



DEDICATION

of the ABBEY CHURCH

6 SEPTEMBER 2015



A commemorative issue of Stanbrook Benedictines

No. 8 ADVENT 2015



Consolamini, consolamini

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Front cover: views of the new abbey church and the congregation on the day of the dedication

Centre pages: inside the church in the full light of day

Back cover: St Benedict with full moon halo; the church piazza at night

Opposite

Top (left to right): Cardinal Vincent Nichols (Westminster); Abbess Andrea Savage OSB; Bishop Terence Drainey (Middlesbrough); Archbishop Arthur Roche (Rome)

Centre: the Stanbrook Community, 6 September 2015

Foot: Fr Kevin Hayden OSB (Ampleforth), who acted as deacon, with the Wolloshin family; Rupert and Nicholas served at the Mass



Dedication Address

by Mother Abbess

During the week we have been reading the House Chronicle from 6 September 1871 when we dedicated our former abbey church in Callow End. I just want to say, you have all been let off lightly, as the ceremony that day took five hours BUT we are not finished yet! I beg your patience just a little longer.

I think I speak for the whole community to say our hearts are full. This new abbey church has given us such joy. The community has been on a journey within a journey for the last seventeen years. I can't say we have arrived yet but let us just say we feel there is light at the end of the tunnel. We are so aware of the help and encouragement we have received.

First of all Bishop Terry, thank you to you and the diocese for taking this group of wandering nuns into your diocese and for all the support you have given even before we arrived here at Wass.

Your Eminence, Cardinal Vincent, we both left the archdiocese of Birmingham on exactly the same day in May 2009. We climbed on board a bus to head north to North Yorkshire while you went south to take up your new appointment in Westminster. Again your support to us as a community and to myself and my predecessor, Mother Joanna, was deeply appreciated, especially in the years when many difficult decisions had to be made: thank you.

On the Saturday after we arrived Archbishop Arthur [Roche] introduced himself to us. (I think I will add an aside at this point. We were in the refectory where all our furniture was piled high, everything was chaotic. A nun came to me and said 'Mother, there is a strange man at the backdoor!'). He had worked closely with our Sr Maria on the new translation of the Missal and had always shown a great interest in our project. Even after Sr Maria died he continued to encourage us. He, together with Bishop Terry and the actress, Patricia Routledge, agreed to be patrons of our fundraising efforts for the East Wing. Patricia can't be with us but I know she will want to hear in great detail all about the events of today.

The Benedictine family too has been a rock to fall back on – which we often did. M. Joanna got to know Abbot Primate, Abbot Notker [Wolf] when he was Archabbot of Saint Ottilien. At the time both our communities were helping two young monasteries in Tororo, Uganda. Next, he kindly gave us a chaplain for two years, the then Fr Jeremias Schroeder, now Abbot President of the Saint Ottilien Congregation. As Primate, Abbot Notker, like Cardinal Vincent, helped us through the difficult years of decision making.



In the recent General Chapter of the English Benedictine Congregation one word that was regularly used was *collaboration*. Stanbrook has experienced this at first hand from all our brethren, both monks and nuns, in the EBC. Abbot Richard, our Abbot President, has travelled our rough road with us and it is good that he can now see the fruit of these past years.

Down in the deep south, at Buckfast Abbey, Abbot David and his community have for years now been a source of making the impossible, possible. With their permission and his, their financial director, Jonathan Deacon, became our financial advisor. He has stuck very quietly in the background but without him none of this would have happened. He has been a light and guide to the community for probably twenty years at least. The Buckfast community, too, in the form of Fr Sebastian who I know would have loved to have been here were it not for his frailty, the late Fr Richard Rotter, Fr James and Prior Francis, who I am delighted is here today, have all supported, guided and encouraged us. Buckfast also introduced us to John Cunningham who acted as the client representative in this project, whose wisdom and legal mind kept things on track.

The other EBC houses have assisted us in many practical ways and with their spiritual support. At this point I would like to branch out to the extended Benedictine family. Our daughter houses of Jamberoo in Australia and Santa Maria in Brazil are both united with us in prayer today. Abbess Martha Lucia from our granddaughter house, Nossa Senhora da Paz, Itapeperica, Brazil, has been able to join us. She has acted as the intermediary with their oblate and artist, Claudio Pastro, who designed the altar, ambo and baptismal water font.



