

St Mary's



AVE

Patronal Edition

August 2022



ACKNOWLEDGEMENT OF COUNTRY

We meet on the traditional lands of the Wurundjeri people of the great Kulin nation. We acknowledge their leaders past present and emerging and offer them our respects.

Disclaimer: The opinions expressed in this publication are those of the authors. They do not purport to reflect the opinions or views of the parish of St Marys, the Anglican Church, or its members.

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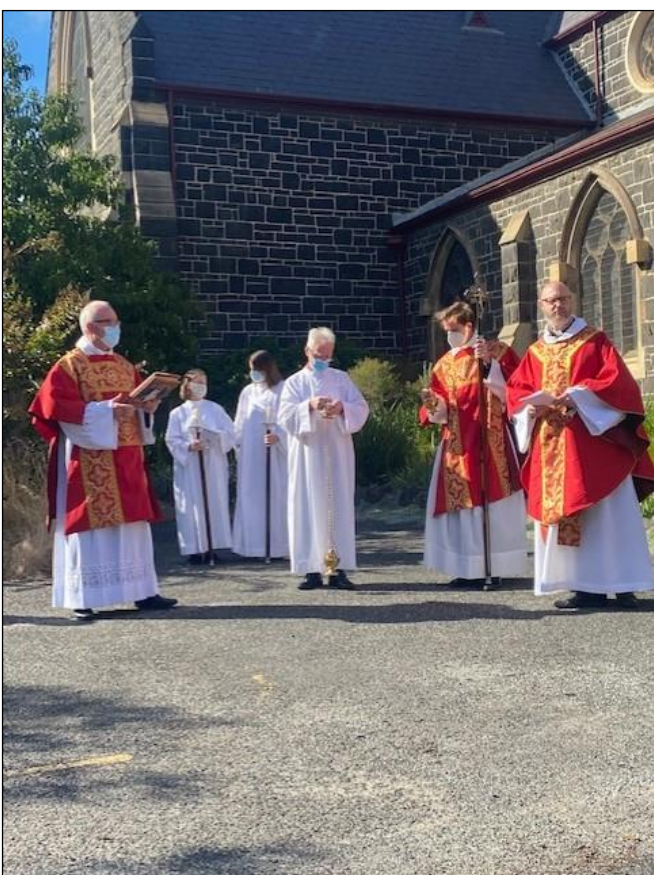
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Rejoice in our St. Mary's Community

An appreciation of our Church through the Pandemic

How good it is to be returning to regular attendance at St. Mary's after the restrictions imposed by the COVID pandemic over the past two and a half years. At a time of isolation from family and friends, often lonely and depressed, we have especially missed being with our fellow parishioners in church on Sundays. We acknowledge how much it means to have this incredibly unifying and nurturing connection with others in our community who share the same spiritual beliefs and values and interests. These are people who care about each other.

Though generally unrelated by blood, the members of St. Mary's congregation are like a family themselves. What's more, many of us see more of each other on a regular basis than we do our own relatives. The advent of COVID, and all that it has brought to us, has been disruptive, and challenging. But at a time when we have all been in particular need of succour and courage, our church has been there, if in adapted form, throughout. Thanks to the generous and ingenious efforts of a number of people in our community we have been fortunate to keep up the connection despite the shackling regulations imposed during the course of the



epidemic. Under all sorts of difficult conditions, and ever conscious of the health of all, our church has continued to function and to keep in touch with its members, even when they were not actually present in person.

This is a tribute to the untiring efforts of our Vicar Jan, and his associate priests—Dorothy, Mark and Robyn—, to our loyal and resourceful Church Wardens —Anne, Michael and Sam—and to parish council members, as well as to our ever efficient and friendly parish administrator Darrell. And there are many others who have played their part. Beverley and the choir have valiantly produced music and recorded it for us when we couldn't attend, under the most testing of

circumstances. Singing in masks can't be much fun! The faithful service of servers such as Peter and Anne has contributed too. All have carried on through thick and thin, constantly adjusting to the ever-changing situation.

Over a long period when we could not gather in person church services were recorded and could be watched from home on You-tube. Paul and Sam and Adam and others have taken charge of the technical side of things. Meanwhile some others are also training to continue to provide this on-going service to people who for many reasons cannot get to church. This is particularly valuable to older, or unwell, members of the congregation, including my husband John.

Another innovation which has arisen over this period, under the instigation and cheerful leadership of Geoff, has been the regular on-line Zoom meetings for Early Morning Prayer taking place three times a week at 9 am on Mondays, Wednesdays and Fridays. A group of sometimes up to twelve people, often including Jan, Dorothy or Robyn, get together regularly by Zoom for prayers, Bible readings and studies, as well as intimate chats which include the sharing news of, and concerns about, people in the Parish and the world. So many have had health and well-being issues, both of body and mind. Rhondda, after months of recovering from the results of a fall, now attends Morning Prayer regularly and reports on the state of so many of our flock that she is constantly in touch with. For me personally each of these friendly virtual gatherings has been a Godsend: each a comforting fixed occasion to look forward to in my restricted everyday life. Well done, Geoff. We are enormously grateful. These virtual get-togethers have been such a success that, although it is now possible to meet face to face for Morning Prayer, it has been decided that we will instead continue to meet on-line from the comfort and convenience of our own homes.

Gradually, as restrictions have been eased, face-to- face church gatherings apart from actual church services have started again. Many of these have also been recorded and watched by those who couldn't attend in person. For example, a growing movement in support of measures to help combat climate change has been led by Audrey who has organized several well-attended meetings. Through it all, and still now that we are back at church again, the Roster has been attended to by Harriet and Anne, the children are back under Harriet's care, and new faces are reading and helping with Morning Tea. During the Lockdown, on line and now as well in church after Sunday morning tea, Delta studies have taken place frequently. On topics of wide theological interest designed to inform and stimulate, they are presented by a number of knowledgeable and interesting

speakers from among our clergy and congregation and elsewhere. How lucky we are to enjoy the erudite wisdom of scholars such as Robert, Geoff, our clergy, and many others.

Meanwhile other unheralded members of our wonderful congregation have continued to contribute in different ways to the running of St. Mary's: people like Margaret and Michael and David and Helen who quietly meet on a regular basis to tend our lovely garden.

Again, many different people have contributed to the production of Ave. Many thanks to those who write, those who edit and to Darrell, our office administrator, who makes sure it is produced on time. We all look forward to see what the team have come up with each new edition.

And then there is the Hospitality Committee which has continued to meet at the Vicarage from time to time under the efficient leadership of Susan, to plan outreach and parish events. An exciting social occasion is planned for August 13 to celebrate our Patronal Festival. Jan is the central organizer of a glamorous sit-down dinner for eighty in the Big Hall. Using his exceptional skills as cook and table-setter to create what promises to be a memorable event: our first big social get-together after a long, lonely period.

Marion Poynter



The Daily Offices - Morning and Evening Prayer

St Mary's hosts Morning Prayer on Monday, Wednesday and Friday at 9 am each week. Before COVID, Morning Prayer had been said daily by a small group of six to eight people in the Mary Chapel but during the lockdowns we were forced to move these services on-line. This has proved to be beneficial because it allows people living further away or working from home to attend. Geoff Jenkins acts as our Zoom host and each of us takes turns to lead, read the lessons and offer responses. We now have about twelve who regularly attend, some even joining us from other parishes.

