



^TS. JAMES' *Connections*

Feb – Mar 23

Bicentenary 2019-2024

INSIDE

Jeremy Taylor's Teaching *Marianne Dorman* p3
Stolen Property *Michael Horsburgh* p6
Reconciliation at St James' King Street *Andrew Fraser* p18
+ MUCH MORE

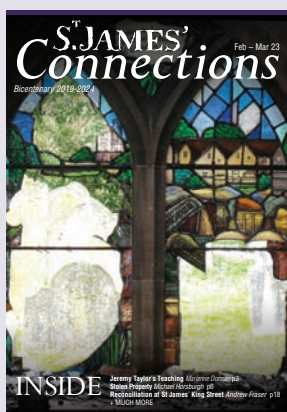
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CONTENTS

Jeremy Taylor's Teaching <i>Marianne Dorman</i>	p3
Stolen Property <i>Michael Horsburgh</i>	p6
Reconciliation Action Plan: An Overview <i>RAP Working Group</i>	p10
Look at the Birds of the Air <i>Robert Willson</i>	p12
Don't Let the sun go down on us <i>Tony Naake & Colin Bannerman</i>	p14
Reconciliation at St James' King Street <i>Andrew Fraser</i>	p18
Colin's Corner <i>Colin Middleton</i>	p22
Milestones	p23
Directory	p23
The Greenway Gourmet	p25
St James' Institute	p27
Music Notes <i>Marko Sever</i>	p29
Music at St James'	p30



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Jeremy Taylor's Teaching

from Repentance to Reconciliation

with God & our Neighbours

Marianne Dorman

Jeremy Taylor belonged to a group of divines, generally referred to as Caroline Divines, much influenced by their elder mentor, Lancelot Andrewes. Through their witness, preaching and writings, they withstood the many challenges of radical reformers who, for a short period (1645-1660), imposed Calvinism as the official religion on the English and Welsh. The Orthodox Caroline Divines were loyal to the *Ecclesia Anglicana* under Thomas Cranmer's reforms, faithful to the early Church's doctrine and ministry. In modern times, it is often referred to as *Classical Anglicanism*, the outcome of the Restoration Settlement of 1662.

These Caroline Divines were and are respected for many aspects of their writings, but one stood out: piety. How do we live 'the inner life'? How do we live the Christian way in the world? How do we convey a sense of holiness?

Some Caroline Divines composed devotional manuals for directions on these, but none composed more than Taylor whose aim was for souls to attain heaven as that was the Father's will. His manuals included *Holy Living*, *Holy Dying* and *The Golden Grove*, still available today. They covered many helpful topics such as

Christian Sobriety, Care of Time, Purity of Intention, Christian Justice, Christian Religion, Preparation for the Eucharist, Daily Devotions and Repentance, Confession and Reconciliation. It is the last of these that is the subject of this article.

Taylor wrote about the penitential life not only in these manuals but also in one of his great works, *Unum Necessarium*. That one thing necessary was repentance, while in *Holy Living*, he stated, 'Repentance of all things in the World makes the greatest change; ... for it changes the whole Man from sin to grace'¹.

Taylor used much ink to explain how this change can happen, no doubt helped from his own experiences as a penitent² and Spiritual Director. For him repentance consisted of many parts: acknowledging sins in our lives, being contrite for them and even shedding tears³ for offending God. Hence, when writing on the penitential life, this Caroline Divine likened it to a room that has accumulated much clutter over time, and so it was necessary every now and then to have a spring clean, to reach into 'every corner of it' to sweep away all the mess. Accordingly, it was a bit like 'an inquisition upon yourself', much more thorough than the examination of conscience at the end of the day.⁴



Marianne Dorman.
Image supplied.

Yet sometimes many convince themselves when we commit a sin it was but a little sin and therefore of little consequence. Yet those 'little sins' Taylor compared to 'the sand, and when they become a heap are heavy as lead'. All sins, whether small or great, break relationships with God and many people in our everyday life, and should be acted upon quickly.⁵

The remedy for sin was true repentance and confession. Taylor encouraged his contemporaries and us too to have a

...continued next page

¹ *The Whole Works of the Right Rev. Jeremy Taylor, D.D.*, ed., C. P. Eden, Vol. 7 (London, 1850), p. 21, afterwards *Unum Necessarium*; Taylor, J., *The Rule And Exercises Of Holy Living* (London, 1650), p 332, afterwards *Holy Living*.

² One who frequently avails him/herself of the sacrament of Confession.

³ In the early church this was known as the sacrament of lachrymae. It is well expressed in these lines, 'Drop, drop slow tears, / And bathe those beauteous feet, ... cease not, wet eyes, / His mercies to entreat; ... Nor let his eye / See sin, but through my tears.' Hymn no. 82 in *The New English Hymnal*.

⁴ J. Taylor, *The Golden Grove* (London, 1855), pp. 87-88, Afterwards, *Golden Grove*.

⁵ *Unum Necessarium*, p. 114.

'Spiritual Director'⁶ whom he believed provided 'one of the most charitable works in the world to ourselves'. After all God 'hath established a holy ministry in His church to absolve all penitents' through the sacrament of Ordination.⁷

Taylor was thus advocating sacramental confession as did all the orthodox Caroline Divines as the preferred way for reconciliation with God and neighbour. Having a confessor, Taylor advised, would ascertain the best preparation, whether, for example, by examining one's sins, by 'thoughts, words and deeds' or 'against God ... neighbour ... own soul' or measuring one's life against 'God's holy Commandments'. Yet more often Taylor himself recommended the *Beatitudes* as the way.

For those who questioned the use of this sacrament, Taylor quickly indicated it was scriptural, based on the precept from James' epistle to 'confess your sins to one another'. Therefore 'Let no man think it a shame to confess his sin'; even though there is 'shame ... because nakedness is discovered' but 'there is a cure too'. That cure was to be a regular penitent.⁸

Was there a preferred time to be a penitent? When Taylor was writing, members of *Ecclesia Anglicana* had to communicate three times a year: Christmas, Easter and Pentecost, and were encouraged to do so at the monthly celebration of the Eucharist in their parish churches as 'the oftener you apply yourself to it, your life will be purer, ... and the better armed against temptations' by receiving the Body and Blood of Christ. Hence the obvious answer for making one's confession would be just prior to each of these three major feasts, except when there was a dire need to do so, especially after wilfully offending God.⁹

Another time, as set out in the Prayer Book for sacramental confession, was in the

Visitation of the Sick. When a soul was very ill, a priest should be notified in order for one to confess one's sins and to be absolved before receiving *Viaticum*, the Food for the journey. Another time as explained in the *Exhortation* before the *General Confession* in the *Holy Communion* service was to encourage those burdened and cast down with sin and guilt to confess his/her sins sacramentally.

When it was time to make one's confession, Taylor advised penitents to kneel because it was the position of humility and sorrow, but stressing always to God and not to the priest. When confessing one's sins, this must be done 'with all sincerity and simplicity of spirit' with the purpose to 'obtain pardon' and 'to destroy our sin'. All



Jeremy Taylor.
Image: Wikimedia.

those sins committed must be enumerated honestly, bearing 'the shame' alone and never implicating anyone else. Nothing knowingly must be held back. Otherwise, the priest cannot pronounce absolution. Afterwards there must be 'unfeigned sorrow and remorse of conscience for sins past', an earnest will not to sin again and the goal of a true *metanoia* for that is the gospel message, 'the covenant of repentance'.¹⁰

After making one's confession, especially when one has sinned against another, it must be followed by seeking pardon from the person(s) who has (have) been sinned against, and to make amends, just as the penitent must pardon those who sin against him/her. Otherwise, true reconciliation cannot take place.

Taylor also emphasised the Divine's intervention by God's love prompting sinners with 'a purpose to confess, and a resolution to amend' or having 'the sweetness of a good conscience'. Without God's stirring within our inner being all would be miserable sinners. That is why Taylor in his devotional manuals always recommended times of silences and even offering up ejaculatory/arrow prayers to help his readers' consciousness of God's continual presence within them.¹¹

Obviously writing from his own experience after hearing those endearing words, 'The Lord hath taken away thy sins. Go and sin no more' Taylor painted the joy of forgiveness like:

... the sun, which enlightens not only the tops of the eastern hills, or warms the wall-fruits of Italy; it makes the little balsam tree to weep precious tears with staring upon its beauties; it produces rich spices in Arabia, and warms the cold hermit in his grot, and calls the religious man from his dorter¹² in all parts of the world where holy religion dwells.¹³

One of the great comforts from being absolved from our sins, is to experience that 'peace which passeth all understanding', knowing that, at least at that moment, one 'is reconciled to God'.¹⁴

Although Taylor strongly recommended auricular confession, he understood that some would not and some could not. Hence in his manuals such as *Golden*

⁶ For Taylor this term meant a priest of which the equivalent term today would be Father Confessor.

⁷ Taylor added, 'If I go to one of them, and tell the sad story of my infirmity, the good man will presently warrant my pardon, and absolve me'. *Ibid.*, p. 11.

⁸ *Ibid.*, pp. 480-481; *Golden Grove*, p. 88.

⁹ *Ibid.*, p. 91.

¹⁰ *Ibid.*, pp. 87-90.

¹¹ *Unum Necessarium*, p. 196; *Holy Living*, p. 64.

¹² Means dormitory.

¹³ *Unum Necessarium*, p. 196, 478.

¹⁴ *Golden Grove*, p. 50. Also Philipians 4:7

Grove, he included a section titled, *A Litany of Confession*. This had twenty-three prayers, all beginning with 'Woe, woe unto me' pertaining to different sins of which one could be guilty, with each having a similar refrain:

But I repent, O my God, I repent.

I accuse, and judge, and condemn myself for it.

Lord, be Thou merciful to me a sinner.¹⁵

This was followed by an act of contrition. The question was posed, 'Shall I continue in my sin?' The reply was a resoundingly, 'No, God forbid!' followed by a resolution with the help of the Holy Spirit in 'my duties of a new life'. Finally came the moment to kneel and humbly ask for God's pardon as on this day I have 'in Thy sight, and in the presence of the holy Angels repented of my sins' as well as resolving not to sin again. The Litany concluded with prayers asking for God's help to remain faithful and thankfulness for such joy as any penitent knows.¹⁶

But that is not the end. As Taylor reminds us, 'A true penitent must all the dayes of his/her life pray for pardon, and never think the work completed till he/she dyes' and to remember 'Every sin, even the smallest, is against charity, which is the end of the commandment.'¹⁷

Dr Marianne Dorman is a parishioner of St James'. The Caroline Divines, beginning with Lancelot Andrewes, have much shaped her theological thinking, teaching and writing, as well as her devotional life and Christian living.