Moving closer to home, to North Yorkshire, to our brethren at Ampleforth, Abbot Cuthbert and his predecessor, Abbot Timothy, along with the Ampleforth community, have made the word 'collaboration' very real for us. We owe them a deep debt of gratitude on so many levels and wish we could have had the whole community here today but space did not allow it. We were so glad to share the first Mass in the new abbey church with them in April. Happy Feast for today – it is the anniversary of the dedication of their abbey church.

When the community announced that we were moving from Worcester we began to look for architects who reflected our values and the importance of a sustainable building. In 2003 we appointed Feilden Clegg and Bradley of Bath whose experience of the kind of building we wanted boded well for the future and I think they achieved everything we wanted in this abbey church. Peter Clegg has overseen the whole project from the beginning. He, along with Gill Smith and Louise Wray, designed the whole monastery. Gill and Louise saw through the first phase of the building work while this second phase was completed by Peter, Tara Breen, and Louise in the initial stages. In the liturgical layout of the church we were assisted by Fr Daniel McCarthy, of St Benedict's Abbey, Atchison, Kansas, and Fr James Leachman of Ealing Abbey.

In 2011 we appointed Richard Cavadino as our project manager. He has guided the whole project with wise counsel, lots of humour and endless patience! In late 2013 we appointed QSP Construction and, on the whole, it has been a very happy relationship between us, Andrew Walker and his team. They went out of their way to accommodate this unusual client with a weird timetable. The community had dreaded the thought of living on a



building site for fifteen months and it was made so much easier by our site manager, Richard Oldfield, and all the builders with special mention to our 'apostles', Peter and Paul. Richard Oldfield and Richard Cavadino made, I think, a good team. Over the eighteen months there have been an awful lot of Richards in our life!

The community also owes a deep debt of gratitude to the local community: to the North York Moors National Park Planning Authority for listening and welcoming us into the National Park and to the people of Wass who have shown great patience with us since we arrived on their doorstep. We hope to entertain the village here in October. Also we must thank the local Catholic community who have welcomed us into their hearts: thank you.



Finally, a word of thanks to my predecessor, Mother Joanna Jamieson, who had the vision to take this whole process forward, and especially to my community. It has been a long and tough road in which there have been many trials and tribulations and you have been an inspiration to me as your abbess. You have shown me what it means to be a community of faith. Thank you.

Andrea Savage OSB, 6 September 2015



The House of God – *Domus Dei*

Through his death and resurrection, Christ became the true and perfect temple of the New Covenant, and gathered together a people to be his own. This holy people is the Church, that is, the temple of God built of living stones, where the Father is worshipped in spirit and in truth. Rightly, then, from early times the name 'church' has also been given to the building in which the Christian community gathers. Because the church is a visible building, it stands as a special sign of the pilgrim Church on earth and reflects the Church dwelling in heaven.

The rite for the dedication of a church and an altar is properly considered among the most solemn liturgical services. A church is the place where the Christian community is gathered to hear the word of God, to offer prayers of intercession and praise to God, and above all to celebrate the holy mysteries.

Thus it stands as a special kind of image of the Church itself, which is God's temple built from living stones. And the altar of a church, where the people of God gathers to take part in the Lord's sacrifice and to be refreshed by the heavenly meal, stands as a sign of Christ himself, who is the priest, the victim, and the altar of his own sacrifice.

from: *The Rites (Volume 2)*

This is the house of our prayer; we also are a house of God

St Augustine, Sermon 336, 1, 6 (PL 38).

Living Stones

Abbess Andrea Savage is a member of *Communio Internationalis Benedictinarum* (CIB) and of the Union of Monastic Superiors. She is a chantress.

D. Josephine Parkinson is prioress and novice mistress. She is a kitchen co-ordinator, cook and baker, and serves on the EBC Commission for Vocations.

D. Petra Simpson is sub-prioress. She manages the kitchen, does some cooking herself when needed, and edits the Midday Office readings for Advent and Lent.

D. Joanna Jamieson, having completed the mural for the Grange at Buckfast Abbey, continues to work on art commissions.

D. Cecilia Beanland, our resident senior at almost ninety-three years old, supports us with prayer and cheerful encouragement.

D. Anne Field resides at a nursing home, Harrogate, run by the Sisters of the Society of the Holy Child Jesus. She is now able to celebrate daily Mass and participate in the home's other activities.

D. Hilda Wood is a portress and a member of the oblates team. She ensures guests have the correct Office books, having prepared many booklets herself so that the guests may follow the liturgy.