Weekday Morning Prayer is an abbreviated form of the Sunday service known for centuries in the Church of England as Matins, which itself had grown by gradual and recognisable degrees from the prayers said three times a day in Judaism and used in that sect of Judaism, the early Christian Church. As Rome became the centre of early western Christianity, the prayers were added to, modified and translated into Latin.

In the monastic tradition, especially that which followed the Rule of St Benedict, the day was divided into prayer and meditation, work and refreshment. The daily services began very early for the monastics with Vigil, sometimes called Nocturn or Mattins, between 2 and between 4 am. Then followed: Lauds (first light), Prime (first hour), Terce (third hour), Sext (sixth hour), Nones (ninth hour), Vespers (evening office), and finally, Compline (before sleeping). Lauds was followed by daily Mass, which was not considered an office. These practices continue in many religious houses. In addition, many cathedrals had their own regime of services.

Switching now from the entire western Church to England, most of the parishes belonged to monasteries or cathedrals. Everything was in Latin, which most of the parish folk did not understand, hence the beautiful wall paintings and stained-glass windows to tell the ancient stories.

In and even before the sixteenth century, many different events converged to change the English Church. The Reformation, with its fundamental precept that worship, Bible reading and prayer should be in the language of the people, swept across Europe. Henry VIII broke away from the authority of the Roman Pope and

himself became supreme head of the English Church, abrogating for himself the power and wealth of the monasteries. In 1539, The Great Bible, an English translation, was authorised by Henry VIII to be read in English Churches. Preparations for an English Book of Common Prayer were begun. The Tudor period may have been a very unstable time for the English Church but out of this instability the great gem of Anglicanism, the Book of common Prayer was forged.

The English daily offices of Morning and Evening Prayer were crafted by Thomas Cranmer from the monastic prayers, combining the first three into one service called Mattin and the last two into Evensong. Published in 1549 in the reign of Edward VI, and revised in 1552, their shape was basically as it is today, prayer, canticles, Psalm, Bible readings and intercessions. Their particular forms, for example the words preceding and following the scripture readings, are different from those used in the Mass. Many older Anglicans well remember that the main services on Sunday were Mattins and Evensong and it was only in the 1960s and 1970s that the Eucharist become the principal service on Sunday.

The daily offices as said now are very scripturally based, with an opening canticle taken from the scriptures followed by a regular cycle of Psalms being said. Between the morning and evening offices the whole Book of Psalms is read every two months. The psalm is followed by two scripture readings, one Old Testament the other New Testament. These are said on an annual rotational lectionary, the idea being that the whole of the Bible is read through each year. Following the readings another scriptural canticle is said followed by the Lord's Prayer, the Collect and then intercessions are offered on behalf of the parish for the needs of the world and of individuals known to be in special need. A closing prayer is then offered and the service concludes. It was once said that the Book of Common Prayer was just the Bible rearranged into a liturgy and this is still reflected in the Daily Offices as we keep them.

I invite any of you who would like to join us to do so. The details can be found each week on the Weekly Bulletin. All are welcome.

Father Jan Joustra

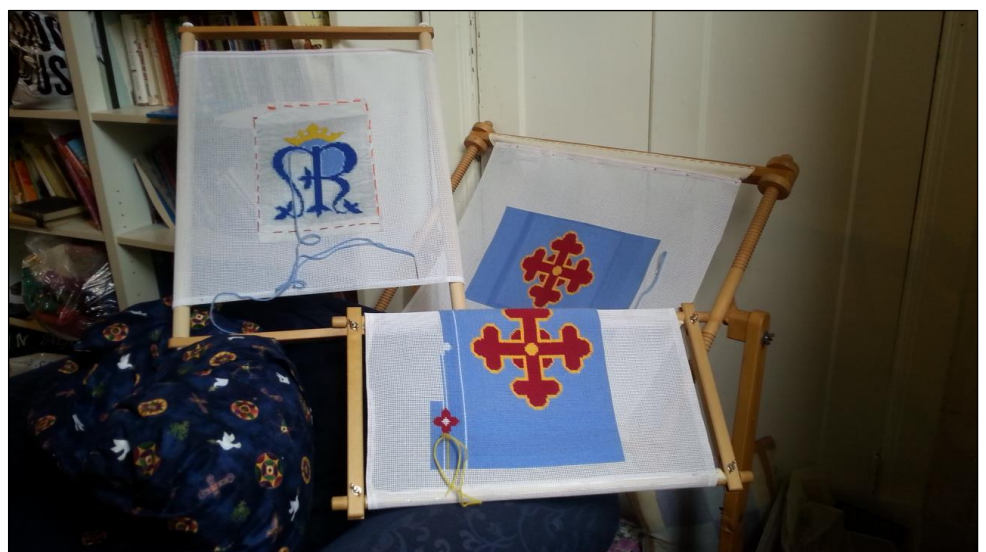


The Kneelers Project



Can you remember a time, before Covid, before Fr Jan, before the heating even, when we had a few tatty kneelers, which sat on the seats at the end of the pews, some brown leatherette and some a pseudo tapestry fabric? They weren't at all decorative. They weren't very St Mary's. One morning, after Morning Prayer, it was decided in an instant, 'These will have to go. Let's get some new kneelers.' No details yet. Just the beginning of a plan.

So we did some research: we bought some helpful books on making kneelers, showing choices in stitches, colours and patterns. We looked at kneelers in other churches, some very grand, some a bit humble like our last lot. We talked and planned



and plotted. And when the pews came up to install the new floor, the funny little hanging shelves on which the old kneelers had been placed for use left the premises and did not return. And so did the old kneelers.

But we kept two. These are real tapestry made by an earlier generation, with the Mary Queen of Heaven symbol, made for special use by brides and grooms or by visiting clergy. They were our inspiration – designs peculiar to St Mary's in familiar colours.

We never intended to make one for each worshiper. After all not many people kneel these days. The new kneelers were to be kept in the porch and offered by the welcomers as people enter. We chose a small set of colours for coherence, acquired some frames (thanks to those who donated), bought wools and needles, learned how to actually do it and began.

Some, like Margaret Noble, were naturals – counting and stitching perfect little stitches all facing in the right direction seemed to come easily – and some found it much more challenging. But we persisted enthusiastically, using the Thursday morning slot we'd used for knitting. The first two designs were the Mary symbol and the Jerusalem cross. Next she graphed and stitched the rose window. Stitchers themselves designed the sides of the kneelers to complement those patterns.

As a way to keep busy and to use up some thread and canvas during the many weeks of Lockdown, Margaret designed and made two more kneelers: the organ pattern and the rainbow garden. (The church garden is another of her great contributions to the life of St Mary's). Around the side of the organ kneeler is the music of a favourite hymn, while in a corner is a tiny representation of Kirrip, Beverley's well-loved dog, who would sit quietly by the organ each Sunday, no longer with us in person but always in our memories.



The project stretched on and on, so it seemed like divine intervention when Hilda Farquar-Smith, a Sydney friend of Rhondda and incidentally a member of the Embroiders' Guild and an experienced kneeler maker, offered to help. Margaret sent her, a photo and a graph of one of the church windows. Hilda was able to enhance the design using the photo to produce one of the most intricate kneeler patterns. She then produced two kneelers of the St Mary's tree. Finally, she offered to finish Rhondda's Jerusalem cross kneeler.



