ and cello recitals, and presentations given on the arresting 'Lamb' sculpture by Romanian artist, Liviu Mocan. The church is raising funds to acquire the sculpture as the mark that the current generation of worshippers is seeking to leave on the church.

St Botolph's has stood the test of time and the sweep of history. Be it the turbulence of the Middle Ages and the Reformation, or Civil War or World War, or plague (which saw two vicars instituted within three months in 1349 at the height of the Black Death), or the pestilence of the present, or be it the enlightenment and age of discovery and invention instead of ideas, learning and knowledge, St Botolph's has stood as witness to love and truth that is enduring.



The Bishop of Ely speaking at St Botolph's

Its worship is sacramental, ordered, structured, and dignified, according to the Book of Common Prayer and the Authorised Version (KJV) of the Bible, enhanced by a fine choral tradition. The orthodox preaching follows the Church's liturgical year and is based on the teaching of the Christian faith as understood in the Anglican tradition and the exposition of the Scriptures. Visitors at services often say that St Botolph's reminds them of how church used to be, which sadly is not always found today.

In conjunction with the PBS, St Botolph's was delighted to act as host for the Old Wine evening in 2019, within the theme 'Using, speaking, singing and praying the Prayer Book', chaired by Bishop Rowan Williams, which attracted an audience of more than 100 people. Judging by the many comments afterwards, the event was widely

appreciated. It is hoped that a further event might be arranged in 2022.

Apart from its regular congregation and audiences for special events, St Botolph's attracts 30,000 visitors in a normal year, who come to find rest, refuge and wonder within its walls. The church was visited by the diarist, Samuel Pepys, in 1660, while very recently, an episode of the TV series, *Grantchester*, was recorded here.

Of the building itself, the nave is finely proportioned and uncluttered. It is rendered in limewash in the East Anglian style. The chancel, by contrast, is richly decorated by the notable Gothic Revival architect, G. F. Bodley. Together, both nave and chancel convey a strong sense of the numinous beauty of holiness.

Its ancient medieval bells, cast and hung in the tower in 1460, are one of the few full sets from this period that remain in use in the country. A notable font case in the Laudian style with canopy, installed in the 1630s, stands near the entrance.

Commenting on the 700th-anniversary celebrations, Fr Stephen Anderson said: 'Churches such as St Botolph's remind us that we have souls, its sturdy tower pointing us upwards to the heavens and the Divine. In an age full of distractions, it is a sign of changeless truth. When in use for worship, St Botolph's shows that there is indeed a ladder from earth to heaven. We give thanks for the 700 years of its witness and pray for God's blessing on its future.'

Fr Stephen Anderson is rector of Cambridge St Botolph.

Appointment of Vice-President

The Trustees are delighted to announce that, in recognition of his loyal and dedicated service, Mr David Richardson has been appointed as a Vice-President of the Prayer Book Society with effect from 11 September, 2021.

First elected to the Board in 2011, David has served as Deputy Chairman and Director of Fundraising, and has been responsible for a number of significant initiatives including the 1662 Circle and the Benefactor Scheme. He also led on the recruitment of the current Chairman and chaired the working



party which drafted the Society's new Articles and Rules.

Commenting on his appointment, Bradley Smith says, 'David has given tremendous service to the Society, often working quietly in the background, covering much of the groundwork behind our projects. During my first year as Chairman, I have greatly valued his wisdom, advice and encouragement, and I am delighted that his contribution to the life of our Society has been recognised in this way.'

Co-ordinator's column

John Service



Churches and Clergy Co-ordinator

I am employed full time as Churches and Clergy Co-ordinator based at the Society's office at Copyhold Farm, near Goring on Thames. My job consists largely of liaison between PBS clergy (especially ordinands) and PBS places of worship (including PBS Corporate Members).

HMS Queen Elizabeth



The Revd Ralph Barber, a naval padre ('bish' in naval parlance), is a priest I have been in contact with for a decade. In mid April, he emailed me to tell me he had been appointed Chaplain of the new aircraft carrier, the Queen Elizabeth. They were due to sail on a seven-month deployment in ten days' time. The

Sunday service is held in the open air on the flight deck but he had been asked to start two midweek BCP Communion and wondered if I could supply some copies of the Book of Common Prayer. They had to be delivered to BFPO Northolt and time was too tight to order sufficient copies from CUP. However, thanks to St Andrew's, Park Walk, we had an ample quantity to donate to the chapel on the Queen Elizabeth.