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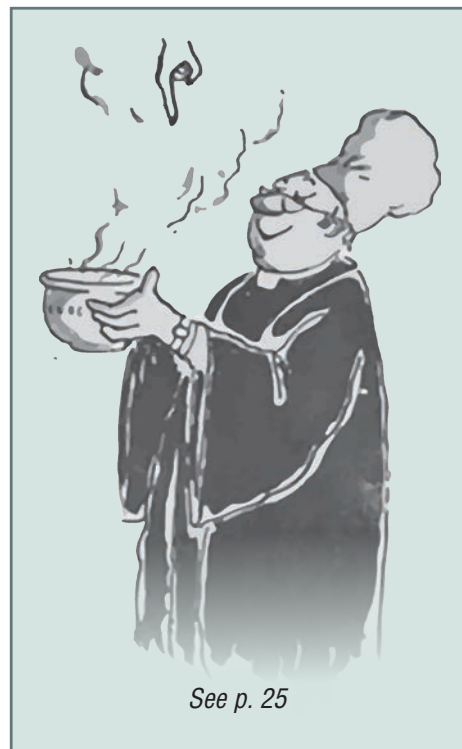
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See p. 25

EDITORIAL POLICY

We aim to publish a wide range of views and opinions in this magazine.

Publication should therefore not be read as St James', the Acting Rector, Parish Council, staff or parishioners necessarily endorsing or approving any particular view or opinion.

Shadows of time and error

Lord, You guided me,
Through many vales of time and error,
Through silent hours of trial and terror,
Through youthful years of wanton sin,
Through times when life was tempered thin,
Through the storms of sunless days,
Through help in secret structured ways
To the glory of that moment,
When, after years of blind postponement,
I saw You.
These rhymes now witness my endeavour,
Silent shadows of time and error.

© Robert Collings

¹⁵ The second line varied to suit the prayer but the other two remained the same.

¹⁶ *Golden Grove*, pp. 96-114.

¹⁷ *Holy Living*, p. 478; *Unum Necessarium*, p. 97.

Stolen Property

Michael Horsburgh

Stuff the British stole

Late last year, journalist Marc Fennell presented a programme on ABC TV entitled, *Stuff the British Stole*. Episode 3, broadcast on 15 November 2022, covered the Shellal Mosaic, now in the Australian War Memorial. This mosaic, discovered in a village near Gaza, was a war trophy brought to Australia after World War I. A short segment in the programme focussed on a mosaic in our church.

On the north wall, east of the cross aisle is a semi-circular mosaic labelled as being from the floor of an ancient church near Jericho, the gift of The Rev'd W. Maitland Woods CF. This is another war trophy. The programme also visited St Anne's Church, Strathfield, where some bones are interred under the altar with contemporary tiling based on the Shellal mosaic. Originally imagined to be the remains of St George, their identity is unknown. St John's Cathedral in Brisbane also has a war trophy mosaic which featured in the programme.

How did all these items arrive in Australia? Towards the end of World War I, Australian troops fought the forces of the Ottoman Empire. Turkish artillery barrages uncovered several mosaics, apparently of ancient churches from the Byzantine era. Maitland Woods, the senior chaplain with the Desert Mounted forces, recovered several items, which ultimately came to Australia. The Australians fought hard to keep their trophies. Because the Australians were part of the British Imperial Forces, the British argued that trophies should go to the United Kingdom, possibly to the British Museum.

The Rev'd William Maitland Woods OBE

Who was Maitland Woods? Born in Mayfair, London, on 4 January 1864, and educated at St Mary Hall in Oxford, Maitland Woods was ordained deacon in 1889 and immediately took up a post as curate at St James' Pro-Cathedral in Townsville. The next year, he was appointed curate-in-charge on Thursday Island and was ordained priest

in 1892. Married in 1893, he moved to parishes at Dalby and Kangaroo Point in Queensland, and Arian Park in New South Wales.

He arrived at Gallipoli as a chaplain in August 1915, and was promoted to senior chaplain in July 1916, when he joined the staff of General Harry Chauvel's Anzac Mounted Division. Military action was intermittent, and Maitland Woods lectured idle soldiers on the Holy Land during slack periods. Knowing that he was interested in archaeology, soldiers told him of interesting finds, which is how he came to be aware of the Shellal mosaic and the fragment which came to be in St James'. Maitland Woods was appointed an Officer in the Order of the British Empire and mentioned in despatches.

Maitland Woods returned to Australia and was discharged from the army on 6 June 1919. Mrs Maitland Woods had served as a nurse in Fiji during the war. Maitland Woods sailed there to meet her, and they then travelled together to Honolulu, where he held several church positions before dying of a cerebral tumour on 6 February 1927.

Maitland Woods was a strict Anglo-Catholic and a friend of Dr Philip Micklem, rector of St James' who was possibly the most Anglo-Catholic priest in our history. This friendship brought the mosaic fragment to our church as part of the celebration of the centenary of the laying of our foundation stone.

The St James' mosaic fragment

The mosaic floor from which our mosaic was taken was discovered in August 1918 after Turkish shelling exposed it. The site was



Maitland Woods with the inscription from the Shellal mosaic, ca. April 1917. Image supplied.



located about seven kilometres northeast of Jericho, and Maitland Woods believed it to be part of a Byzantine monastery church dedicated to the archangel Michael. In coming to this conclusion, he relied on the observations of a Russian Abbott Daniel who travelled in the area in 1106-1107. Maitland Woods described his discovery in this way:

Close to where [some] ruins existed was an ancient aqueduct. The enemy guns were searching for this aqueduct and shelling heavily. One of the shells exploded, exposing a broken floor of a mosaic. The Senior Chaplain of the Desert Corps [Maitland Woods] was communicated with by telephone, and invited to make investigations. Following an examination of the floor, investigations of historical records revealed that in 1147 A.D., a pilgrim had recorded that a church had been built during the time of Constantine the Great (325 A.D.) and had been seen by him on the date above-mentioned. After that, the locality of this church has been unknown. It is natural to suppose that during the Turkish incursion in ...

1517 A.D., this church with many others was utterly destroyed.

The dedication to Michael is based on an encounter between the archangel and Joshua before the battle of Jericho:

Once when Joshua was near Jericho, he looked up and saw a man standing before him with a drawn sword in his hand. Joshua went to him and said to him, 'Are you one of us, or one of our adversaries?' He replied, 'Neither; but as commander of the army of the Lord I have now come.' And Joshua fell on his face to the earth and worshipped, and he said to him, 'What do you command your servant, my lord?' The commander of the army of the Lord said to Joshua, 'Remove the sandals from your feet, for the place where you stand is holy.' And Joshua did so. (Joshua 5:13-15)

Maitland Woods describes the method of removing the fragment in this way:

The method adopted was to dig a trench all round the floor, and then to clean ... the portion to be first

removed; hot glue was poured over this, and canvas spread over the glue. When the glue was cold, a razor blade was inserted between the mosaic and its bed; the blade was worked gently to and fro until a chisel could be inserted. This slow...method was persevered in [sic] until the portion was isolated and three layers of rubble, clay cement and white thin plaster...were all carefully withdrawn from under the mosaic which remained suspended, adhering to the canvas. As the substrata were taken away, boards were placed beneath the mosaic and were built up with flat stones; these supports took the weight and prevented fractures.

Where did our fragment come from?

Maitland Woods was wrong in his identification of the site as a Christian Church. Some British officers with more archaeological experience informed the Pontifical Biblical School in Jerusalem of the find. Dominican Fathers Louis-Hugues

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Vincent and M. J. Lagrange excavated the site between 1919 and 1921, by which time our mosaic was installed in the church. They identified the site as that of the Na'aran synagogue, now also known as the synagogue of Ayn al Duk. The location was a Jewish settlement occupied at least from about the eleventh century BCE to the seventh century CE. It is mentioned in Joshua 16 as Naarah, and in 1 Chronicles 7:28 as Naaran. The date of the ruined building is unclear, but the recovered mosaic has similarities with other finds from the Byzantine era, so it is possibly 6th century CE.

After the excavation, the site was reburied, presumably for safekeeping. The report of the Dominican excavation was placed in the Pontifical Biblical School's archives, where it remained unnoticed until 1961. The site itself was rediscovered in the 6-day war, 5-10 June 1967, when an Israeli soldier pitched his tent on the buried mosaic. The whole of the synagogue complex has now been excavated.

Although Maitland Woods was mistaken about the identity of the site, he had some justification for thinking that the iconography of the fragment had Christian origins. It portrays a grape vine with grapes and grape leaves. John 15:1-5 has Jesus describing himself as the 'true vine'. The symbol has eucharistic references to the blood of Christ in the form of wine produced from grapes.



But the image of the vine also has Jewish references. The Hebrew scriptures have many references to the people of Israel as God's planted vine. Sometimes they flourish and at other times they produce sour grapes. The symbol of the grape vine is thus shared between Jews and Christians.

Interestingly, the original mosaic pavement had images of both humans and animals, a general feature of the time in which it was built. At some later date, the Jewish community occupying the site defaced the human images and some of the animal images during an iconoclastic period when those images were thought to breach the second commandment.

What now?

The return of stolen artifacts and other cultural items is a hotly debated subject. Greece wants the return of the Elgin Marbles taken from the Parthenon in Athens. Objects from Turkey are on display in Berlin. More importantly, Australian Indigenous human remains, taken for supposed scientific purposes, are being returned to Australia, along with artifacts also taken. One commentator has said of the Na'aran mosaic:

Its dispersion in pieces has preserved at least some of them. What remained in situ has been abandoned after the discovery, and later has suffered from bad conservation activities that have almost completely destroyed it.

The fact that the most important pieces have been removed and taken far from it reduced its cultural and historical value, marking its fate of abandon and neglect.

The conservation of parts of the monument in safer places has allowed their survival for the benefit of scholars and interested people, but we cannot enjoy and understand its context and the local community is deprived and prevented to get benefit from its enhancement.

These comments correctly grasp the nature of the debates. Had some of the pieces not been removed, they may not have survived. That they were removed destroyed the integrity of the site. My researches have revealed that those in the homeland of the synagogue know where the stolen pieces are. They have not yet asked for their return. Were that to happen, we should return them. In the interim, we might install a small plaque giving the correct identification of the fragment's origin.

In compiling this article, I had regard to the published work of Alexandra Ariotti of Monash University and of Osama Hamdan and Carla Benetti of the Mosaic Centre in Jericho.

Associate Professor Michael Horsburgh AM is a Parish Reader and a Parishioner at St James'.