No-one, especially Rhondda, was surprised when she telephoned, tentatively wondering if, as well as finishing the background, she might also fix a few mistakes!

And now the kneelers are to be blessed, using the beautiful English Broderers' Prayer. Thanks to all who helped in any way but especially to Margaret and Hilda, without whom the project would have fizzled out. We're so glad to have you with us at our patronal festival so you can see how we value your contribution. Heartfelt thanks.

A small PS: we still have wool and canvas and designs if anyone is inspired.

Margaret Noble and Rhondda Fahey

The Broderer's Prayer

Almighty God, who of old didst command that Thy sanctuary be adorned with works of beauty and cunning craftsmanship, for the hallowing of thy name and the refreshing of souls, vouchsafe, we beseech Thee, to accept these offerings at our hands, and grant that we may ever be consecrated to Thy service; for Jesus Christ's sake.

Amen

In the faith of Jesus Christ we dedicate these gifts to the glory of God.

From A Single Thread – Tracy Chevalier



From Ávila to Melbourne North, by way of Latvia

Latvia has long been a country with a strong artistic and especially musical culture. For centuries it was ruled by foreigners, culminating in a Baltic German aristocracy holding sway until after the first World War. A type of uneasy political independence was then declared, only to be lost again a couple of decades or so later after the Second World War. Latvia – along with the surrounding Baltic states of Estonia, Lithuania and Belarus – became incorporated into the Soviet Union of its other great geographical neighbour Russia.

Pēteris Vasks is a contemporary Latvian composer of some renown. He was born in 1946 and grew up in the soviet era. Music and music education were still fostered, but on soviet lines. Vasks trained in music – violin, double-bass, composition – at music institutions in the Latvian capital Riga, and in Lithuania. He played in philharmonic orchestras in both countries. His compositions were not however greatly promoted. Many feel that he was disadvantaged by the fact that he came from a Baptist family – his father was a pastor – and some say that he suffered on that account from state censorship and from repression of Baptists in particular.

Whatever the case, it was not until the fall of the Soviet Union in the 1990s that Vasks gained widespread recognition. His music was then promoted by well-



known international musicians. He won prestigious prizes at music festivals. His widespread musical output – including symphonies, string quartets, intimate vocal and chamber-music pieces – can by turns be experimental, lyrically harmonic, meditative, occasionally harshly dissonant, mournful or with a lively folk feel. It often displays

sudden contrasts within the same piece of music. It attracts interest for its forms and its beauty.

One particular piece of Vasks, a *duo for violin and cello*, is titled **Castillo Interior**. We read, in the introductory pages of the score:

*This composition for violin and cello was composed in 2013 following a suggestion by the cellist Sol Gabetta. At the beginning of 2014, I spent some time at a house of meditation in an isolated location on the Baltic, where I found inspiration for the name of the work. In veneration of Saint Theresa of Avila, the piece is entitled Castillo Interior. The title refers to her book **Moradas del Castillo Interior** [“Dwellings of the Interior Castle”] written in 1572, considered as the magnum opus of the great mystic.*

Pëteris Vasks

[translated from his German by Lindsay Chalmers-Gebracht]

As we know, Saint Theresa of Ávila herself was a Carmelite nun, a prominent sixteenth century Spanish mystic, an author, a theologian of the contemplative life and of mental prayer. However along with this she was a religious reformer who fought hard for women to be heard in the church and in society. Her struggle was often strenuous, against vocal (and mostly male) opposition, and the results of her activism were (in the context of the era) remarkably successful.

[I confess that what follows here is only in point form my personal response to the music, none of it voiced, as far as I know, by the composer]

- In music of Castillo Interior by Vasks we can hear an almost amorphous beginning, imperceptibly and gradually forming into calming harmonies.



This goes on almost too long (just as meditations can sometimes be felt to do). Is this Saint Theresa exhorting harmony?

- Suddenly the calm is interrupted by a cacophonous, chattering, carping, dominating interruption – the powers of the church and of society asserting their views in order to silence her? They give it a good long try but at last they have to draw breath, at which moment they find that the original peace and calm is persisting unperturbed.
- After a while the strident interrupters take up their cudgels again; how could it be that their undoubtable views are not being heard?

-
- However their outburst doesn't last quite as long this time; again when the noise stops, the voice of calm is still there.
 - A third and last time they have a go at the shouting, but already it is far more half-hearted and trails off very much sooner.
 - Remaining there, more serene than ever, is the voice which proves that music has charms to soothe the savage breast, just as can be done by Theresa's gentle persistence.
 - We could imagine that the calm voice has been there all the time, behind the outbursts, in the Interior Castle of the meditative mind.
 - The calm still remains, and has won the day.

* * * * *

This short piece of music for Violin and Cello
composed by Pēteris Vasks,
Castillo Interior is coming to
St Mary's Anglican Church, North Melbourne.

All being well, it will be performed as an interlude
between two courses of the grand
Patronal Festival Dinner on August 13th.

It is hoped that it will give
an opportunity for those present
to Listen, to Reflect, and to Inwardly Digest.

David Keuneman

∞∞∞∞

‘Google it mate!’ and ‘The Getting of Wisdom’

Personally one of the most uplifting political comments made during our recent Federal Election campaign was the retort given by our own local MP, when journalists were trying to catch out the then Prime Minister, Leader of the Opposition and other Party leaders with what became referred to as “Gotcha” questions. The particular journalist who tried this tactic which gave rise to the comment “Google it mate”, was then provided with a thoughtful and insightful opinion about what constitutes wise, just and effective political leadership. For those with enquiring minds, the internet is indeed a treasure trove of information. However, like any other written documentation, its accuracy and the author’s interpretation of the facts presented need to be validated.

When my husband Elsdon and I started our medical courses in the early 1970’s, there was much emphasis placed on memorising anatomy, biochemistry, physiology, pharmacology and great long lists of what were referred to as “differential diagnoses”. However, over the last 40 years or so since this time, medicine has become so vast and complicated, no single doctor can be expected to know all there is to know about medicine, and furthermore with ongoing medical research concepts change, treatments change - it is a fast-moving field. Fortunately the internet provides doctors with vast information.

But medicine and learning generally are much more than about acquiring information. Information must be processed appropriately to establish knowledge, and how this knowledge is applied requires wisdom, hence the second part of the title of this article quoting the title of the book written by the Australian author Henry Handel Richardson and published in 1910. Not surprisingly “the getting of wisdom” is also a noble biblical theme running through both the old and new testaments. In words much more eloquent and profound than I could pen personally, may I take this opportunity to conclude with the following two poems, the first by the 18th century English poet and hymn writer, William Cowper, and the second more contemporary one by T.S.Elliot:

William Cowper “The Task” (1785): *Book VI, Winter Walk at Noon, Line 92.*

...”Knowledge, a rude unprofitable mass,
The mere materials with which wisdom builds,
Till smoothed and squared and fitted to its place,
Does but encumber whom it seems to enrich.
Knowledge is proud that he has learned so much;
Wisdom is humble that he knows no more.
Books are not seldom talismans and spells. ...”

Adopted from Wikiquote. Last update June 4, 2020.