I must confess I had great delight in telling St Andrew's that the books they had spurned were now on board the Royal Navy's newest warship. I received a very civil reply, including the fact that the church had circulated their mailing list with this information, which had been 'ecstatically received'.

Theological college visit

On 17th June, Stephen's House presented BCP packs to their first year students. Canon Robin Ward, Principal, the Revd Andreas Wenzel, Vice Principal and Dr Mark Philpott, Senior Tutor, were at the presentation.

The history of the Prayer Book Society: 50 years championing the Book of Common Prayer

The PBS looks forward to marking its 50th anniversary in 2022. This will be a year to redouble our prayers and our work to ensure that the Book of Common Prayer is ever more at the heart of the life of the Church. However, it is also a fitting opportunity to put together an historical record of the PBS, which we can pass on to those who will go on fighting the good fight long after us.

If you have any memories you might be able to share, or any memorabilia or photos you wish to pass on, relating to the history of the Prayer Book Society, please do get in contact by email to iain.milne@pbs.org.uk or by post to our usual address: The Prayer Book Society, The Studio,

Copyhold Farm, Lady Grove, Goring Heath, Reading, RG8 7RT.

We are particularly interested in the history of the Society's foundation, its early meetings, events and campaigning activities, and in stories that will shed light to future generations on why people thought the Prayer Book needed defending, why it was worth it and how it happened.

Whether you attended the famous first meeting in Kensington, whether you have photos from early PBS events, or whether you have letters showing the Society's earliest lobbying or recruitment efforts, we look forward to hearing from you!

It ain't (just) what you say, it's the way that you say it...

Jon Riding

As the Society approaches its 50th anniversary in 2022, there is much for which to be thankful, not least the continuity and longevity of the Book of Common Prayer. Yet, whilst the essentials of the Society's work promoting the BCP remain unchanged, the world into which that promotion is made has been transformed. Who, in 1972, could have foreseen the advent of personal computers, smartphones and the worldwide web—let alone an online conference and the streaming of BCP liturgies from churches across the country and further afield?

In 2020, we were all forced to reassess the way we communicate with one another. It is this imperative, together with the concern of members to attract more young people, that drove the Board to consider how we can best present the BCP to the twenty-first-century Church. Whilst there is much to commend in the way we have promoted our work in the past, some things simply do not translate well onto modern digital platforms.

At the start of 2021, the Trustees embarked on an exercise to overhaul the image and presentation of the Society. The aim was to optimise our more traditional channels of communication and make a greater impact in digital media. Our growing numbers of younger supporters are much more likely to seek information about us and the BCP via their smartphones than from TPBT.

The Trustees approved three initiatives. The first was to invite tenders from specialist media and communications consultancies to help us manage our messaging on our traditional channels, such as TPBT, and also to develop and manage our output online via such as Facebook and Twitter et al. The successful bid came from Clarke PR and Media (www.clarkepr.media). The husband-and-wife team at Clarke PR bring a wealth of experience of traditional, online and broadcast media, much of it gained working directly with the Church of England. We are delighted to have them working with us as we approach our 50th-anniversary year.

The second was to engage a marketing and brand specialist consultancy. Its brief was to refresh the Society's visual identity with an eye for how well it works on digital platforms and devices such as smartphones. The company chosen was Reeves



Nick and Liz Clarke: Clarke PR and Media

Consultancy Ltd, who have worked with the Trustees to develop a new brand for the Society.

Since the focus of the new brand was broadened to include our online presence, the third element was to solicit tenders to rebuild our website to be much more closely integrated with our social media channels, and much better presented on handheld devices such as smartphones.

You will see the new branding appearing on PBS materials during this autumn, and the new website will be ready for the start of our Jubilee year, 2022.

As the new brand goes live, Branches can look forward to receiving a handbook setting out how it should be used, and training will be offered on how to use social media to promote the Society.

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The Prayer Book according to Doddy

Tim Stanley

The late Sir Ken Dodd didn't actually say, 'How tickled I am by the Book of Common Prayer', but he was clearly a devotee. Indeed, he had been since his days as a chorister at the Church of St John the Evangelist in Knotty Ash.

When I interviewed the 89-year-old comedian one afternoon in 2017, he spoke from the heart when he said: 'While the Old Testament has rather a lot of "smoting and begatting", the Prayer Book is, in many ways, very up-to-date. It's a wonderful piece of literature, beautifully written and based on fact.'