The farewell gift from the Parish to former rector, Fr Andrew Sempell is a painting of St James' Church by Graham Lupp OAM, based on an photo by Chris Shain (Images for Business). Limited edition prints (unframed) of the painting are available for \$150 (A3 size). If you would like to purchase a print, please contact the Parish Office (office@sjks.org.au; 8227 1300) or buy online from the Online Shop. Proceeds from sales will be donated to the St James' Organ Appeal. Visit grahamlupp.art for more information about Graham's art.

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Reconciliation Action Plan: An Overview

RAP Working Group

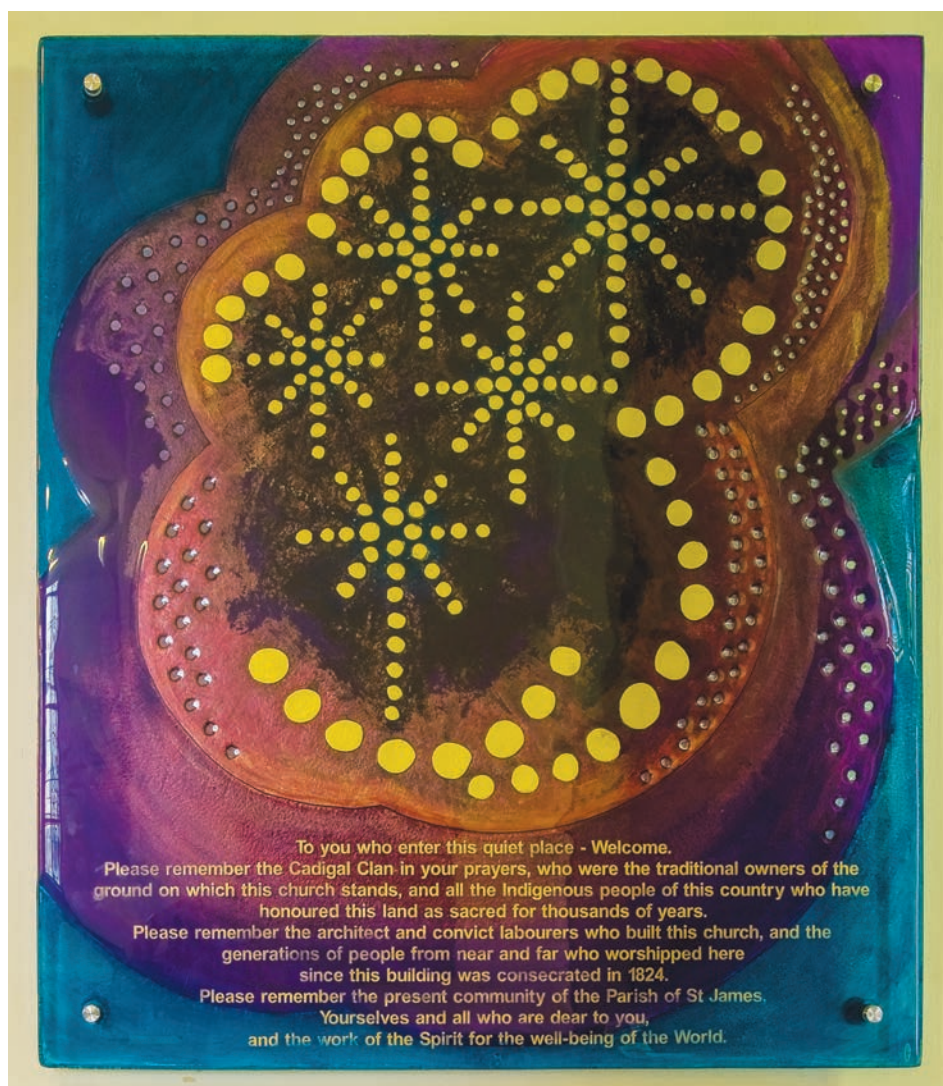
Ngyinari ngalawangun mari budjari Gadinurada.

"We, we will sit down together and meet on Gadi Country."

The Bicentenary of St James' is an opportunity to reflect on its place in the history of the city of Sydney. To quote the statement printed on the Orders of Service, '...Sydney's oldest church...is a progressive community that welcomes all people...[and] acknowledge[s] the traditional custodians of the land on which [it is built] – the Gadigal of the Eora Nation', land that was never purchased or ceded. The Parish wishes to build and strengthen its relationships with Aboriginal and Torres Strait Islander Peoples, and to assist in doing this, a small working group comprising St James' parishioners was formed to develop a Reconciliation Action Plan [RAP] for the church. The work on this RAP commenced in July 2021, following the lead of the Parish Strategic Plan (2021), which states: 'Engage in dialogue with the local Aboriginal Land Council regarding practical reconciliation activities.'

The RAP working group is part of the 'Who is my Neighbour?' Group at St James' Church, which was formed to promote reconciliation with Aboriginal and Torres Strait Islander People and to work with refugees and asylum seekers and other people in need, who are our neighbours.

This article provides an overview of the plan, which the RAP working group would like to share with *St James' Connections* readers. The full plan is a living document and will be regularly updated to reflect changing circumstances. Importantly, the



Reconciliation Plaque, St James' Church Baptistry (installed 2003). The artist, Nikki McCarthy is a Wiradjuri woman and in 1999-2000 was artist-in-residence at the Art Gallery of New South Wales. The design recalls the Southern Cross, linking Christian, Australian and Indigenous themes. Please refer to *St James' Connections* December 2021/January 2022 edition for an article on the Reconciliation Plaque. Image: Chris Shain (Images for Business).

draft RAP has been developed with input from three Aboriginal Leaders.

2023 is the year in which Australians will be asked to vote at a referendum on enshrining a Voice in the Constitution of Australia. It will be important for the RAP working party to consider St James' response to discussions about reconciliation of

Aboriginal and Torres Strait Islander People with the Non-indigenous Australians, as well as our own individual responses.

If you are interested in reading the full RAP document as it stands, please contact Libby Hindmarsh on elizabeth@hindmarshsydney.com.au.

Introduction to the Plan

St James' King Street acknowledges the Aboriginal and Torres Strait Islander Peoples, and in particular the Gadigal of the Eora Nation, as the first traditional custodians of the land on which this church now stands. We express our gratitude that we share the land today, our sorrow for the costs of that sharing, and our hope that we can move towards a place of justice and partnership together.

We pay respect to their Elders past and present, and also acknowledge that the land on which St James' is built was never ceded.

Adapted from an Acknowledgement by
Larissa Minniecon

PART ONE: RELATIONSHIPS

'Who is my Neighbour?'

In the story of the Good Samaritan, we are challenged to think beyond ourselves and to extend our vision. We need to consider on whose land St James' was built, and the people who had lived on this land for many thousands of years before 1788 and the arrival (invasion) of the First Fleet.

Paul called the early Christians in Corinth to reconciliation; we at St James' are being called to a reconciliation with our Aboriginal and Torres Strait Islander brothers and sisters now as a society.

(Luke 10:30-37 and 2 Cor. 5:18-19)

Proposed ways forward include seeking Aboriginal leadership and guidance for our work, and consulting widely with groups including the Metropolitan Land Council; Aboriginal staff from Anglicare; the Aboriginal Ministry in Glebe; and the local Aboriginal and Torres Strait Islander community and individual members; and reconciliation actions with outside organisations and groups in the Macquarie Street precinct, among others.

St James' will continue its observance of NAIDOC Week, Reconciliation Week and the Torres Strait Islander Coming of the Light commemorations.



The Eora Nation Plaque, situated to the left of north door in St James'. It was dedicated at the Patronal Festival Evensong in 29 July 2018 (see bottom right), and included a Smoking Ceremony
Both images: Chris Shain (Images for Business).

PART TWO: RESPECT

'Nothing About Us Without Us'

As part of building stronger relationships with Aboriginal and Torres Strait Islander Peoples it is important that we respectfully engage with the history of St James'. The Parish is part of the history of the New South Wales colony and the church is built on land of the Gadigal.

In the historic precinct in Macquarie Street, St James' needs to ensure that the history that is commemorated by the church respectfully acknowledges and speaks truth to the process of colonisation. This work needs to include the voice and perspective of the Aboriginal and Torres Strait Islander community.

PART THREE: OPPORTUNITIES

'Voice, Treaty, Truth'

St James' will continue to support the Uluru Statement from the Heart – Voice, Treaty and Truth as well as an Indigenous Voice in the Constitution, collaborate in reconciliation activities, reflect on the impact of colonisation and the development of Sydney and St James', and develop relationships with Aboriginal and Torres Strait Islander Peoples as a foundation for reconciliation activities.

Some other activities the group is considering include:

Working with Anglican and other Christian Indigenous ministries; and identifying Aboriginal and Torres Strait Islander groups or causes which can be supported by St James' through its Outreach programme.

"In our journey of understanding and reconciliation we have begun to understand our own building, the Indigenous culture of the local area and the need for continuing steps towards a new life together. We have recognised the pain of our past, we have dedicated ourselves to our present task. We now recognise that the work of unity and love is never finished.we ask for God's help in forging our future in peace and mutual respect."

These words were used when the Reconciliation plaque was dedicated by the late Rt Rev'd Ken Mason on 27 May 2003 and remain very relevant.

The information in this article has been drawn from the draft Reconciliation Action Plan, which has been written by a small group of members of 'Who is my neighbour?' at St James', in consultation with Aboriginal and Torres Strait Islander Community Leaders, Larissa Minniecon, Jane Bridges OA, and Phil Collier.

The St James' members are Lesley Barclay, Nanette Danks (up to February 2022), Anna Green, Elizabeth Hindmarsh, Catherine McClellan, Ann Nilsen, Rosalie Pockett, Robert Whittle, and The Rev'd Glenn Maytum.

Note: Aboriginal and Torres Strait Islander Peoples has been used throughout the RAP. This may change to First Nations Peoples according to the preferred terminology of those involved in the development of the Plan.



Look at the Birds of the Air

Robert Willson

Two years ago in *St James' Connections*, I wrote about a memorial in the Church to John Gilbert, who was killed while taking part in the Leichhardt expedition in northern Australia, in 1845. His memorial describes him simply as an 'ornithologist' which means a student of birds. Several species of Australian birds are named after him.

In the Sermon on the Mount, our Lord reminded us to trust God for our basic needs. He said "Look at the birds of the air, for they neither sow nor reap nor gather into barns, and yet your heavenly Father feeds them". (Matthew 6: 26)

In another place, he commented that the birds of the air have nests, but the Son of Man has nowhere to lay his head. So our Lord taught us to look at the birds and learn from them.

Israel has a very rich bird life and in Biblical times had about 350 species. Due to its geographical location, the great bird migrations twice yearly between Africa and Europe, pass through its skies.