T. S. Eliot “The Rock” (unfinished) (1934)

“....All our knowledge brings us near to our ignorance,
All our ignorance brings us nearer to death,
But nearness to death, no nearer to God.
Where the Life we have lost in living?
Where is the wisdom we have lost in knowledge?
Where is the knowledge we have lost in information?
The cycles of Heaven in twenty centuries
Bring us farther from God and nearer to the Dust.....”

Christine Storey



Music's Mission: The Role Played by Music in Worship, Faith Formation and Mission

“The devil, the originator of sorrowful anxieties and restless troubles, flees before the sound of music almost as much as before the Word of God.”

— attributed to Martin Luther

Introduction

It was music that brought me back to church. Having had negative experiences of church as a child, and after nearly four decades without church, faith or spirituality of any type in my life, it was my interest in sacred music that took me to Christ Church Brunswick to join its choir. When I joined that choir in 2009, I thought I was merely re-engaging with music; my involvement in the choir (and church more broadly) has, however, provided me with far more than just a musical opportunity.

That particular iteration of the Brunswick choir disbanded in 2014. After a few “wrong turns”, I finally found St Mary’s early in 2017. I am very glad that I did!

As a church musician, my thoughts often turn to the role that music can, should, and does play in worship. Does music enhance worship? Does it have a role to play in mission? And, before these can be achieved, does music have the power to get people to come to church in the first place? These are the questions with which this essay is primarily concerned.

The “Rite” Music

Liturgical music performs (at least) four important functions. It:

- draws people in to worship (Gathering)
- facilitates and enhances people’s participation in worship (Participation)
- contributes to worshippers’ faith formation (Evangelism) and

-
- prepares worshippers to be sent out into the world to spread the good news of Jesus Christ (Mission).

Each of these will be considered in turn.

Gathering

One striking example of music's ability to attract and draw people in to worship occurred in central New York. Late one night, the Benedictine chant emanating from the open doors of the church drew passers-by in with its 'authentic voice of worship beckoning from a sacred space'.¹ The significance of the role played by the music in this example is instructive; it is doubtful that open doors alone would have been sufficient to gain the attention of those passing by.

The power of music to attract worshippers can also be seen closer to home, at Sydney's Hillsong² Church. Whatever one thinks of this style of music being used in a worship service, it is clearly immensely attractive to a particular demographic. Hillsong congregations tend to be much younger than most other congregations, and, in Australia, Assemblies of God congregations (of which Hillsong is one) seem to be growing faster than many other denominations.

Between the extremes of Benedictine Chant and Hillsong Rock lies a vast repertoire of sacred music from which to choose. It is, as they say, "horses for courses": the music at any parish church must be appropriate for its liturgy. Hillsong Rock would be quite incongruous at St Mary's! Similarly, Thomas Tallis would go down like a lead balloon at a Hillsong church. People will go where the music (and therefore liturgy) calls them to go. I am an example of this type of musical "drawing in".

Participation

Music also has a significant role to play in worshippers' participation in the liturgical action. Since *Sacrosanctum Concilium* was first promulgated in 1963,

¹ Stephen Cottrell, 'Evangelising Worship', in *From the Abundance of the Heart: Catholic Evangelism for All Christians*, London: Darton, Longman and Todd Ltd, 2006, p. 121.

² The prominence of music is apparent even in the Church's name!

it has been abundantly clear that, when designing and conducting liturgical services, ‘active participation’ by all worshippers is ‘the aim to be considered before all else’.³ Music was clearly intended by the Vatican Council to form part of this participation: worshippers ‘should be encouraged to take part by means of acclamations, responses, psalms, antiphons, hymns as well as by actions, gestures and bodily attitudes’.⁴

This was not, of course, a new idea in 1963. ‘From its very origin, the Christian community sang.’⁵ Many of these early texts (if not the original music) are still sung today: psalms from the Old Testament, New Testament canticles such as Mary’s song in Luke 1, and other New Testament “hymns” like Ephesians 5:14.⁶ Other forms of liturgical music have developed over time; it is thought that the stanzaic hymn as we know it today entered the Latin church in the fourth century, although nothing certain is known about hymn melodies before the eleventh century.⁷

In many Christian denominations, the hymn is ‘intrinsic to worship and faith experience’.⁸ As a musical genre, hymns are ‘especially suitable as congregational song, for their rhymed stanzas and formal structure make them sung poetry, expressive of the people’s praise, affirmation and devotion’.⁹ Beyond this, and like the psalms of old, hymns also enable us to lament together in times of sorrow, thus also ‘expressing the struggles and aspirations of the Christian community’.¹⁰ People need this balance of highs and lows; ‘we must

³ *Sacrosanctum Concilium*, paragraph 14. <http://www.christusrex.org/www1/CDHN/v8.html>.

⁴ *Sacrosanctum Concilium*, paragraph 30.

⁵ Don E. Saliers, ‘Singing our lives’, in Dorothy C. Bass, *Practicing our Faith: a Way of Life for a Searching People*. San Francisco, California: Jossey-Bass, 1997, p. 183.

⁶ Paul Westermeyer, *Let the People Sing: Hymn Tunes in Perspective*, Chicago: GIA Publications, Inc, 2005, page 23.

⁷ Paul Westermeyer, page 24.

⁸ Don E. Saliers, ‘Singing our lives’, p. 186.

⁹ Don E. Saliers, p. 186.

¹⁰ C. Michael Hawn, ‘Where wide sky rolls down’: finding an Australian voice

know cries of protest and resistance as well as shouts of joy if we are to have a music that is true and good'.¹¹

Singing together in community, through hymns and psalms, prayers and responses, we share more than just the words alone.¹² music enables us to share our feelings and emotions, our joys and sorrows and, of course, our faith. Music greatly enhances our worship experience, both individually and by uniting individual worshippers in a 'shared identity'¹³ as a Christian community.

Evangelism

People may be attending church and actively participating in worship before they actually form their faith; we often 'belong before we believe'. As Stephen Cottrell states, 'Worship converts.'¹⁴ How, if at all, does music contribute to this process of conversion?

As an important component of worship that converts, congregational song has been found to contribute to the formation of individual worshippers' Christian faith. In a survey of members of a congregation in South Carolina, it was discovered that the singing of hymns over their lifetimes had shaped these people's faith, along with their 'basic attitudes, affections, and ways of regarding themselves, their neighbors, and God'.¹⁵ This is, indeed, a powerful and pervasive influence! It was also concluded that these people's beliefs 'represented far more than intellectual agreement with the message in the words.' It was the music, sung from their hearts, together with the words that

in congregational song', in Stephen Burns and Anita Monroe, eds. *Christian Worship in Australia: Inculturating the Liturgical Tradition*. Strathfield: St Pauls, 2009, p. 195.

¹¹ Don E. Saliers, 'Singing our lives', p. 191.

¹² Don E. Saliers, p. 180.

¹³ Don E. Saliers, p. 192.

¹⁴ Stephen Cottrell, 'Evangelising Worship', p. 127.

¹⁵ Don E. Saliers, 'Singing our lives', p. 185.

had ‘become knit into their bodies, as integral parts of the theology by which they lived’.¹⁶

The people in this survey all began to attend church as children and continued to do so throughout their lives. Many people come to church later in life and it is, of course, equally possible for them to find their faith in God. For these people, too, music is often the medium through which their faith is discovered. Music “speaks” to people of all ages, and gives language to our nascent beliefs, regardless of when these beliefs begin to form.