Other Prayer Book enthusiasts I have interviewed on behalf of the Prayer Book Society range from the professional gardener, presenter and novelist, Alan Titchmarsh and the writer and broadcaster, Gyles Brandreth, to the actor, Simon Williams (better known to many as Justin Elliott in *The Archers* on BBC Radio 4) and former Prime Minister, Theresa May.

In my role as the Society's Press Officer, I am constantly on the lookout for clergy, churchgoers, school teachers, celebrities and others who have something positive to say about the Prayer Book. In many cases it is a chance remark, which can be the peg on which to hang a news story promoting the value and importance of the Book of Common Prayer.

For me, the press is rather more than the local newspaper you read after breakfast. In addition to regional newspapers across the country, it embraces national daily and Sunday papers, specific publications like the *Church Times*, which target churchgoers and the clergy, as well as selected glossy magazines and occasionally radio and television programmes.

While the odd press reference to the BCP or the PBS may not change the world, the cumulative effect of regular mentions in a wide variety of media can have a surprising impact in the longer term. Think of water dripping on a stone; it may appear to have little effect but over the years its impact can be considerable.

I have been struck by the number of ordinands who have told me that, as children, their families never attended a church on Sundays or, if they did, they had never heard of the Book of Common Prayer until they started their ordination training.



Ken Dodd

For some, it has been a valuable discovery, which they have embraced wholeheartedly. I believe their enthusiasm for the BCP is one of the reasons for the increase in both PBS membership and the number of Corporate Member churches in recent years.

There has also been a constant flow of positive news created—unwittingly in some cases—by the PBS itself. The use of eye-catching headlines above an unexpected news angle can have significant impact, prompting a busy editor to put an article on one side to read again rather than impaling it on the spike and moving on to the next news item.

The PBS has created plenty of news in recent years but some of the headlines have been more eye-catching than others. Typically, they include stories about the supply of Prayer Books for use on board the new aircraft carrier, HMS *Queen Elizabeth*; the first Corporate Member church in Wales; the Prayer Book enthusiast, literary critic and author, Ysenda Maxtone Graham; the first 'military' church to enrol as a Corporate Member; the Nottinghamshire church with close historic links to Thomas Cranmer, and the first Caribbean church to join the PBS. If you missed them, read these and many more news items about the PBS at www.pbs.org.uk/news-and-events/latest-news.

Tim Stanley is the Prayer Book Society Press Officer.

Mrs Meg Pointer

On Sunday, 15th August, a special service of Choral Evensong was held at the PBS Corporate Member church of St George's Headstone, Harrow. The officiant was the Rt Revd Robert Ladds, Honorary Assistant Bishop in the Diocese of London; the preacher was the Revd Edward Lewis, Vicar of St Mary the Virgin, Kenton and Chaplain to the Queen. During the service, a stone plaque incorporating matching period Art Deco bronze reliefs of Our Lord and Our Lady by Salvatore Melani (1902–1934) was dedicated to the memory of the late Mrs Meg Pointer.

A long-time member of the Prayer Book Society, Meg became the Society's Honorary Secretary in 2002. In 2003, following incorporation (when the Prayer Book Society became a limited company), she became the first Company Secretary, holding the post until 2005. Meg had a particular commitment to the Cranmer Awards, having missed only one National Final since the inception of the competition in 1989. For many years, she assisted the late Mrs Margot Thompson in running the Awards, and then took over as National Administrator herself, stepping down in 2006. She continued, however, to be



Meg Pointer memorial

actively involved with the Awards, including helping to organise the London & Southwark Branch heats, assisting with the running of the National Final and supporting subsequent National Administrators in her customary calm, helpful and efficient manner.

The day of celebration included a talk on the church's Martin Travers–Faith Craft connection, a recital by the concert pianist, Valentin Schiedermaier, and an excellent reception in St George's Church Hall. The Society was represented by Bradley Smith, Prudence Dailey and John Service.

Before...



... and after



Before...



... and after



BOOK CONSERVATION

1662? 1928? Is your favourite copy of the BCP looking the worse for wear?

After a few decades we all begin to look a bit rough around the edges...

And so do our beloved books; prayer books, bibles, dictionaries, cookery books, photo albums, visitor/address books, even parish registers.