D. Raphael Foster is choir mistress, monastic guest mistress, an organist, librarian, portress and a member of the oblates' team.

D. Agatha Backhouse is secretary for the Stanbrook Abbey emails and a member of the oblates' team.

D. Gunilla Frostmark weaves beautiful vestments, scarves and wall hangings. She is sacristan and a portress.

D. Michaela Whitmore bakes bread and is the dispenser, ensuring we are never without fruit, cakes and treats. A keen reader of Greek, especially of Romanos the Melodist, she provides patristic fare for the Office.

D. Etheldreda Hession is a portress. She cares for the garden and plants around the monastery and assists in the linen room.

D. Agnes Wilkins is researching at York St John's University for a PhD in Islam-related studies. Passionate

about Islam, she works to spread understanding of that faith and culture. She assists in the infirmary and library, cooks, and is a portress and member of the oblates' team.

D. Philippa Edwards is librarian. As guest mistress she gives retreats and spiritual direction. She is a member of the ongoing formation team and an editor of *Stanbrook Benedictines*. Periodically, she cooks at the weekend. Her photographs are often used in our calendar.

D. Benedicta White is bursar. As mistress of ceremonies she had overall responsibility for the liturgy for the Dedication. She also runs the monastery bookshop.

It was good to welcome **D. Julian Falkus** back after eighteen months with the nuns of Kylemore Abbey. Having learnt there the art of making chocolate, she will now make and sell chocolate here. A gifted musician, her return to choir is much appreciated.

D. Laurentia Johns manages Crief Lodges, our holiday home business. She is oblate mistress, editor of *Stanbrook Benedictines*, a member of the EBC Monastic Theology Commission and the community's ongoing formation team. She teaches patristics.

Sr Stephen Agege Agbons, from a Benedictine community in Nigeria, has lived with us since 2013.

She is a chantress and laundress, and works in the garden.

D. Anna Brennan is cellarer. She teaches liturgy and Latin to the novitiate, is a member of the ongoing formation team and an editor of *Stanbrook Benedictines*.

D. Scholastica Jacob is archivist, infirmarian, and assistant novice mistress. Her legal knowledge, experience and advice are invaluable. She looks after our sheep and hens.

Sr Thérèse Murphy is the community's expert multi-tasker. Skilled in sewing, she works in the linen room. She runs the duplicating department, plays the organ, is a portress and regularly cooks Saturday lunch.

Sr Marian Sweeting-Hempsall is a second-year novice. As well as being engaged in a full range of monastic studies, she helps in the library, archives and kitchen, and is an apprentice weaver.



House Chronicle 31 August-6 September 2015

31 August: At dinner we heard extracts from the House Chronicle of August-Sept.1871 as our foremothers prepared for the Dedication of the Callow End abbey church. Couched in a different style, there were yet many points where the account resonates with our current experience: a sense of purposeful busyness shot through with anticipation and deep gratitude, though we fall far short of their zeal for fasting and vigils, alas!

1 September: Rainbow today after Compline.

2: Another!

4: Much activity around the kitchen, including the arrival of a portable outdoor fridge.

The first guests have arrived at the lodges as well as a flurry of cards and good wishes.

5: Clare Birnie-Reid and helpers have been working hard preparing tomorrow's buffet.



Strange yellow markings have appeared in the grounds – part of the great Car Parking Plan masterminded by D. Anna and Tony O' Brien to cope with the expected influx of c. 60 cars into an area which has c. 6 designated car spaces. Our 19th-century predecessors were spared this particular challenge.

At first Vespers it was so heartening to see the consecration candles in place, though they must remain unlit as lighting them forms part of the Dedication ceremony. The heather sprays decorating each recall those which used to arrive from the Highlands at Stanbrook Worcester from friends of Abbess Laurentia McLachlan (d. 1953) who kept her profession anniversary on the Feast of the Dedication. This seems to be a nexus of anniversaries for the community: D. Felicitas Corrigan entered on this Feast in 1933 while for Sr Mary Ann McArdle, the fearless lay sister who oversaw the not exactly legal transfer of community bones from Abbot's Salford to Stanbrook in 1838, this date in 1888 marked her translation to the next world. Sr Laurentia Fullmer died on 6 Sept. (1980). This was also the patronal feast day of Sr Bega Gilmore.

Such a confluence of natural and supernatural forces must surely auger well for tomorrow...