Mission

Up to this point, music has drawn us in to worship, helped our participation in worship, and contributed to our faith formation. These are significant achievements, but to what end are they directed?

It has been suggested that the aim and effect of good worship is ‘to transform the consciousness of the participants, and through their daily living, to change the world that is outside the church’.¹⁷ Liturgical music assists and motivates us to praise God ‘at the beginning of each week [which] cultivates in worshipers an attitude of gratitude.’¹⁸ Having expressed our gratitude during worship, we ‘are sent home to live out that gratitude’.¹⁹ This has a positive effect on us and, by extension, on those around us.

For those Christians that take seriously their responsibilities as disciples of Christ, Sunday worship is a weekly source of self-improvement, inspiration and nourishment for the benefit of others. It needs to be approached from a self-less rather than a self-ish point of view, and music has an important role to play in facilitating this approach and achieving the desired, missional outcomes.

¹⁶ Don E. Saliers, p. 185.

¹⁷ Gail Ramshaw, *Christian Worship: 100,000 Sundays of Symbols and Rituals*, Minneapolis: Fortress Press, 2009, p. 201.

¹⁸ Gail Ramshaw, p. 211.

¹⁹ Gail Ramshaw, p.212.

Conclusion

The importance of music to humans is demonstrated by its antiquity and its ubiquity: music-making is one of humans' oldest documented activities, and there is no known culture that lacks music.²⁰ In the language of the Nairobi Statement,²¹ music is both transcultural (it is a universal "language") and contextual (it is specific and unique to every human culture).

While it is not suggested that music is the only catalyst for Christian formation, its importance to humans makes it particularly effective as a means of preparing people for Christ's work in the world. This means that those of us involved in our parish's musical ministry have an important job to do: we are responsible for selecting and leading the most appropriate liturgical music to the highest possible standard, so that it may fulfil its function of attracting, converting, and preparing the people that comprise the Body of Christ on Earth. It is difficult (for me, at least) to think of a more important or satisfying ministry in which to be involved.

Andrea Sherko



²⁰ Daniel Levitin, 'In Search of the Musical Mind', <http://daniellevitin.com/levitinlab/articles/2000-Levitin-Cerebrum.pdf>.

²¹ Nairobi Statement on Worship and Culture, <http://worship.calvin.edu/resources-library/nairobi-statement-on-worship-and-culture/>.

Old Man Roo



It would be a rare day that I did not see some of the mob of Eastern Grey Kangaroos that live around my land. Sometimes the mob can number up into the thirties; other times it may be a small group of three or four, or something in between. They are my ‘lawn mowers’ and ‘weed-alert’ gang. What they won’t cut down is pretty sure to be invasive pasture or introduced weed grasses and not what I want on my place (unlike the wallaby that will browse on anything and everything – a story for another day).

From the beginning I trained Kirrip to respect their presence and, on a few occasions, we were able to sit on the verandah while a couple grazed beside us. They were desperately hungry during drought time so safety of distance came second to desire for food. There are some who look up, see me, hear me, and just keep on doing whatever they were up to. I have not tried to tame them in any way as I cannot be responsible for others’ behavior and I am in a farming zone where there is competition for feed. Again, this is a subject for another day, but one consequence of a permanent water source (dams) and some feed (improved pasture) is that the altered environment allows the wondrous breeding mechanism of the kangaroo to get out of sync. No longer regulated by the stress of resources, they keep producing young.

Do I ‘know’ or really recognise any of my mob? Well yes, to a small extent. One

I did recognize was an old man Roo and this piece is about the end of his beautiful, dignified life. I began to notice that he was looking a bit thin and lanky, and not so keen to hop away when I walked into his space, such that it was possible to just stop, say a few words, crouch down and let him decide whether he wanted to move elsewhere. I estimated him to be over seven foot tall standing at full



height (Do your own metrics!) I may well have seen him in one of the ‘biff-ups’ where the position of dominant male is sorted out. Although fascinating to see these fights are brutal and at times have a deadly result.

My dear old boy, as I affectionately adopted him, gradually became thinner and less mobile, isolated from the mob and unable to keep up with them, staying closer and closer to the house zone, something I had noticed previously with another ageing roo. I hoped it meant that perhaps he felt safe and even cared about (my issue not his) being around where I could find him. My one wish was that he would die quietly on his patch not by some violent sudden death like being hit by a vehicle.

That wish, or maybe prayer, was granted. One day there he was, lying as I had seen him numerous times in the past, in a sunny spot, at home, with little disturbance of the ground, just fallen asleep forever, so gently merging back into the earth that was his home. I put a photo of his wonderful paws on Facebook. I truly believe that he died a gentle death and can tell the story that his body was not predated but has just begun to melt back into the soil.

Beverley Phillips

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Five Times Dizzy

I've just received my new copy of Nadia Wheatley's 1989 children's classic, *Five Times Dizzy*. Its concerns are the inevitable results of migration across the world to a different culture: how the older generation mourn the things that gave meaning to their former lives; how the migrating generation are pre-occupied with building new lives and fitting in to the new culture; how the children take on responsibility for solving their parents and grandparents' problems.

In this story, the parents are Cretan Greeks, who establish a delicatessen/milk bar in the inner Sydney suburb of Newtown on a site desired by the local, small time, criminal element; the grandmother, yahyah in Greek, loses her zest for life as she grieves the family goat, which did not make the voyage to Australia, and the fresh air and intimate gossip of a Cretan hill village; and young Mareka, with her own problems of fitting in, solves everyone's problems, in an heroically practical way.

The characters are funny and deftly drawn. The plot is funny and fast-moving. The solution is funny and satisfying. It's a gem of a book. Its concerns are relevant to all to all who migrate and to all in countries that have received immigrants and refugees. Children's books are good places for dealing with hard themes.

But while these are all good reasons to give it to your children and grandchildren and even read it yourselves. They are not the main reason I'm drawing *Five Times Dizzy* to your attention in the 2022 Patronal Festival edition of Ave. Yahyah does not at first understand Mareka's solution to her and the family's problems but she believes it is a miracle. So on August 15, she, Mareka, carrying a long candle and leading Poppy 2, the new family goat, set out at dawn to light the candle to thank the Panagia, the Blessed Virgin Mary, for loving and caring for us all in the name of her son, Jesus.

Rhondda Fahey

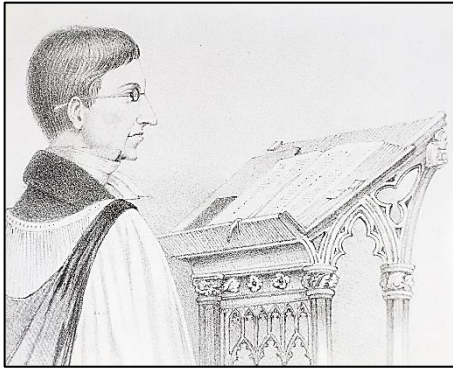


Architecture, Art and Anglo-Catholicism

In my recent reading, I have returned to an old passion which at the time St Mary's was being built, was called Ecclesiology, the study of the architecture of churches, not the theology of the Church, its modern meaning. It was an interest in Melbourne's old churches that brought John Foster and me to St Mary's and the fateful meeting in 1962 with Peter Hollingworth which made John the superintendent of the Sunday School and me the organist and choirmaster. (Here I therefore celebrate 60 years of association with this church.) As it turns out, that was the centenary year of the consecration of the nave of the new bluestone church and the arrival of its talented vicar of 30 years, the Reverend Robert Potter. I have re-read John Rickard's very fine the parish history (reference below) with an eye to the changes brought about in Anglican church architecture in England and their possible influences at St Mary's.