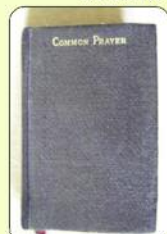
Well-used, well-thumbed, well-travelled and well-loved, don't they deserve a new lease of life so they can continue to give pleasure and use for years to come?

Contact Susie Gibbs on 01494 56 50 62/0757 234 1180 or susiegibbs21@yahoo.co.uk

Before...



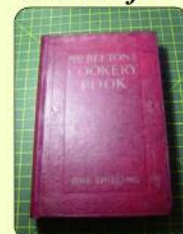
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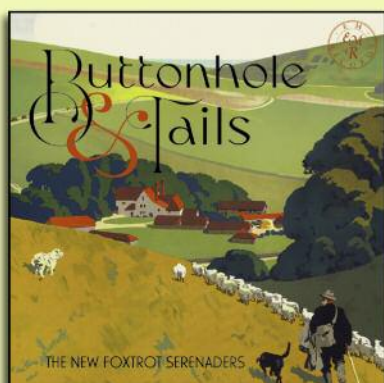


Before...



... and after





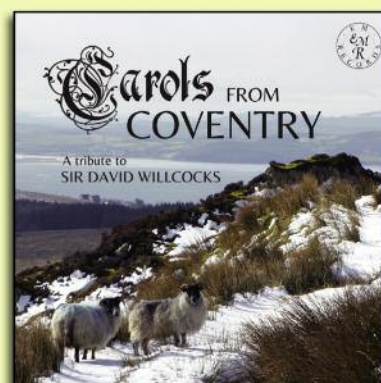
EMR CD072

Works by NOËL COWARD,
RAY NOBLE, IVOR NOVELLO,
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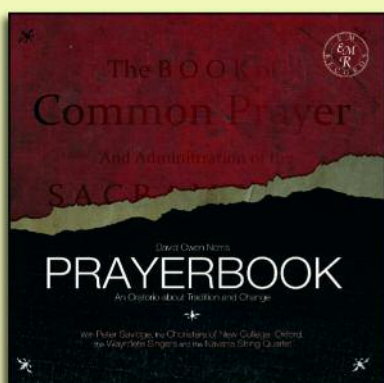
EMR CD062

ALPHA & OMEGA
Christmas music,
carols, and organ works
by GUSTAV HOLST
Godwine Choir
Alex Davan Wetton (conductor)
Edward Hughes (conductor)



EMR CD035

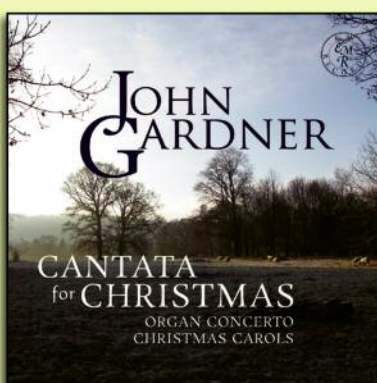
**CAROLS FROM
COVENTRY**
A Memorial Tribute
to Sir David Willcocks
Saint Michael's Singers
Paul Leddington Wright (director)



EMR CD010

**DAVID OWEN
NORRIS:
PRAYERBOOK**

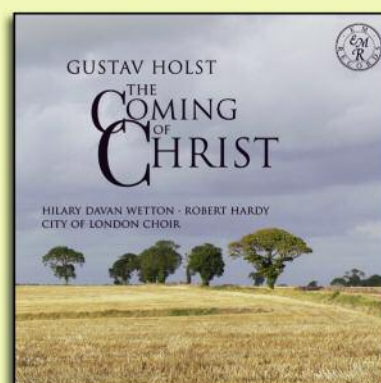
Peter Savidge
Choristers of New College, Oxford
Waynflete Singers
Navarra String Quartet



EMR CD009

JOHN GARDNER
Christmas Cantata;
Christmas Carols;
Organ Concerto

City of London Choir
The Holst Orchestra
Hilary Davan Wetton (conductor)



EMR CD004

GUSTAV HOLST:
The Coming of Christ
and other choral works

City of London Choir
The Holst Orchestra
Hilary Davan Wetton (conductor)
Robert Hardy (reciter)

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Choral Evensong: celebrating Coventry as the UK City of Culture

Martin R. Williams

The New Music, commissioned by the Friends of Coventry Cathedral and sung at Choral Evensong on 16th May 2021, was the first live event of Coventry's year as City of Culture. As a record of the occasion, the following is part of the report sent by The Coventry Society to its members:

Coventry Cathedral's Choral Evensong on Sunday, 16th May turned out to be the first event of City of Culture Year, though it wasn't planned that way. When the Friends of Coventry Cathedral commissioned the new work, it was expected to be performed five months after the start of the Year of Culture. However, the COVID-19 outbreak led to the delayed start of the Culture Year and the official launch was postponed until 15th May. So, the cathedral ended up hosting the first live event.