6 September: Dedication of the Abbey Church

Indeed it did! This was a day when heaven and earth seemed to unite and to gather up into one our friends and families near and far, the past, including its painful times, and the present with all its challenges. The promises of God symbolized in the rainbows earlier this week were fulfilled on a golden September day under clear blue skies – surely in answer to many prayers.

Our monastic guests swelled the ranks of choir for Vigils and Lauds where the readings and psalms seemed to take on heightened significance, especially Solomon's prayer at the dedication of the Temple (2 Chron. 6:12ff.) and St Augustine on charity as the mortar in any community (Sermon 336, 1, 6, PL 38).

D. Petra (kitchener), assisted by D. Agnes, provided a hearty cooked breakfast to keep us going through the long ceremony.

By 10.30 the first arrivals had appeared and been shown to their seats by the usher team.

It was very good to welcome some of our Anglican friends, including the V. Revd Peter Atkinson, Dean of Worcester Cathedral.



One of the most difficult parts of planning for the day had been allocating invitations. The new church can seat c.120 people at a push while for this occasion 140 were squashed in with overspill seating in the Chapter House where a large screen relayed the action simultaneously for another 20 or so. Soon the church and cloisters were a-buzz with greetings, last-minute arrangements, and impromptu church tours while Luke Davies patiently and unobtrusively set up cameras: a DVD is planned so that more people may share in the day (see p.31).



By 11.45, with sunlight pouring in through the great south-facing windows, the building itself looked full of anticipation: the 'big six' candles, unlit around the altar, now shorn of its temporary adjunct, and a quiet descended upon the almost full assembly as Fr Cedd Mannion (Ampleforth), organist for the occasion, began to play *Nun bitten wir den Heiligen Geist* by Buxtehude (BuxWV 208). Not 3 metres away in the congregation, sat the organ builder, Robin Jennings.



Meanwhile, first toll summoned the monastic and ministerial assembly into statio for the procession into Mass. Just after second toll, a little past noon, the procession, led by Rupert Wolloshin carrying the Evesham Cross, set off down the glass cloister towards the church, the silence broken only by the rhythmic sound of the episcopal and abbatial croziers on the Purbeck limestone floor.

The entrance antiphon sung by the nuns surely gave voice to the thoughts of everyone present:
'How awesome is this place!'

The rite of the dedication of a church, probably unfamiliar to the majority of those present, is one of the richest in the repertoire of the Church. It has all the drama of Midnight Mass, is as rich in symbolism as the Easter Vigil which it echoes, and has something of the particular joy of a wedding or solemn profession.

To our Bishop Terence Draine's opening greeting came the enthusiastic response of the gathered assembly from their several areas of the building. Around the altar

and in the lateral apse beneath the Werburg cross were seated the clergy, monks and servers, about 30 in number; the community and visiting nuns occupied the choir stalls and environs in the centre of the church (c. another 30) while the rest of the church and the adjoining Chapter House were filled with about 80 guests. Thanks to the meticulous organisation of Fr Kieran Monahan (Ampleforth) who acted as MC for the clergy and monks, and our own MC, D. Benedicta White, all ran smoothly with no sense of crush or rush. It also says much for church design which allows movement, does not seem empty when a few people are there and 'expands' to fit large numbers like today's.

The ceremony took place, as do all major liturgies, within the context of the Eucharist. It is impossible to do justice to every minute of the 2.25 hours, so there follow some of the highlights.

The dedication rite proper began with the symbolic handing over of a plan of the new building to M. Abbess by Richard Cavadino (project manager) to mark the completion of the work. Richard then gave an address, fittingly serious but with his usual dry sense of humour, paying tribute to the architects (Feilden Clegg Bradley), to his building colleagues and to the patience of the community. The new church and guest wing had clearly been a project which had meant a great deal to those who had worked on it.

Blessing and sprinkling of water by the bishop followed while the nuns sang, 'I saw a stream of water', a chant taken from the Easter Vigil. As in a solemn profession, each liturgical action was accompanied by song. The hard work of twice-weekly choir practices over some months with our extra-mural choir directress, Anji Dowson, and her intra-mural counterpart, D. Raphael, paid off, for we were able to relax into these chants some of which, including the ambitious 3-part, fugal Alleluia composed for the Stanbrook Community by Dorothy Howell in 1971, had not been sung since we left Worcester. Now blessed again with a superb acoustic, and with full hearts, we were overjoyed to make the rafters ring for the Lord.