Tristram's Grackle

Thirty years ago, my wife and I made a long tour of Israel and I managed to photograph one of these birds close up, seconds before he flew off. Later, I was told by our tour guide that the bird was called 'Tristram's Grackle' and it was very common in the Holy Land.

I photographed that bird while we were visiting one of the most awesome places in Israel. We were on top of the massive fortress rock of Masada overlooking the Dead Sea. The famous Dead Sea Scrolls were found in a cave not far away.

Masada is a very large flat-topped rock with steep sides. Someone said that it almost looks like a gigantic aircraft carrier floating in the desert among other barren

rocks. In 74AD, thirty years after the crucifixion of Christ, Masada was the scene of a prolonged and brutal siege by legions of the Roman Army.

The Scriptures clearly show that our Lord foretold the destruction of the Jewish Temple in Jerusalem, and he wept over it. In Luke 21: 6, he said that the day would come when not one stone would be left on another, and all would be thrown down. Visitors to Jerusalem today can see how true that prediction was. Today, Jews still gather at the Western or Wailing Wall and push their prayers on little scraps of paper into cracks in the stones.

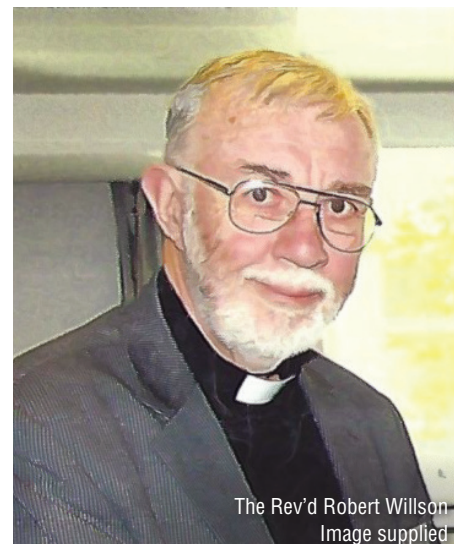
Vespasian

The Roman general Vespasian was in command of a massive military operation to suppress a Jewish Revolt once and for all. Josephus was a Jewish leader but he decided that the Jewish cause was lost, and he went over to the Romans and became an historian of the whole Jewish War. His record is a vital historical source.

In the middle of the campaign, Vespasian was recalled to Rome and became Emperor, leaving military operations in Judea to his son, Titus. Josephus records the end of the Temple in a welter of blood and suffering in 70AD.

But a small number of fanatical Jewish Zealots managed to escape. Eventually, about 960 of them gathered on top of Masada. Josephus tells this fascinating story. On Masada they had large storage water tanks and stores of food to live on, built by Herod years before.

By now the Roman commander of all of Judea was Flavius Silva. But there was this one tiny outpost, Masada, which remained unconquered and defiant. The Romans were a determined lot and could not rest



The Rev'd Robert Willson
Image supplied

until Masada was crushed like the rest of Judea. So General Silva planned a final military campaign.

Mass Suicide

I remember standing near the edge of Masada at the printed sign which states that that was the point at which the Romans, after building a massive rampart and tower, finally broke in. One may still see the ramp. We may imagine the defenders, after all their efforts, facing the final extermination by crucifixion.

But it was not to end like that.

The Zealots agreed to commit mass suicide, drawing lots as to who was to die first, and finally the last of them took his own life. When the Romans broke in there was only death and silence. Bodies lay everywhere. Even they were awed by the courage of those men who sacrificed all and died free men.

But there was a remarkable sequel. Two women and some children, according to Josephus, hid in a remote cave and emerged to tell the astonished Romans the story.

The Romans had struggled up to Masada

the hard way. Today, tourists like us, ride up in a cable car, and spend hours reliving that brutal siege and mass suicide on Masada. The internet has full details.

We were told that recruits to the Israeli army today are taken to the top of Masada. There they hear the story and take a solemn oath: "Masada shall not fall again."

Every time I look at my photographs of Masada and the beautiful little black bird, the 'Tristram's Grackle', I recall that memorable encounter with history.

Tristram

But who was Tristram? Why is the bird named after him?

The research led me to a remarkable 19th century Anglican priest named Henry Baker Tristram. I am currently reading his book on his travels in the Holy Land.

Tristram deserves to be remembered. He was born in 1822, two-hundred years ago, the son of an Anglican Rector of a Northumberland Parish. Tristram was educated at Lincoln College Oxford and was ordained in 1846.

Tristram was a typical example of the 19th century parson-naturalist. He was a very faithful priest but his passion was also

Natural History, from birds to geology.

In NSW history, we have the example of the Reverend W. B. Clarke, whose enthusiasm was for Geology. He is now recognised as one of the early discoverers of gold in the Colony. I have found a letter from my great-grandfather concerning a possible gold specimen, sent to Clarke for his judgement.

But while Clarke was exploring the Australian bush, Henry Tristram was exploring Palestine, which we now call Israel, studying both Natural History observations and localities mentioned in the Bible. He was a geologist, an ornithologist, and a Bible student and scholar. His books were very popular in their day.

It is a lie to claim that all Christian clergymen and thinkers opposed the theories of Charles Darwin in the 19th century. Both Tristram and Clarke were early supporters of Darwinian Evolution.

Tristram went to Palestine many times. I have a photo showing the explorer dressed for the field. He is armed with a gun, wears a sun hat and clothing ready to carry supplies and meet any emergency. He described many bird species, and 'Tristram's Grackle' or 'Tristram's Swallow' is one species named after him.

When I look at my photograph, taken on Masada, I wonder if Tristram ever wanted to climb it. Certainly he followed our Lord's example and teaching to "look at the birds" and learn from them.

Father Robert Willson has been a priest, school chaplain and freelance journalist in Canberra for many years.



Dr H. R. Tristram
Image: Wikimedia Commons



Tristram's Grackle in Masada.
Image: Shutterstock

Don't let the sun go down on us...



The world's oldest and longest teakwood bridge. Locals and tourists used to enjoy the sunset on U Bein Bridge, Mandalay.
Image: Tony Naake

The Burmese people need your help

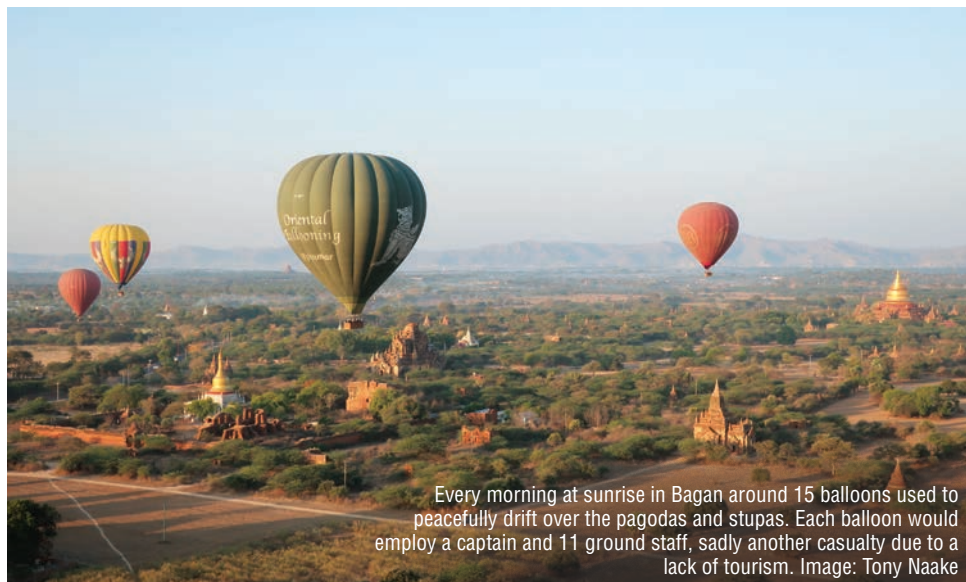
Tony Naake & Colin Bannerman

Since the brutal coup in late February 2020, the military has pushed the country's economy to its limits. General Min Aung Hlaing, the leader of Myanmar's military regime, likes to boast that he has achieved a trade surplus in the first year of his administration! Not so according to the World Bank as they estimate the economy has shrunk by 18%. The economy continues to decline with the effect of the banking crisis, after the COVID-19 pandemic and Myanmar's continuing political upheaval.

Whilst the military enjoy a much better standard of living, the people of Myanmar have been told to cut back on petroleum, cooking oil, electricity and other commodities.

With all the world disputes and natural disasters, the plight of the Burmese people has become somewhat insignificant to the media. Very little is reported of the ongoing atrocities the military inflict on their own people. Thailand is a refuge to many who

have fled the military regime, some of them Tony and Paul met on a recent visit to Phuket. These refugees send 50% of their wages back home to support their families. With tears in their eyes, they ask "Why is the army killing our people?"



Every morning at sunrise in Bagan around 15 balloons used to peacefully drift over the pagodas and stupas. Each balloon would employ a captain and 11 ground staff, sadly another casualty due to a lack of tourism. Image: Tony Naake

It is very hard to see a peaceful conclusion to this conflict. The military is by far superior in might to the resistance fighters, but they continue to be an effective guerrilla force against them.

Myanmar is a country that has hardly ever known peace. A diverse nation of more than 130 distinct ethnic groups, its history has been marked by almost continuous internal ethnic and cultural conflict—and it still struggles to build a sense of national identity. Myanmar is overwhelmingly Buddhist. Islam, Hinduism and Christianity are minority religions.

In the 19th century, Burma came under British rule. When the British left in 1948, Burma was a reasonably prosperous country. But British rule neither brought nor left peace. Attempts at democracy quickly failed, and

since 1962 Burma (renamed Myanmar) has been under almost continuous military dictatorship. Throughout that time, the military's top priority has been to quell insurgency (and, of course, stay in power). Economic development has been largely ignored, with the result that Myanmar now ranks among the world's poorest nations.