The New Music, sung for the first time, was a set of Canticles (*Magnificat* and *Nunc Dimittis*) commissioned by the Friends of Coventry Cathedral as a contribution to the UK City of Culture Year. The composer, Jonathan Rathbone, was a Coventry kid, brought up in the city and a

chorister at the cathedral. He became a choral scholar at Christ Church College Cambridge, where he read mathematics, and he obtained a second degree at the Royal Academy of Music, where he studied composition with the composer, John Gardner.

Jonathan Rathbone was musical director of the Swingle Singers for a decade, creating the majority of their arrangements. He now spends much of his time arranging and orchestrating and he has worked with, amongst others, Katherine Jenkins, The King's Singers, Sir Cliff Richard, the choir of King's College Cambridge and a range of orchestras across Europe.

David Burbage (Chairman, Coventry City Culture Trust) read a lesson at the service. Also present were Martin Sutherland (Chief Executive, UK City of Culture, 2021) and the family of Professor Roger and Mrs Katie Morgan (to whom the music was dedicated). Martin Williams, Chairman of the Friends of the Cathedral, presented them with a bound copy of the music signed by Jonathan Rathbone, the composer.



Choral Evensong at Coventry Cathedral

Jonathan Rathbone was present, together with his brother, Tim and his sister, Rachel. The family was brought up in Coventry and the cathedral was their church. Their father, John, sang in the cathedral choir as did their grandfather, George. George was one of the singers who took part in singing the 'Coventry Carol' in the famous Empire Broadcast service from the cathedral ruins on Christmas Day 1940.

Martin Williams said, 'There was a good atmosphere and a number of former choristers attended to hear it live for themselves. On the eve of the service, I received best wishes for the musicians taking part from Robert Weddle and Ian Little, both well known in local music circles. Robert now lives in France and was the cathedral's Director of Music from 1972 to 1977. Ian lives in the North of England and was Director of Music from 1977 to 1984. Paul Leddington Wright (Director of Music, 1984 to 1995) drove up from his home in Maidenhead to be present at the service.

'The Friends of Coventry Cathedral planned this service eighteen months ago because we wanted to commission new cathedral music as a contribution to Coventry's Year as City of Culture. The Canticles (Magnificat and Nunc Dimittis) are sung in churches around the world, and our hope is that the Coventry

setting will be sung in churches far and wide in years to come.

'When the Friends set out on this journey, we had no idea that coronavirus would cause the postponement of the starting date of the Year. As someone brought up in Coventry, I am proud that, as a result of the postponement, the cathedral Choral Evensong was the opening live event of Coventry's City of Culture Year.'

The service was led by the Very Reverend John Witcombe, Dean. The girl choristers, scholars and clerks were directed by Rachel Mahon, Director of Music, and Luke Fitzgerald, Assistant Director of Music, was the organist. Until his death in 2020, Jonathan Rathbone's father, John, was a member of the Coventry Branch of the Prayer Book Society.

Martin added, 'This was a world premiere created by a group of people from Coventry, written by a composer brought up in Coventry, sung by a diverse choir of young voices drawn from homes across our city, and heard for the first time in the setting of our internationally renowned cathedral. This was truly Coventry in action! It was a most appropriate start for Coventry's special year.'

Martin R. Williams is Chairman of The Friends of Coventry Cathedral.

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Book review

Simon Reynolds,

Lighten Our Darkness:

Discovering and celebrating Choral Evensong,

Darton, Longman & Todd Ltd, hardback,

128 pages, PBS Bookshop offer price £13.99

Order code: 50

This is an illuminating, thoughtful and carefully researched book that holds history, theology, spirituality and mission in skillful synergy. Its focus is Choral Evensong—one of our national treasures—and these ten chapters celebrate its place in our Anglican ecology. It combines scholarship with nourishing insight. Although an easy read and short (128 pages), my copy is littered with post-it markers, indicating places this reader will return to for further reflection.