This raised the wider question: what were the origins of the Anglo-Catholic movement which emerged in the mid- to late 19th century? So I have had a merry month jogging my memory of the Oxford Movement. Savagely summarizing, it began with some scholars in Oxford around 1830, when both Church and State were due for major reform, both being in a pitiable condition: the State with rotten boroughs, constituencies needing revision and the franchise widening; the Church with clergy holding parishes and stipends in plurality, and/or non-resident, ND the need to supply churches in areas where the population had moved from the country to the industrial cities. I soon noticed that there was little if any attention to architectural matters (although many of England's ancient churches were neglected and falling down). The fact that reform was in the air also raised alarm at the increasing liberal attitudes within both Church and State. The Oxford men, while supporting the Establishment of the Church of England, were nevertheless suspicious of parliament's making any decisions about the Church, as MPs now included non-Anglicans!

John Keble, a mild-mannered country parson, preached before the University a sermon called 'National Apostasy' which became the first shot in a larger battle. The University Church (also St Mary's) made an important contribution through

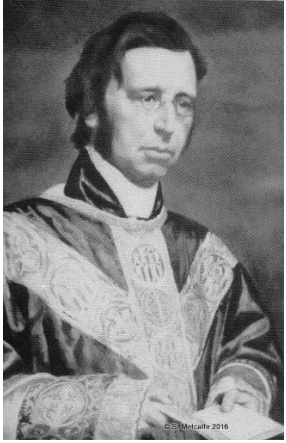


A sketch of the young John Henry Newman as vicar of St Mary's, Oxford, ca 1841, in surplice, MA hood and white tie/cravat.

the eloquent preaching of its vicar, John Henry Newman. Their elder statesman was Edward Bouverie Pusey, Regius Professor of Hebrew. They were 'High Church' in the same way as the Wesley family a century before, that is, defenders of its privileges, doctrines, and ministry, and the 1662 *Book of Common Prayer*. Indeed, they felt that to touch any of these might bring the whole edifice down. They reached back to the foundations of the Early Church,

and one of our debts to them is the republication in multiple volumes of the writings of the Pre-and Post-Nicene Fathers. They defended the 16th C English reform against the distortions of Rome and the depredations of the Nonconformists. This is why, in a series of 'tracts' some of which were lengthy books, Newman wrote Tract XC, 1841, defending the Elizabethan 39 Articles of the Church of England (its doctrinal base) as 'patient of a Catholic reading', a challenge indeed. The doctrine of 'apostolic succession' was dusted off and given a narrow focus on bishops. Were there signs of the interest in ritual which marks familiar Anglo-Catholicism? Well, not seriously. Newman followed the 1662 rubric and wore his black MA gown and hood to preach (he wore a surplice for the relevant parts of the liturgy). Neither Keble nor Pusey were interested in what a priest wore or in church décor and advised their followers to avoid such change as leading to superficiality. In 1845, Newman became a Roman Catholic, and left the challenges to the remaining Anglican movement. Some of the most valued contributions of the Oxford Movement came in the second generation (for instance the rediscovery of the social implications of the Gospel and the work of ritualist priests in the London slums).

But by the 1830s the Romantic Movement had arrived from Europe with its concerns for aesthetics, for emotion. John Keble's popular book of verses and Newman's hymns were decidedly full of pious feeling. If the Oxford Movement was interested in doctrine and looked to the ancient Church, the Cambridge Movement looked to the Mediaeval. They saw the ruins of ancient churches across the land and sought to restore the beauty of holiness of worship.



John Mason Neale (1818-1866) in chasuble.

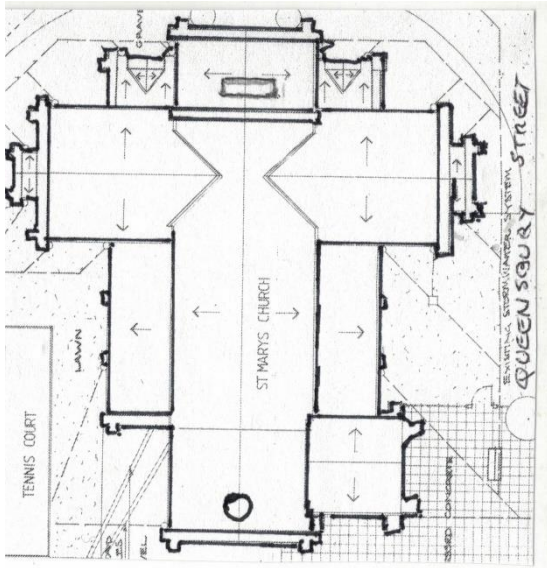
In 1836, John Mason Neale (whom you know from his translations of ancient hymns) and Benjamin Webb came up to Cambridge, and in the summer vacation he and several friends (like Foster and Gribben) visited old churches. Out of this fast-growing group of rambles came a university-based society with a constitution and rules. They began to write up what they saw, and a publication emerged, *The Ecclesiologist*, soon they were the Cambridge Camden Society with Neale and Webb among the influential leaders. (Hereinafter ES, its name from 1846, the Ecclesiological Society.) Research became more detailed and

before long it appeared that some venerable buildings were better, or rather, more ‘correct’ than others, and an almost fundamentalist ‘science’ emerged and was rigorously applied to the ‘restoration’ of the neglected old buildings and the design of the new. Its basis was the pre-Reformation Middle Ages, around the 14th century, and its architectural style was ‘Middle Pointed’, a.k.a. Decorated Gothic. Their interests also increasingly embraced art – decoration, vestments, banners, furnishings, vessels, and music, all inspired by mediaeval models.

They insisted that their style was peculiarly English, even when it was identical with what the master architect of Gothic Revival, the Roman Catholic Augustus Pugin produced; in fact, that fueled the fire of the anti-Catholic fear among Anglicans. And they were outraged when Nonconformists began to adopt ‘Gothick’ for their conventicles. A spate of court cases broke out against clergy who indulged their aesthetic and ‘Catholick’ sensibilities in church. Anglican liturgical styles moved beyond the two university movements by the 1870s, with the ‘Ritualists’ on one side and the Puritan, Anglican Evangelical, tradition on the other, making the Anglican spectrum we know. (Melbourne’s St Paul’s Cathedral was designed by one of ES’ favourite architects, William Butterfield.)

By 1854, a prefabricated building was erected on St Mary’s land on Chetwynd Street; it was hot and stuffy in summer: cool Gothic would have been very welcome, but that had to wait twenty years, when a young architect called Lloyd Tayler (sic) was engaged to provide a replacement. It was his first church project, and it was ES-approved Gothic, oriented (that is, altar in the geographical east) with recognizable Middle-Pointed features. The floorplan was to be cruciform.

Notable are the clerestories, admitting light from on high, originally opposed by the ES but later approved.