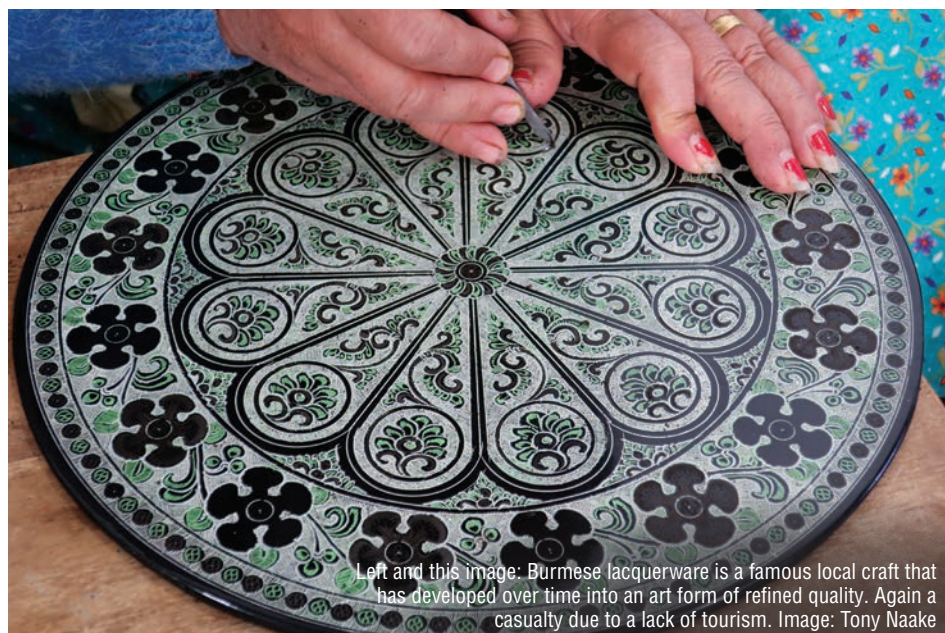
Christianity came with the British colonisers and has remained. The Christian minority represents Anglican, Roman Catholic and several Protestant denominations. Anglicans call themselves the Church of the Province of Myanmar (CPM); the absence of any Anglican identifier in the name reflects lingering resentment in the community towards Britain. Nevertheless, in the principal cathedral—Holy Trinity, Yangon (Rangoon)—you will still find battered

copies of the English Hymnal of 1906. Under military rule, CPM has had a hard time, but remains faithful. The Anglican Board of Mission's (ABM) association with Myanmar stretches back 30 years or more and, in partnership with CPM it has been able to support several community development projects. When, a decade ago, the military finally took steps towards some semblance of democracy, the prospects for further engagement looked encouraging. When we left Myanmar in February 2020, the future looked promising, tourism was expanding, building and development in the capital cities were evident, people had their own businesses and livelihoods. Then in February 2021, it all came crashing down.

The situation was summed up in a recent social media post from an ABM friend in Myanmar, quoting the Book of Lamentations: 'Joy has gone from our hearts; our dancing has turned to mourning.'

Colin and Lyn Bannerman (Parishioners at Christ Church St Laurence), Paul Lee and Tony Naake (Parishioners at St James') visited Myanmar in February 2020 as participants in a pilgrimage conducted by ABM. They are now on a mission to raise funds for the much needed 'Myanmar Emergency Appeal.'

We created the 'Myanmar Roadshow' which visits churches and performs!



Left and this image: Burmese lacquerware is a famous local craft that has developed over time into an art form of refined quality. Again a casualty due to a lack of tourism. Image: Tony Naake

* Parishioners hear first-hand (illustrated by a slide show) stories from ABM pilgrims to Myanmar in 2020.

* They enjoy a light lunch of authentic Myanmar food with wine or fruit juice.

* Participants have an opportunity to ask questions and donate to ABM's tax-deductible Myanmar Emergency Appeal.

A generous ABM benefactor has offered to match \$ for \$ for the first \$2,000 of donations received at our Myanmar Information Sessions!

In March 2022, CPM requested further funds for a new emergency response programme, across all of their eight dioceses around the country.

For this phase, CPM's COVID-19 and Psycho-social Assistance Project provides a cash distribution to 3,570 displaced people to buy food for one month. A second cash distribution will help 2,250 people to buy basic medical supplies, personal protection equipment for dealing with COVID-19, and food supplements.

In addition, this emergency response phase will train 240 community leaders, clergy and catechists to administer psycho-social support to those affected by COVID-19. The same trainees will also learn about gender equality, disaster risk reduction and safeguarding of children and vulnerable adults from abuse and exploitation.



Tony and Lyn are passionate about their experiences in Myanmar.
Image: Tony Naake

The first 2022 Roadshow was launched at Christ Church St Laurence in May followed by Holy Cross Hackett (ACT) in July and St Alban's Epping in November. The events have been very well received and in excess of \$15,000 has been raised which goes a long, long way in Myanmar! Not to mention spreading the good work of ABM!

Tony Naake is a parishioner at St James' and Dr Colin Bannerman is a parishioner at Christ Church St Laurence.



All plated and ready to be served!
The famous Burmese 'Green Tea Salad' containing fermented green tea leaves, split peas, fried garlic and toasted peanuts.
Image: Julie Evans





Thank you to the team at St Alban's Epping
for all the hard work in making the event a success.
Image: Julie Evans

NEXT EDITION

The next edition of *St James' Connections* will be published on Friday 31 March 2023.

Deadlines (advertising and editorial):
Monday 20 March.

Contact: 8227 1300 or
office@sjks.org.au

**Please consider making a tax-deductible donation to
the ABM Myanmar Emergency Appeal
by scanning the QR code or visit
www.abmission.org/supportmyanmar**



MYANMAR EMERGENCY APPEAL



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Reconciliation at St James' King Street

Andrew Fraser

As a spiritual searcher, long-standing Friend of Music at St James' and sometime attendee of Church services, St James' King Street holds a special place in my heart. As I look around, I see the past, present and future of the Church. The past is represented by its colonial era memorabilia, the present by the Body of Christ under the transcending golden dome, and the future by the modern stained glass in the Chapel of the Holy Spirit.

The philosopher, Martin Buber defines religion as 'a body of received beliefs and rituals' and religiosity as 'the molten spiritual core from which [all] religions [and tribes] are born'. If we immerse ourselves in this fluid spiritual core of religiosity, we can reconcile our differences.

My Christian faith informs me that Christians have a calling to reach out for the greater good through our religiosity in Christ (as symbolised by the golden dome at St James'). Through this fluid religiosity (which Buber argues melds with that of all faiths), at least three necessary reconciliations in this post-humanist, post-colonial and post-post-modernist world become possible:

- Reconciliation of Humankind with Nature;
- Reconciliation of Science with Religion; and
- Reconciliation of Coloniser with Colonised.

For me, the modern Chapel of the Holy Spirit represents the leading edge or interface of the evolution towards these reconciliations.

Reconciliation of Humankind with Nature

As a poet, I respond to this issue with my sonnet *Yang and Yin Good Pan Gu Created Them*:

At the great mass fully orchestrated,
Humans and Creation are aligned,
When with joy, the blessed peace is signed!
Comes a trilogy of dervishes dancing;
They cross arms expressing their unity
And get from Peacemaker Liu her blessing.
Twirling quickly in bliss and harmony,
Of the one God above they are dreaming,
Immanent in all Creation groaning!
Then she offers up the Knowledge Tree's fruit
To the Creator whom it did not suit
The free will of first couple to refute;
For with this bounty, from Big Bang's mayhem,
Yang and Yin Good Pan Gu created them.

A. C. Fraser 20/01/23

The post-humanist agenda, that seeks to transform the traditional humancentric worldview into an eco-centric one, is apparent in my poem. Presaging advancement of women priests, I imagine my character Annie Liu as presiding over a sublime, orchestrated and ecumenical 'mass' that celebrates the reconciliation of

humans with the rest of creation. In writing it, I was inspired by my meditations before the Chapel of the Holy Spirit.

In the final couplet, Liu reinterprets 'male and female' found in Genesis (1:27), as 'yang and yin' and integrates the Judeo-Christian creation story with Chinese mythology. To the mystic lesbian Annie, the Chinese 'yang and yin' symbols express a much more holistic concept than the Western biological reductionism implied by the use of 'male and female'; a stark dichotomy that arguably contains 'queer-phobic' connotations. The transcending dualism of yang and yin, with its cosmic scope, is thus seen as apposite to my theme of spiritual oneness.

Reconciliation of Science with Religion

Like the above reconciliation, I find inspiration for the reconciliation of science and religion before the altar of St James' Chapel of the Holy Spirit. This reconciliation is expressed in my poem *Canticle of the Universe* as follows:

Care well for this suffering blue green dot!
A priceless treasure and all that ye've got!
Lo in celestial fields far surveyed,
Intelligent life be not evident
And only on this planet evolved;
A miracle that seems no accident!
Could it be what Yahweh had ordained?

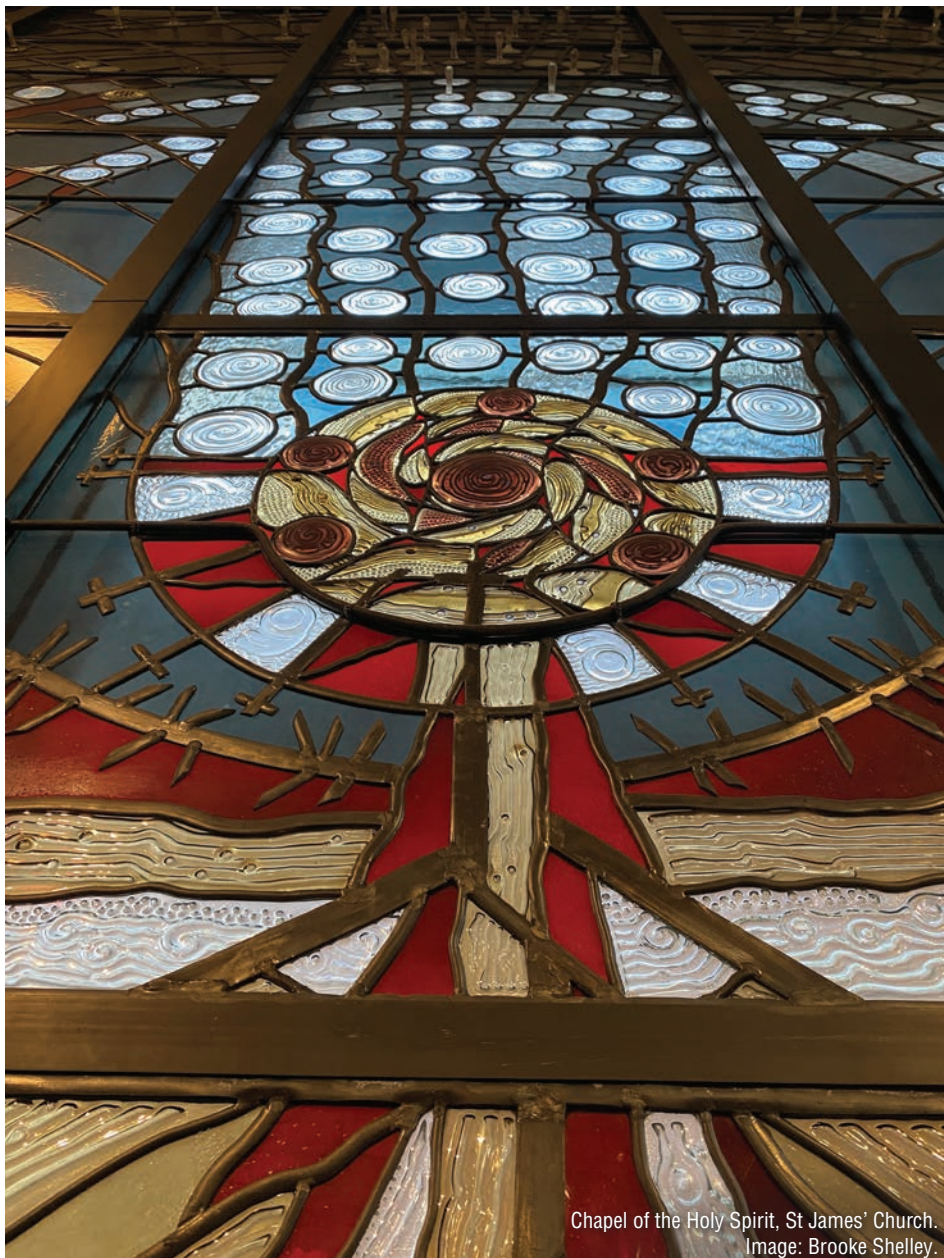
Nearly fourteen billion long years ago,
When the Universe was Big Bang
sparked
And from primal dust, Humankind did
grow;
This great epic canticle that reprises
Whenever new life from decay arises.
Yet though the cosmic Watch is self-
working,
From it, thy Maker's awesome voice
does sing.