Simon Reynolds is well placed to be our guide. As a parish priest and former succentor at St Paul's Cathedral, his knowledge of liturgy and theology and the arts is put to good use. He has mined a range of resources to illuminate and challenge. Chapter One offers an overview ('Echoes of Eternity—Evensong in Perspective'), arguing that, as the Church has declined in recent years, there has been a paradoxical increase in those attending Evensong. This is reflected across Europe and in the States. There is a spiritual invitation and quality in this service where language, music, Cranmer's prose, ritual and Scripture offer a glimpse of the divine and point us to the possibilities of spiritual flourishing. There is a strange difference, he argues, in these generous spaces, that connects, surprises, holds and welcomes us into a deeper involvement that is both in and beyond the words. The chapter ends, 'we may find that we are becoming enveloped by the worship, immersed in the glory of the God who created us out of love to reflect that same glory' (page 26).

Chapter Two unwraps Evensong and puts it into historical perspective. We need to have some understanding of its history and how the music and words have evolved over time in order that we can see how our own experience might be part of this developing story. We are reminded of the

Reformation and taken on 'visits' to some of our great cathedrals and churches. This helped me to think a little of my ongoing connection with Salisbury Cathedral (as a near neighbour of Sarum College) and how much I missed Evensong during the months of lockdown. Reynolds picks up some arresting themes—especially in the section's radical simplicity and enduring music. In doing so, he helps put some of our hyper anxiety about decline into a more gracious perspective. He invites us to think about the present (sometimes functional and managerial) culture of the Church, which so often has a narrowing definition of membership and growth. We need a broader vision to draw people in.

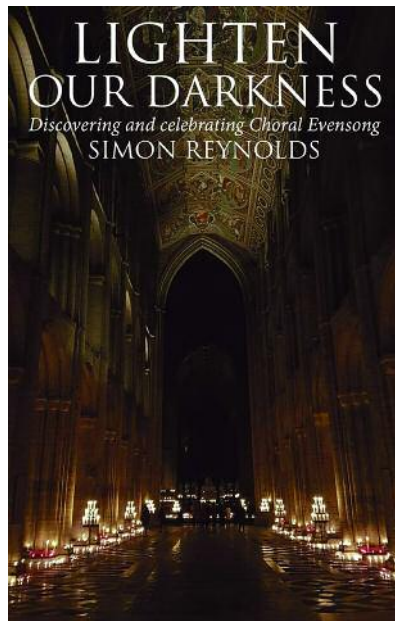
The chapter finishes with an explanation of the framework of Choral Evensong (pages 36 to 42).

Chapter Three ('An Acclamation of Praise') deals with the beginning of the service of Evensong. Chapters Four and Five discuss the psalmody and the biblical readings. The commentary enables us to see how our lives connect with intelligence and insight into the extraordinary treasure of Scripture. It is endlessly generative in yielding truth and challenge and the promise of transformation. In all of this, we engage in the company of others, listening to the life-giving pulse of

Cranmer's poetic prose. Chapter Six ('Revolution and Retirement') looks at the Jewish and Christian roots of the Canticles, particularly the *Magnificat* and the *Nunc Dimittis*. We are introduced to the associated and equally spiritually powerful tradition of music, which, down the centuries, has shaped the faithful discipline of prayer. We are reminded of the glorious inspiration that Choral Evensong has brought to so many musicians and artists.

Chapter Seven continues to offer a commentary on the lesson litany, the Lord's Prayer and Collects. Again, we are reminded that we bring into this service our primal yearning and our human need for both salvation and society. We gather so that our many needs can be named and offered.

Chapter Eight explores the place of the anthem and its history and style. In its linguistic diversity, ancient and modern musicians invite us into the



spiritual activity across times and seasons of ‘unfettered praise to God’.

As the liturgy of Evensong draws to a close, Chapter Nine deals with the prayers of intercession, the final hymn and the Blessing. This is the parting gift within which we are invited to find our own voice of praise.

Finally, Chapter Ten comes back full circle as it reminds us of the significant renewal of Choral Evensong in this country and beyond. There are helpful resource links and suggestions for further reading.

I am glad of this book for a number of reasons. The first is that it will be a welcome addition to the reading list for Sarum College Ministry students. We always begin our residential weekends with Choral Evensong at Salisbury Cathedral. It is a new experience for some and this book will help them ‘locate’ and illuminate the service. I hope it will help us all to see the value of this tradition in Anglicanism and beyond.