A three-fold format was ES-advised: there must be a chancel separate from the nave to keep the sacred (altar and clergy) from the secular. Historically this was a monastic feature, but the ES blessed it as a location for the choir (not monastic). The magnificent crossing was completed together with the ES-required chancel (1868). In fact, an early photograph shows the pews well into the chancel (see Rickard, p. 74). Where the choir stood is not clear; but they attained the chancel in 1868. The ES would be pleased with St Mary's early and

surplined choirs. The first crisis surrounded the 'intoning' or chanting of parts of the liturgy, of which Bishop Perry did not approve, but Fr Robert Porter triumphed because the ES had largely won its battles. The large east window has Decorated Gothic tracery and was intended to be filled with pictorial stained-glass (so ES) though finances precluded the planned glass. A tower and spire never arrived. Candles awaited Peter Hollingworth's ministry, with a free-standing altar (though ES preferred stone) and vestments. (The Rev. John Frewin, vicar 1908-1918) is seen wearing a narrow stole with flared ends (ES and Warham Guild), Rickard, p. 55). Both Barry Martin's and our recent, ecumenical, liturgical patterns under Jim Brady awaited their turn. Their successors have added their own gifts.

Anglo-Catholicism is not a single thing, of course, and Anglican worship continues to evolve at both ends of its spectrum. My personal hope would be to see Australian Anglo-Catholics respond more positively to the modern liturgical developments inspired partly by Vatican II and in the excellent publications of the Inter-Anglican Liturgical Consultation (IALC). I particularly like John Rickard's summation of St Mary's style: 'liberal Catholic in theology, sociable and urbane, politically progressive and interested in the arts. On the one hand there was the internalized commitment to liturgy imbued with the beauty of holiness: on the other a desire to explore the interface between church and society' (Rickard, p. 140). Long may it flourish.

For further reading:

John Rickard, An Assemblage of Decent Men and Women, North Melbourne, 2008, which he dedicated to John Foster's memory. Its pages contain most of my evidence.

Owen Chadwick, *The Spirit of the Oxford Movement*, Cambridge, 1990, 46f and chapter 7, 'The Mind of the Oxford Movement'.

Horton Davies, *Worship and Theology in England, Vol. IV, From Newman to Martineau*, 1850-1900, Princeton, 1962, 118f,

James F. White, *The Cambridge Movement, The Ecclesiologists and the Gothic Revival*, Cambridge, 1962.

The IALC Is the official network for liturgy in the Anglican Communion, see www.anglicancommunion.org/media/39808/ialc.pdf. For a report on the consultation on the eucharist, including my own response, see www.anglicancommunion.org/media/120966/Minutes-from-Berkeley-2001.pdf.

See also David Holeton and Colin Buchanan (eds), *History of the IALC 1983-2007*, Alcuin Club publication, and his *Our Thanks and Praise, The Eucharist in Anglicanism Today* (1998).

Robert Gribbin



Justin

Justin Martyr (died 165) wrote a number of important works reflecting how Christianity was developing during the formative period of the second century CE. He is famous for his *Dialog with Trypho the Jew*, also for his *Apology*, which we discussed with respect to the use of scripture in the last AVE.

Precious little has come down to from the Second Century, so we are at risk of always assuming that what we do have is necessarily representative, and especially if some few authors contribute multiple works to this depleted store. But this is not for a moment a reason to ignore Justin. We should read him, but be careful not to absolutize his opinions as necessarily representative.

And we should also allow that his writings may not actually reflect his own opinions, or the actual state of play in the church, and especially if his task at hand is an apology to the Roman Emperor!

Justin thought of himself as a philosopher, but one who, having been intrigued by and, at some stage or other, having been devoted to many philosophical movements, had now in Christianity discovered the one true philosophy.

As his name implies, Justin has a vested interest in martyrdom. For now we want to analyse one chapter from the Appendix to his *Apology*, where he narrates an incident of persecution. It may be true that we tend to think of Roman persecution of Christians as all about unwillingness to sacrifice to Caesar as god. At some stages and in some locations this may reflect the reality, but the passage of Justin we are reading here gives a slightly different perspective. Or perhaps it serves to fill out the story by providing context.

Let us paraphrase this story from Appendix, Chap II:

A certain woman, whom Justin does not name, lived with a licentious husband. She too was licentious. We are not told exactly what licentious means, but it seems to have been sexual and to have involved "servants and hirelings". No need to speculate on this for our current purpose.

What is intriguing is that once the woman "came to the knowledge of the teachings of Christ, she became sober-minded" and tried to convince her husband to become so too. He refuses, and she resolves to divorce him.

For a time she is dissuaded from this action by her friends, but eventually she does

do so, issuing a *repudium*, a Latin technical term for the document appearing here in a text written in Greek.

Not surprisingly, her husband is very angry, but cannot harm her because she has the protection of Roman law.

At this point our Christian example of virtue disappears from the story, and the focus turns to her acquaintances, but before we consider these events a number of comments seem apposite:

* the dispute between husband and wife which led to divorce seems not to be theological at all. It is however profoundly philosophical and ethical, as well as being, as Justin stresses, based squarely on the teachings of Jesus in the gospel. Whatever else this may be, it is not particularly Pauline!

* already it is clear that the woman of the story is independent and independently minded. She enjoys the protection of Roman law and the ethical affront of her husband's activities, from which she has turned away, is sufficient justification for divorcing him.

* for Justin the thought that a woman might divorce her husband, whatever the grounds, holds no surprise, though one imagines that it was not typical anywhere else in the Roman world than in Rome. And the notable use of several Latin legal terms gives the narrative a distinct ring of truth.

* that the woman had independently minded friends--also women—is perhaps just as remarkable, reflecting her status and the fact that Roman women liked to socialize, and to engage in lively conversations such as these must have been.

Paul in his travels met such women! Lydia (Acts 16) was a case in point. We do not hear of her husband, but there is no reason to doubt that she had one. She lived in a rather grand house, in which she provided hospitality, was said to be a god-fearer, presumably in association with the synagogue, she sits beside the river and engages in friendly debate with her acquaintances.

There is nothing to suggest in the narrative that the serious conversation began only once Paul arrived!

I am reminded of a family I got to know in the Egyptian desert town of Kharga. I was invited to visit them on a number of occasions, and enjoyed their hospitality very much. The husband invited me, the wife prepared the meal, the children served the meal. The wife was an English teacher and must have been a most

interesting person to meet, but I never actually met her!! This illustrates Lydia's independence, as she goes about personally inviting Paul and his friends to dinner and to stay, as well as hosting the nascent church of Philippi.

I think the same or similar was true of Maria the mother of John-Mark, about whom we read in Acts 12. These independent and independently minded women, many of them Romans, left more of a mark on Christianity than we allow. And Justin's Roman lady is remarkable for her sober-mindedness. She studies, reflects, decides, reforms her personal ethics, makes important decisions for herself, argues the case to her friends, engages for herself in the legal process. I wonder whether she did not also spy on her husband away in Alexandria, as a detail of Justin's text reveals.

There is perhaps a contrast between the woman of our story and the general experience of god-fearing adherence to the synagogue. The Christians succeeded in alienating the woman's husband, and caused grief for themselves, though not for her. The Jews it seems went out of their way never to alienate the husbands of god-fearing women, because they needed the patronage of centurions and governors (Pilate's wife!) to protect them against the Greeks. Josephus tells us that the occasion of the dispatch of Jews from Rome was precisely due to a Roman woman being taken for a financial ride (ripped off) by certain scurrilous Jews, thereby offending her husband.