A. C. Fraser 20/01/23

Canticle expresses the quasi-religious 'awe and wonder' that I felt when I reflected on the epic story of the universe arising from the scientific discovery of the Big Bang. It stretches the limit of imagination with the amazing theory that 14 billion years ago the universe came about through a gigantic explosion of gas and dust. But who or what sparked the Big Bang? The question opens up the possibility of firstly, the existence of a creator and secondly, that we are profoundly connected with everything in the universe going back to the dawn of time.

The ever-expanding horizons of science have deflected the traditional Judeo-Christian preoccupation with the 'unknowable' supernatural realm towards the 'knowable' natural one. This means that the noble quest for scientific understanding of the universe can now be seen as *sublime*, a word long associated with religious experience.

The sonnet reflects the hypothesis that all living beings on Earth including Humankind are ultimately connected to the primal dust of the Big Bang through the dynamic process of evolution. This is a hypothesis that recalls the biblical aphorism of 'dust to dust' (Ecclesiastes 3:20) and points to a reconciliation between religion and science. However, the sonnet goes further and celebrates the presence of both an immanent and transcendent being. It ends by extending the bounds of sublimity to infinity, with the Enlightenment analogy of the Watch and the Watchmaker, which refers to the natural and the supernatural respectively.



Chapel of the Holy Spirit, St James' Church.
Image: Brooke Shelley.

Reconciliation of Coloniser with Colonised

Given its history going back to the earliest days of colonial settlement in Australia, St James' King Street has a unique part to play in Indigenous reconciliation. This is the subject of my poem *The Indigenous Prophet*.

First Nations' people love divine Auntie
Who lives in the Land and they live in
Her;
She who ministers as God of Mercy
And for their suffering applies Her
myrrh.
Uncle Creator and Auntie Spirit
Are at either end of the Trinity
And the Prophet does in the middle sit,

Doing a deal under the Boab Tree.
He delivers Decoloniality,
For this diverse post-humanist planet;
Concentric art's dot edge he doth see
Spinning out from cosmic still point
mid-set;
That governs the law; 'through death
evolves life',
As creation marches on to tune of Fife.

A. C. Fraser 21/01/23

The title of the poem owes much to Noel Pearson with his eloquent, moderate and authoritative orations on Indigenous justice. My hyperbolic mythologisation of him as the 'Indigenous prophet' who 'delivers decoloniality' is an exercise in poetic licence. According to the University of Bristol, 'decoloniality' may be distinguished from

'decolonisation'. Decolonisation was largely complete when the former colonies gained independence after WWII, but decoloniality means decolonization with justice, and still has a long way to go. It is significant that Bristol is now the international centre of excellence on the 'decoloniality' project because the port of Bristol used to be a hub of the slave trade.

In writing my poem, I was also inspired by my meditations on the beautiful stained glass window in the St James' Chapel of the Holy Spirit that evokes a fiery creative maelstrom. It revolves around the 'still point' that T. S. Eliot describes in *Burnt Norton*:

At the still point of the turning world.
Neither flesh nor fleshless.....

Where past and future are gathered

For the still point, T.S. Eliot found inspiration in the sublime aesthetics of dance. In *The Indigenous Prophet*, I locate the still point at the centre of a concentric, expanding universe, as evoked by certain Aboriginal

dot art. It is like the eye of a hurricane or the common molten core of religiosity that Buber describes. By meditating on the golden dome in the middle of St James' Church, I experience the timeless oneness of creation as it dynamically evolves around Christ, the still point, in a cycle of death and life.

The Chapel of the Holy Spirit and Indigenous Reconciliation

Eight years ago, at the Kirribilli Club, I heard Noel Pearson say that the key to reconciliation was not to dwell on, erase or deny the evidence of colonial oppression of First Nations people but to recognise the positive defining moments of Indigenous history. One such moment was when NSW Governor George Gipps (1791-1847) ordered an investigation into the massacre of 28 Gomeroi people at Myall Creek in 1838. Gipps was a devout Christian who, unlike many of his contemporaries, believed that all people, including Indigenous

people, share the same Creator. For the first time in Australia's colonial history, white perpetrators were brought to justice for the murder of Aboriginal people. So, it is fitting that a statue or plaque in Gipps's honour be included among all the other colonial memorabilia at St James', to recognise his positive place in history.

Based on Buberian spiritual bridge-building, there may even be an opportunity for a spiritual gesture of reconciliation in the Chapel of the Holy Spirit. Some Indigenous elders, like Uncle Vince Ross, believe there is a connection between Bunjal, the Indigenous Creator Spirit and the Christian Creator God. So, a respectful joint Indigenous/Christian reconciliation ceremony at the Chapel does not seem beyond the realms of possibility.

Andrew Fraser is currently pursuing a Master of Creative Writing at The University of Sydney, and is a members of the Friends of Music at St James'.

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Visit the Appeal website: stjamesfoundationorganappeal.com.au

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Extract from PARISH NOTES

3.—We call attention to the Quiet Evening, for Men, arranged for February 6, beginning at 5.30 p.m. The conductor will be the Rev. S. Homersham, of the Community of the Ascension. Tea will be provided at a small charge. The Quiet Evening is open for all men, and it is hoped that those who regularly attend the church will bring others with them on February 6th.

4.—The film, "The Heart of New Guinea" which presents a series of splendid pictures of **our own** Mission will be shown in S. James' Hall, on February 12, at 8 p.m. Entrance 1/-. Children 6d. **Please Come.**

5.—On the first Sunday of the New Year we began our Penny per Week Fund for the A.B.M. We print elsewhere the amount so far received from this source. The purpose of the scheme is that every member of the congregation should place not less than a penny in one or other of the boxes at each door of the church each week. A good response would mean a considerable increase in our Missionary contributions.

6.—A letter has been received from the Secretary of Sydney Hospital, conveying the sincere thanks of the Committee of the Hospital to our Choir, for the singing of the Carols at Christmas.

7.—The Rev. E. B. Cribble has written from the Forest River Mission expressing his thanks for a gift of surplices sent by our Women's Auxiliary for the use of the Choir on the Mission. He speaks of twenty-four being confirmed last August, and of very regular Communicants. This marks splendid progress for a Mission begun only a few years ago.

8.—The Parish Council has resolved that a small tablet shall be placed at the back of the seats of Mr. Nesbit and Mr. Eatch, for so many years faithful members of our Choir. It has also been decided that a small plate shall be placed on the pulpit, recording the fact that the floor of the pulpit is the same as that once used in the old dismantled pulpit which stood at the entrance of what is now the Chapel.

10.—Miss Wells, who has recently returned from a holiday in Brisbane, expects that the Girls' Hostel at Stanmore will have its full complement of residents during the present year.

11.—The result of the Book Day, held on behalf of Sydney Hospital some weeks ago, was as follows;—92 books, 125 magazines. Cash in hand 25/-.

13.—Sunday, February 11th, will be kept as a Harvest Thanksgiving. The preacher at 7.15 p.m. on that Sunday, will be the Rev. A. G. Rix,

assistant priest of S. Mark's, Darling Point.

14.—It has been decided that at the evening services of the Sundays in Lent, the boys of the choir shall leave the church at the close of the hymns preceding the sermon, and receive a short instruction in the Crypt, prior to returning to their homes.

15.—Mr. G. Johnson and his son, Cedric, have been giving valuable assistance by taking services at the little church at Fig Tree in the parish of Hunter's Hill.

16.—We print in this issue the last of ten sketches under the heading "Our Monuments." We hope they will serve as a useful record of men whose names are recorded on our walls; and we are much indebted to Captain J. H. Watson for his assistance in compiling them.

The Monthly Church Messenger February 1923

Colin Middleton is the Archives Assistant at St James'.

Excerpts from *The Monthly Church Messenger* may contain reference errors or references that do not correspond with modern editions of the Bible. We publish exactly what is printed in *The Messenger*. - Ed.



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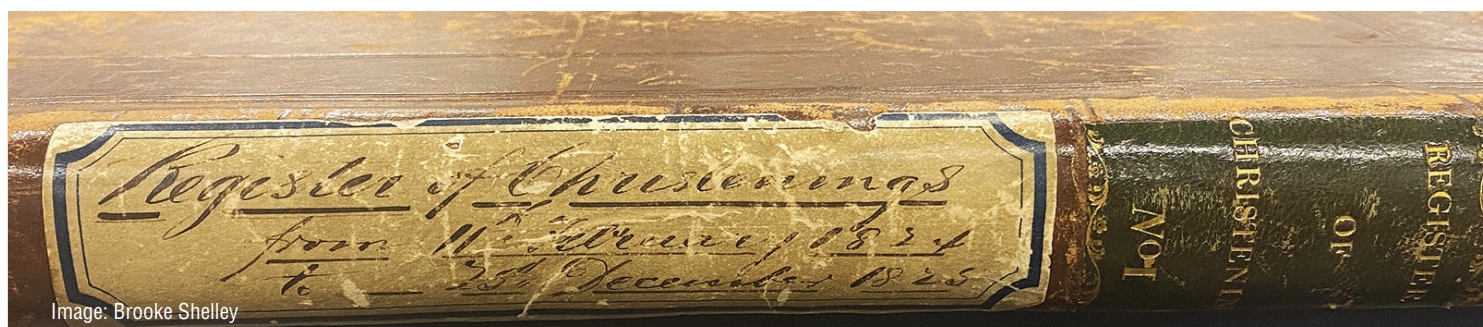


Image: Brooke Shelley

Appeal for Archives

Do you have any memorabilia associated with St James' that the Archives could have or borrow, as we move to celebrate the bicentenary of the Church's consecration? If so, please contact the Parish Office at office@sjks.org.au. Borrowed material will be photographed or digitised and returned to its donor.