The second reason is more personal. I was baptised and confirmed at St Helen’s Church Kelloe, in the Diocese of Durham, and nurtured in the faith there by an extraordinary priest called John

Rowlands. He loved the community as much as the church.

I sang in the choir and loved Evensong. John taught me how to read Scripture—and the only services I knew until I was in the sixth form at school were from the Book of Common Prayer. I learnt to love the language of the Authorised Version of the Bible and often was very baffled by some of the names and phrases. I can still remember the large lectern Bible and the confusion of Roman numerals. This book took me back there to those years and the formation of faith.

From there, Evensong has always been part of my life—at King’s College London, Westcott House Cambridge, Christ Church Consett, Christ Church Oxford, Birmingham, Temple Balsall and St George’s Windsor. Now, of course, here at Sarum College and Salisbury Cathedral.

This is a wise and trusted guide. Thank you, Simon Reynolds, for your devotion, care and love in these pages.

The Revd Canon Dr James Woodward is Principal of Sarum College.

Correspondence

A correspondent in the Trinity magazine was wanting to get hold of a recorded chant of the *Magnificat*. It would surprise me if the chants by Morley, with Fauxbourdons have not been recorded. They are sung quite a bit by smaller choirs whose numbers may not extend to Dyson in D, say. The *Magnificat* set to Tone II is in the NEH at the back, next to the Advent Antiphons. Could he not get his local church interested?

Best regards,
Shaun Spencer

Dear Canon Hawes

I have just found the correspondence from the Revd Paul Winchester in the current edition (Trinity), asking if anyone knows of CDs on which the BCP canticles are chanted. Two such CDs (Matins and Evensong) were paid for and have been marketed by the PBS since about 2010 and 2012 respectively. They were recorded here in Coventry Diocese on the initiative of Peter Bolton, then Branch Secretary of

the Society. They are still in stock, according to the PBS website shop, at just under £8 each. An appendix on each disc includes chanted versions of the *Benedictine* and *Jubilate* (Matins) and the *Cantate Domino* and *Deus Misereatur* (Evensong).

I was privileged to be part of ensemble 1685, which contributed to the recordings in Hampton Lucy Church. The Canticles were deliberately chanted to well-known Anglican chants to facilitate the meditation of the worshipper, and I have had friends who were housebound who used them for their Sunday worship. (Sadly, for me at least, the ones I am thinking of have now passed to their heavenly rest.) The other reason for the use of chants was to provide an aural aid for those thinking of initiating parish church BCP using a choir.

Unfortunately, we were not asked to record the Merbecke Holy Communion service, so I can’t help on that score, I’m afraid.

Yours sincerely,
Margaret East (Mrs)

News from the Branches

Chichester

Owing to a clash with a major diocesan event, the annual Choral Communion at Chichester Cathedral, originally planned for 2nd October 2021, will now be held on Saturday, 19th February 2022 at 11.30a.m.

By kind invitation of the Dean of Battle, the Chichester Cranmer Awards heats will be held at St Mary's, Battle, on Tuesday, 16th November 2021.

St Olav's Bookshop, a PBS Corporate Member in the city of Chichester, has launched a regular service of Evensong in the bookshop. Future services will be held at 5.30p.m. on 3rd November, 1st December, 5th January and will be followed by refreshments and a talk by a guest speaker.

Everyone is welcome to join the congregations of St Mary's, Barnham and St George's, Crowhurst for a day of celebration with Holy Communion and Evensong at St Mary's, Barnham, on Saturday, 5th February 2021.

Contact Valerie Mighall or Bradley Smith for further information about any of the above events.

Salisbury

The Salisbury Branch held its autumn meeting at Sarum College on Saturday, 18th September 2021, when they were addressed by the 81st Dean of Salisbury Cathedral, Nicholas Papadopoulos, whose talk was entitled, 'The King's Henchmen: The Restoration, the Prayer Book and Salisbury's Bishop'.

Following a lively question time, tea was taken in the refectory where the Dean, whose early years were spent as a criminal barrister, circulated amongst the members. Prior to his leaving, the acting Chairman presented him with a Branch cheque for his cathedral recovery fund.

The day concluded with sung Evening Prayer in the chapel conducted by Canon Charles Michell-Innes.

Ian Woodhead
Acting Chairman

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Forthcoming Events

Rochester

COVID restrictions permitting, the Rochester Branch Heat of the Cranmer Awards will be held at The Judd School, Tonbridge, on Wednesday, 17th November. Refreshments will be available from 5p.m. with the competition starting at 6p.m. Canon Claire Tillotson, Director of Music at St Mary's, Shortlands, will be the guest of honour and will present the prizes.