And so the present story continues. The focus turns to the woman's teacher. He seems to have been a personal tutor, and he has been influential over her changes of mind and personal ethics. The narrative implies as much. Hers is not an idiosyncratic intellectual frolic, but a response to reading the gospel, and it is the same gospel from which she endeavors to convince her husband to amend his ways.

The tutor is imprisoned, abused, tried and sentenced. A soldier stands up from him and is dealt with similarly. Justin's point in this is that these men are sentenced purely for acknowledging truthfully that they were Christians. No particular beliefs or non-beliefs, just that they identified as Christians.

We are inclined to leap too readily from Jerusalem in 70 to Nicea in 325. There is much in the second century, despite the paucity of preserved authors, to interest and inform us. In the writings of Justin Martyr especially!

Geoff Jenkins

Pat Storey's 94th Birthday Party



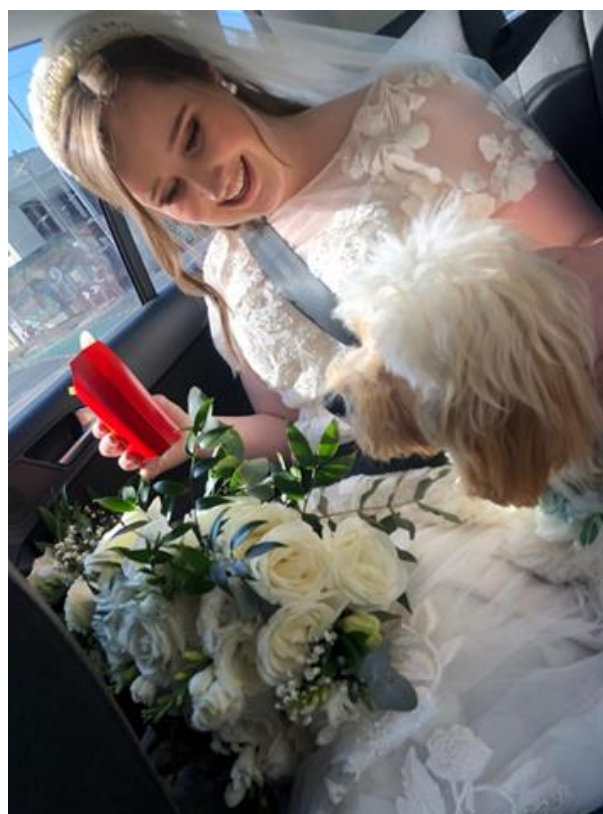
Members of the Storey family help Pat celebrate her 94th birthday.
Lots of love to Pat for her life's achievements in family, work, love and prayer.



Musings of the Mother of the Bride

The community of St Mary's is high on the list of things our family is grateful for and we have never been more conscious of this than when Harriet and Adam were married in April. I often remind people that Geoffrey and I were friends with Adam before he even met Harriet, but the appointment of a new Kids Minister was not only the beginning of a great Sunday School programme! Father Craig's welcome to the team was a great beginning to Harriet's return so when the time came for a wedding, we were so pleased that he was able to be there with his blessing.

There is something special about marrying in a space that is like home in front of witnesses who are like family. The church was simply beautiful and we must thank Father Jan for the beautiful flowers and for his support before and on the day. Mother Dorothy too had a part to play with helping the bride and groom prepare so we know they are off to a flying start. And speaking of flying...how wonderful it was when Adam's family arrived to be with us. Art and Sharlene, Sarah and Brian braved the complications of pandemic international travel to join the celebration and at least the wedding was over before everyone came down with COVID!



We were blessed with a sparkling Autumn day, and all the hiccups of preparation melted away as we met for photos by the river! Had anyone remembered to eat that day? Sam came to the rescue tackling the McDonald's Drive Thru in a minivan as the excellent photos of 'bride with fries' will attest. Jem was a beautiful bridesmaid in blue and not only wrangled the flowers but also young Lottie, the over-excited flower-dog.

It was great to have Harriet's two Grandmas with us and Adam's grandparents were represented by his grandfather's stole which Father Craig wore to officiate. David and Jackie timed their return from New York perfectly and Alice was splendid on Rhondda's crutches. Rather than late, the wedding party were there

in plenty of time and we waited ready to enter as Beverley and Elvis Presley began a special ceremony. As parents of the bride and very happy new in-laws we wish Harriet and Adam all happiness for their future together and say a very big thank-you to all at St Mary's for we couldn't have done it without you.

Anne Sunderland

THE WEDDING OF
Harriet Jenkins
&
Adam Wing





Fr Craig
wore
Adam's
Grandfathers
stole for the
service.

(Almost)
the whole
family
together.



The
best
Flower
Dog!

ooooo

The Kneeler Quiz

Try your hand at this quiz about images depicted on the new kneelers.
Find your answers in the church and grounds

Where will you find:

1. The St Mary's logo
2. The Jerusalem Cross
3. The tree symbol
4. The rose window
5. The organ
6. The stained glass window from which segment is taken
7. The tree and the cross on the roof on the rainbow kneeler
8. Can you recognize the three birds on the rainbow kneeler?

CONTACT ST MARYS

Post: 430 Queensberry Street, North Melbourne 3051
E-mail: office@stmarys.org.au
Web: www.stmarys.org.au, Facebook, YouTube.



Vicar: Rev'd Canon Jan Joustra
vicar@stmarys.org.au
Mob: 0400 959 077

Clergy: Rev'd Canon Prof Dorothy Lee (Associate Priest)
dorothy1@trinity.edu.au
Rev'd Robyn Boyd (Associate Priest)
robynboyd@fastmail.fm
Rev'd Prof Mark Lindsay (Associate Priest)
mlindsay@trinity.edu.au

Director of Music: Beverley Phillips 5286 1179
bevjp@westnet.com.au

Wardens: Anne Sunderland annes@jenkinsau.net
Michael Golding m-golding@bigpond.com
Sam Miller samcmiller92@msn.com

Parish Administrator: Darrell Pitt.

Office Hours: 9.30 am to 12.30 pm, Mon-Fri. (Closed during January)

KOOYOORA

PROFESSIONAL STANDARDS
DIOCESE OF MELBOURNE

The Anglican Diocese in conjunction with St Mary's Anglican Church North Melbourne does not tolerate abuse, harassment or other misconduct within our communities. If any person has concerns about behavior of a church worker, past or present. The Diocese of Melbourne is committed to doing all that is possible to ensure that abuse does not occur. All complaints of abuse are taken very seriously, and we do all we can to lessen harm. We offer respect, pastoral care and ongoing long-term support to anyone who makes a complaint. St Mary's Statement of Commitment to Child Safety is on our noticeboard and can be downloaded from our website www.stmarys.org.au.

PLEASE REPORT ABUSE CALL 1800 135 246

MISSION AND VISION STATEMENT

St Mary's Anglican Church, North Melbourne is an inner-city Christian community that strives to be faithful, inclusive and sacramental.

God inspires us to worship in daily celebration; to be caring, thoughtful and inviting.

In response to God's call, in the next three to five years we aim:

- *To grow substantially in faith and numbers*
- *To create an inter-generational culture that values all age groups - children and adults - equally*
- *To express our faith in active engagement within and beyond our own community*
- *To deploy our property and financial assets in strategic support of the ministry needs of the parish for the long term*
- *To become more open to change as we learn to grow*