Milestones

WEDDINGS

Victoria Tester and Prasad Colombage

7 January 2023

FUNERALS

Stephen Radford

12 January 2023

Parish Contact Directory

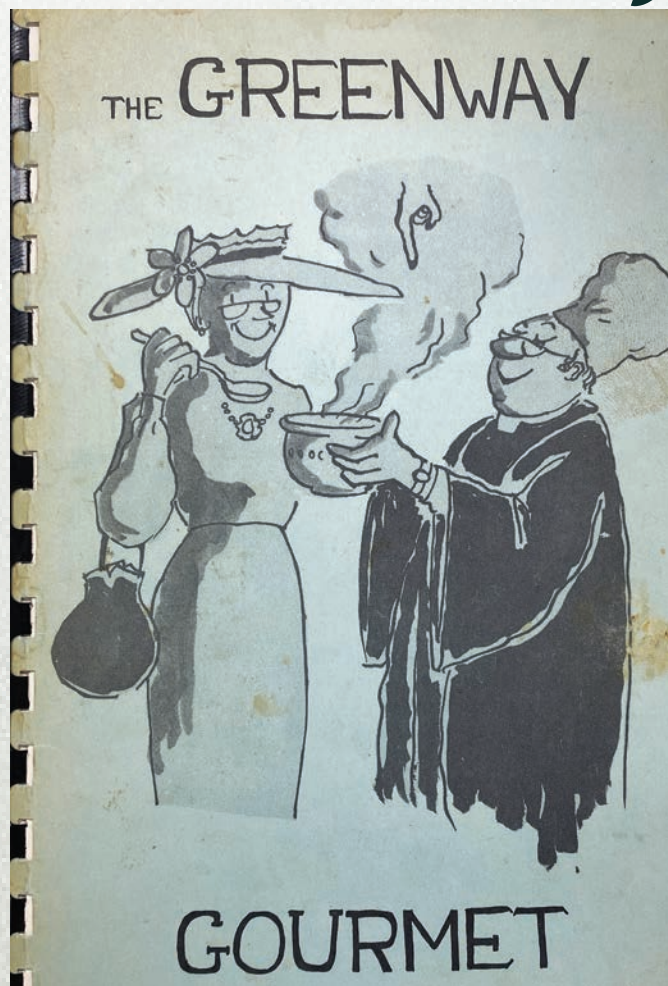
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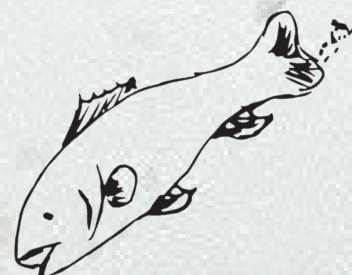


Christmas flowers at St James' 2022
Images: Brooke Shelley

The Greenway Gourmet



Bringing 1970s' cooking from the Women's Fellowship Day Group of St James' into your 21st century kitchens!



FISHERMAN'S LUCK

2 rashers bacon
1/4 cup chopped shallots
1/2 green pepper, sliced
1 medium tomato, peeled
4 oz. mushrooms, chopped
1/8 teaspoon oregano, optional
2 tablespoons butter
4-6 bream fillets
lemon juice
salt and pepper

Heat frypan to 300° and fry chopped bacon. When cooked, push bacon to one side of pan. Fry shallots and green pepper, add bacon, tomato, mushrooms and oregano. Stir in butter.

Sprinkle fish with lemon juice, salt and pepper. Put fish on half of the vegetables and spoon over remaining vegetables. Cover with lid, with vent closed. Cook 15-20 minutes at 350°. Garnish with parsley and lemon wedges. Serves 4-6.

V. BROWN

*And for Mothering Sunday, here is a
Simnel Cake recipe from J. Piper*

SIMNEL CAKE

5-1/4 lb. mixed fruit
2 oz. prunes
2 oz. dates
1 cup ground marzipan meal
1 cup treacle or golden syrup
1 small packet of mixed spice
1 dessertspoon nutmeg
1 wine glass brandy
1 tablespoon rum
1 teaspoon salt
1 lb. butter
1 lb. brown sugar
9 eggs
grated rind of 1 lemon
1-1/4 lb. plain flour

Place first 10 ingredients in a bowl. Cream butter and sugar, add eggs. Fold in flour then add fruit mixture. Line two 7" square or one 9" square tin with brown paper lined with greaseproof paper. Grease well. Place in centre of oven and cook for 2 hours at 300°, turn to 275° and cook for a further 2 1/2-3 hours



As Thou didst bless the loaves and fishes
Lord, bless the food upon these dishes
And like the sugar in our tea
May we be stirred, O Lord, by Thee.



TRINITY COLLEGE THEOLOGICAL SCHOOL IN SYDNEY 2023

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Suitable for clergy and laity, for credit or audit.

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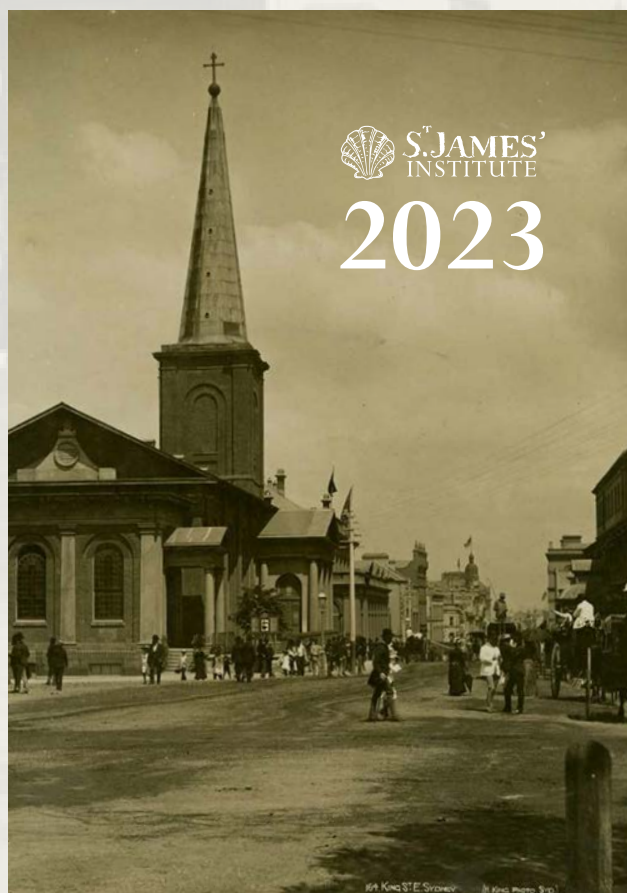
S.^T.JAMES'
INSTITUTE

St James' Institute

2023 Programme Launch

Sunday 12 February following the 8am and 10am Services.

Subscribe now at stjamesinstitute.org.au



Two Gay Anglican Leaders on Sexuality & Faith

26 Feb – **Jayne Ozanne** Church of England
Unashamedly Gay, Unashamedly Christian (in person)

1 Mar – **Wesley Hill** The Episcopal Church
Human Sexuality: A 'Traditional' Christian View (online)

BOTH EVENTS ARE FREE
stjamesinstitute.org.au/upcoming



The St James' Foundation



Christine Bishop LLB (Syd) FAICD, Chairman

The current Board of Directors invite you to support the dynamic resource for St James by way of donation or bequest

In 1999 our founding Chairman, Fr Richard Hurford then Rector of St James, was the Chair of the Australian Council International Guild of Church Musicians, was part of a small group of church music supporters which shared the vision of establishing the St James' Foundation.

The Board of Directors invite you to support this dynamic resource for St James by way of donation or bequest.

The St James' Foundation Ltd.

The St James' Foundation Ltd is a company limited by guarantee and is the trustee of two charitable trusts, the St James' Music Foundation and the St James' Church Building and Property Foundation.

The St James' Music Foundation

The object of the Music Foundation is:

To provide financial and other assistance to enable the production and performance of sacred and secular music with a particular focus on choral and pipe organ music along with other expressions of the creative and performing arts.

The Music Foundation allows two kinds of donations; those towards the capital fund, which is invested to provide annual distributions to the Parish. The second kind of donation can be to particular reserves, like the organ restoration/rebuilding fund, scholarships, production of CD's or other reserves that meet with the requirements of the Foundation and the needs of the Parish.

Donations to the Music Foundation are tax deductible.

The St James' Church Building and Property Foundation

The object of the Building and Property Foundation is to provide financial assistance to St James for the restoration, preservation, maintenance, improvement, enhancement and upkeep of the Church building, its fixtures, fittings and ornaments. The Building Foundation is principally a capital fund, the income of which is distributed to the parish. Donations to the Building Foundation are not tax deductible.

The two Foundations have provided well over \$4.8M, in distributions to the Parish of St James over the past 13 years.

Donation form for:

The St. James' Building and Property Foundation
& The St. James' Music Foundation

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Please accept my donation to the
Capital Fund of the Music Foundation



\$

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Please accept my donation to the
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Please accept my donation to the
Capital Fund of the Building Foundation



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Please draw cheques to the
St James' Music Foundation or
The St James' Building Foundation and forward to:
The Treasurer, Unit 2702/5 York St, Sydney 2000

☐

OR

Direct Bank Transfer
(electronic payment) to:
WBC - BSB 032 007 / Acc. No. 181314

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OR

Please debit my: ☐ Visa ☐ Mastercard

Card No.

Exp. Date /

Signature

Please send me information (to the above address) of
how I might include a bequest for The St. James' Music
Foundation or The St. James Building Foundation in my will

☐

All donations to The St. James' Music Foundation
over \$2.00 are tax deductible

Music Notes

Marko Sever

It was a joy to finally be able to celebrate Christmas in its entirety, with no bells or whistles spared. On 17 December 2022, The Choir of St James' showcased their in-house rendition of Handel's *Messiah* to a packed church, and the following day welcomed an equally large congregation to Nine Lessons & Carols in the presence of Her Excellency, the Governor of New South Wales, and featuring members of the NSW Police Band.