To check whether this event will go ahead in the expected manner, please contact the Secretaries, Mr and Mrs G. E. Comer on 01732 461462 or e-mail joannacomer@btinternet.com.

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Autumn 2023

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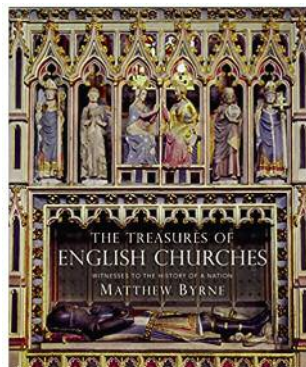
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The Treasures of English Churches. Witnesses to the History of a Nation, Matthew Byrne, Bloomsbury, 2021, 160pp. Beautiful, illustrated hardback

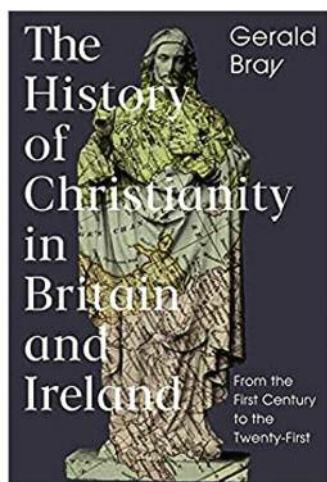
Published in association with The National Churches Trust, this large coffee-table book offers a luxurious guide to the amazing architecture, art and furniture found in churches across England.



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The History of Christianity in Britain and Ireland. From the First Century to the Twenty-First, Gerald Bray, IVP, 2021 720pp. Hardback

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The Art of Christmas. Meditations on the birth of Jesus, Jane Williams, SPCK, 2021 128pp

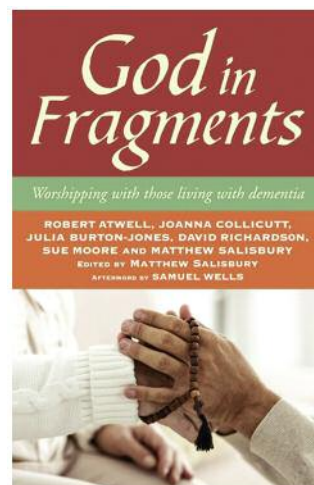
The Art of Christmas offers fresh, illuminating meditations on how the birth of Jesus is depicted in some of the world's greatest pieces of Christian art. The perfect Advent book for 2021.

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God in Fragments. Worshipping with those living with dementia, Matthew Salisbury (ed), Church House Publishing, 2020 140pp

Each year in the UK, 225,000 people are diagnosed with dementia. The implications for aging church congregations, and for the Christian mission to people throughout their lives, are considerable. God in Fragments aims to equip those engaged in, or preparing for ministry to, people with dementia.



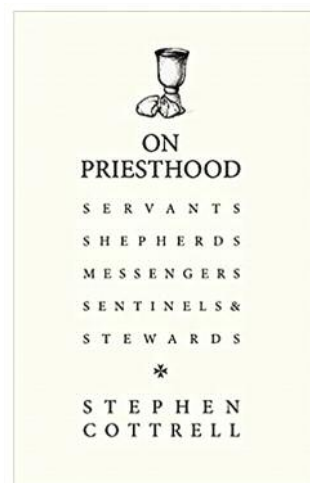
It explores the theological and spiritual challenges of dementia and suggests practical ways to help those living with dementia participate in worship. The book includes a chapter entitled 'Dementia-friendly Churches' by David Richardson.

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On Priesthood: Servants, Shepherds, Messengers, Sentinels & Stewards, Stephen Cottrell, Hodder & Stoughton, 2020 192pp

A refreshing vision of Christian ministry from one of the Church of England's most popular speakers and writers.

This book is a helpful reminder to all of us—ordained, commissioned or neither—to allow God to do what God needs to do through us —Reform [Stephen Cottrell]



inhabits pastures rich in scripture, peopled by the greatest and wisest minds of the Church down the centuries, and grounded in more than thirty years of ministerial experience. His hinterland embraces the fields of poetry and music and much else besides. This is catholic writing in every sense. —The Rt Revd Graham James, former Bishop of Norwich—Church Times

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