Christmas Day was heralded by Victoria's *Missa O Magnum Mysterium* in the Night Eucharist, and Mozart's *Coronation Mass* in the morning.

The Orchestral Mass season was held in January 2023 in a slightly reduced capacity, showcasing two Masses, rather than the usual three. Nonetheless, we were pleased to resurrect Jonathan Dove's *Köthener Messe*, and Schubert's *Mass in A flat* from some years ago. A special highlight for us this year was a new work by James MacMillan which was commissioned for the Queen's funeral, *Who shall separate us?* Its brooding introduction, was followed by a rousing 'Alleluia' towards the end of communion.

Looking ahead to Lent and Easter, Allegri's *Miserere* will be wheeled in again for its yearly appearance, as well as some other lesser-known motets, such as Tallis' *Suscipe quæso*, Crequillon's *Pater peccavi*, and *Civitas sancti tui* by William Byrd, whose 400th anniversary of death happens this year.

While we are in the final stages of confirming the 2023 concert series, we can reveal that we are commemorating William Byrd in concert featuring period instruments, and there will also be a 'Coronation' themed concert in the lead up to King Charles' Coronation in May.

Also in the pipelines is a choral workshop on Saturday 11 March for anyone who is interested in furthering their choral skills. *Come and Sing* will be led by one of Sydney's rising stars, Brianna Louwen, and will comprise a day's worth of vocal coaching, culminating in Choral Evensong later in the day. For more information, visit stjamesmusic.org.au

Marko Sever is Acting Assistant Head of Music at St James'.

Auditions Open for the St James' Singers

Contact the Head of Music,
Warren Trevelyan-Jones
music@sjks.org.au

S. JAMES'
Music



Music at St James' ^{FEB-MAR}

Choral Music

The Choir of St James' continues to offer inspiring choral music of the highest standard. As COVID-19 is still in the community and isolation requirements are in place, the repertoire is susceptible to change.

Recordings of our livestreamed services can be viewed for two months afterwards in the following locations: sjks.org.au/online-services, facebook.com/stjameskingstreet. Listen to our other recordings on youtube.com/sjksmusic.

WEDNESDAY 1 February

6:15pm – Choral Evensong (Lower Voices)

Responses: Rutter

Canticles: Howells in D

Anthem: Mendelssohn – *When Jesus our Lord*

SUNDAY 5 FEBRUARY

10:00am – Choral Eucharist (Lower Voices)

Setting: *Missa Orbis Factor* (Plainsong)

Motet: *Adoro te devote* (Plainsong)

WEDNESDAY 8 FEBRUARY

6:15pm – Choral Evensong

Responses: Smith

Canticles: Stanford in C

Anthem: Gibbons – *Almighty and everlasting God*

SUNDAY 12 FEBRUARY

10:00am – Choral Eucharist

Setting: Jackson in G

Motet: Fauré – *Cantique de Jean Racine*

WEDNESDAY 15 FEBRUARY

6:15pm – Choral Evensong

Sung by The St James' Singers

Responses: Morley

Canticles: Stanford in B flat

Anthem: Howells – *My eyes for beauty pine*

SUNDAY 19 FEBRUARY

10:00am – Choral Eucharist

Setting: Ives – *Missa Brevis*

Motet: Bach – *O Jesu Christ, meins Lebens Licht*

WEDNESDAY 22 FEBRUARY (Ash Wednesday)

6:30pm – Solemn Choral Eucharist

Setting: Palestrina – *Missa Emendemus in melius*

Psalm: Allegri – *Miserere*

Motet: A. Gabrieli – *Emendemus in melius*

SUNDAY 26 FEBRUARY

10:00am – Choral Eucharist

Sung by The St James' Singers

Setting: Webster – *Missa Dorica*

Motet: Attwood – *Turn thy face from my sins*

SUNDAY 26 FEBRUARY

4:00pm – Choral Evensong

Responses: Martin

Canticles: Riley 'Short Service'

Anthem: Britten – *Rejoice in the Lamb*

WEDNESDAY 1 MARCH

6:15pm – Choral Evensong

Responses: Radcliffe

Canticles: Noble in B minor

Anthem: Greene – *Lord, let me know mine end*

SUNDAY 5 MARCH

10:00am – Choral Eucharist

Setting: Cardoso – *Missa Miserere mihi Domine*

Motet: Palestrina – *Super flumina babylonis*

WEDNESDAY 8 MARCH

6:15pm – Choral Evensong

Responses: Morley

Canticles: Noble in A minor

Anthem: Walton – *A Litany*

SUNDAY 12 MARCH

10:00am – Choral Eucharist

Setting: Poulenc – *Mass in G minor*

Motet: Poulenc – *Vinea mea electa*

WEDNESDAY 15 MARCH

6:15pm – Choral Evensong

Sung by The St James' Singers

Responses: Radcliffe

Canticles: Moore – *Third Service*

Anthem: Wesley – *Wash me thoroughly*

SUNDAY 19 MARCH

10:00am – Choral Eucharist

Setting: Mozart – *Missa Brevis in D*

Motet: Crequillon – *Pater peccavi*

WEDNESDAY 22 MARCH

6:15pm – Choral Evensong

Responses: Byrd

Canticles: Byrd – *Second Service*

Anthem: Byrd – *Civitas sancti tui*

SUNDAY 26 MARCH

10:00am – Choral Eucharist

Setting: Byrd – *Mass for Five Voices*

Motet: Tallis – *Suscipe quæso Domine*

4:00pm – Choral Evensong

Sung by The St James' Singers

Introit: Farrant – *Call to remembrance*

Responses: Radcliffe

Canticles: Sumson in G

Anthem: Chilott – *Be thou my vision*

WEDNESDAY 29 MARCH

6:15pm – Choral Evensong

Responses: Smith

Canticles: Tallis – *Short Service*

Anthem: Tallis – *In ieiunio et fletu*



Lunchtime Concerts

Experience the peaceful atmosphere of Sydney's oldest church as it is filled with music every Wednesday lunchtime between 1:15pm and 1:45pm. Tickets are \$10 and patrons have the choice between attending in person or watching online. Go to www.sjks.org.au/music/whats-on/ for further information. Ticket price covers the cost of livestreaming and the musicians' fees. The concert recording can be viewed up until the Tuesday following the concert.

1 FEBRUARY

SERENADES IN TRIO (FLUTE, VIOLIN, VOLA)

8 FEBRUARY

BASSOON AND FRIENDS

15 FEBRUARY

AIDAN O'DONNELL – BARITONE

JAMIE-LEE XU – PIANO

22 FEBRUARY

NSW POLICE BAND

1 MARCH

MARKO SEVER – ORGAN

8 MARCH

ALEX CASTLE – FLUTE

15 MARCH

JACQUELYNE KOH – VOICE

22 MARCH

NSW POLICE BAND

29 MARCH

KELLY LIU – PIANO

www.sjks.org.au/music/lunchtime-concerts/



Ash Wednesday

22 February 2023

Remember

that thou art dust,

and to dust thou shalt return

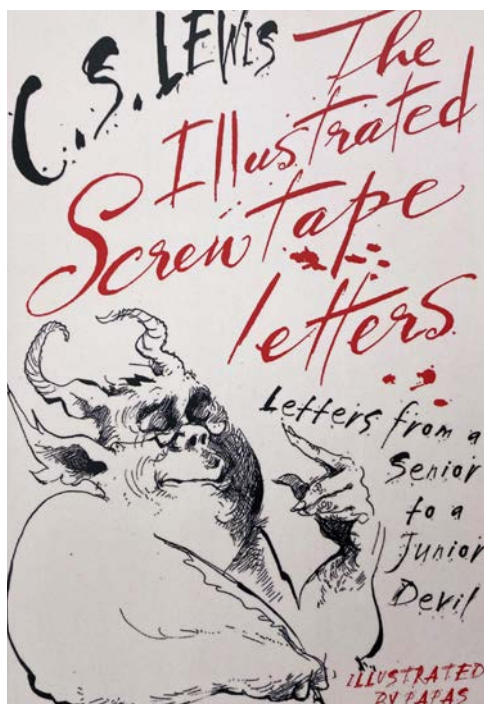
12:30pm

Solemn Eucharist
with Imposition of Ashes

6:30pm

Solemn Choral Eucharist
with Imposition of Ashes*
featuring Allegri's *Miserere*

* Livestreamed: sjks.org.au/online-services
facebook.com/stjameskingstreet
youtube.com/@stjameskingstreet



Lent Studies The Screwtape Letters by C. S. Lewis

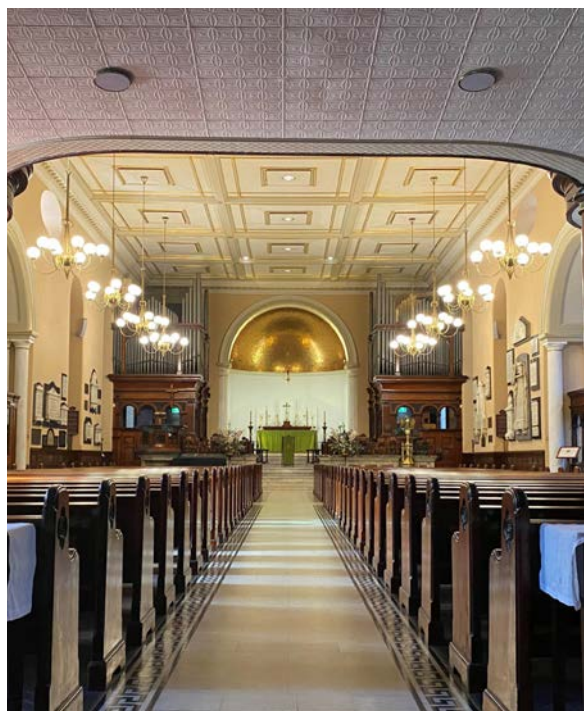


Starting week of 27 February
Various times and locations
Copies available from the Parish Shop (\$25)

Using the letters of a senior devil to his trainee devil and nephew, Wormwood, C. S. Lewis gives us an engaging account of temptation and triumph over it.



Register at sjks.org.au/lent-studies



Come and Sing Choral Workshop and Evensong

St James' Church, King Street, Sydney invites
interested singers to a choral workshop on

Saturday 11 March 2023 | 11:00am to 5:15pm

Warren Trevelyan-Jones **Director**

Marko Sever **Organist**

Brianna Louwen **Vocal Coach**

Repertoire to include:

Farrant *Call to remembrance*, Dyson in D, Mendelssohn *Hear my prayer*

Cost: \$30* (includes scores, tuition, and afternoon tea) * Free for St James' Singers

Book online or pay at the door

stjamesmusic.org.au