While all the proper chants were in English, many of Stanbrook composition, the ordinary was Latin Mass IX sung alternately, nuns: clergy/monks/congregation.

D. Anna Brennan read the first reading, Jacob's vision of the ladder joining heaven and earth (Gen. 28:10ff.)



In the second reading from St Paul, read by D. Philippa Edwards, we were reminded that we ourselves are God's temple (1 Cor. 3:10ff.)

Cardinal Vincent Nichols picked up on these readings in his beautifully-crafted and inspiring homily (see pp.19-20).

Before the dedication and anointing of altar and walls, the litany of the saints was sung led by Abbot Cuthbert Madden of Ampleforth and Fr Cedd. This holy roll call with its repetitive plea for prayers is an ancient Christian tradition carried out on solemn occasions such as professions and ordinations. It is as if we are inviting heavenly guests to join with our celebration on earth.

Then D. Gunilla Frostmark (sacristan) carried the relics of the early Christian virgin martyr, Fulgentia, to Bishop Terry who placed them in an aperture in the top of the altar. These same relics had been removed from the altar in Callow End the day we moved (21 May 2009) and have been carefully stored in expectation of this ceremony. The cult of relics would need a separate article to explain fully but in essence it means that the holiness of the altar derives in part from the sacrifice of lives given to God in conformity with the sacrifice of Christ. There followed the beautiful prayer of Dedication, extracts from which are to be found elsewhere in this issue.



One of the most 'hands on' (literally) parts of the rite followed when Bishop Terry, having removed his chasuble and donned an apron, poured onto the altar lavish amounts of chrism oil (scented oil consecrated by the bishop on Holy Thursday and signifying the Holy Spirit) which was rubbed in thoroughly.



Incense was then burned upon the altar. As the smoke rose in circles, catching sunbeams striking the altar, the nuns sang this chant inspired by the Book of Revelation (cf. 8: 2-5):

'An angel stood near the altar having a golden censer in his hand, and there was given to him incense in plenty, and the smoke of the perfume ascended to God, alleluia.'



The relic aperture was then sealed by Richard Cavadino and Richard Oldfield the site manager who had done so much to push forward the work and to set the tone of



respectful friendliness which prevailed through the construction phase.

But perhaps the moment we had been most waiting for was the dressing of the altar in its fine linens (cf. the re-clothing of the altar at Easter) and – at last – the lighting of the candles here and all around the church; another Easter echo.



The Eucharist proceeded as usual, with D. Michaela Whitmore whose profession anniversary it was, D. Scholastica Jacob, and Natalia Wolloshin bringing up the gifts.

Archbishop Arthur Roche (formerly of Leeds), Abbot Primate Notker Wolf OSB and Abbot President Richard Yeo of the EBC, joined Bishop Terry and Cardinal Vincent as the principal concelebrants.

Before the final blessing, Mother Abbess gave a moving address in which she thanked everyone for their support (see pp.2-3) These litanies of thanks can be mere lists but M. Abbess managed to make this a personal and heartfelt act of gratitude spiced with humour.

The memorable service ended with a most hearty rendition of 'Now thank we all our God'.

But the sense of communion built up during the service overflowed into the delicious buffet lunch prepared by Clare Birnie-Reid and helpers. The fine weather allowed people to mingle, dine and enjoy a glass of wine al fresco. For those seeking shade – and to keep the wine cool – two spacious gazebos, kindly lent by our Carmelite sisters of Thicket Priory, had been erected in the garth.

The abiding memory of the day is one filled with light both solemn and gentle, the fulness of September. Our gratitude to all who supported this day with prayer and in material ways, most especially our Ampleforth brethren, is impossible to set down in words. May the Lord reward each one richly. May he be praised for all his goodness to us and keep us faithful to him. Amen. Alleluia!



Two relieved MCs: Sr Benedicta White and Fr Kieran Monahan



Sr Scholastica Jacob lighting the candles

An Enfolding Light

by

Daniel McCarthy OSB



Fr Daniel McCarthy, OSB is a monk of St Benedict's Abbey, Atchison, Kansas, guest professor of Liturgy and Latin at KU Leuven and recently appointed to serve as a professor at the Pontifical Institute of Liturgy, Rome.

An enfolding light fills the new church of Stanbrook Abbey, not with intensity and glare, but with enveloping gentleness. Light animates the whole space, although its source was not immediately apparent until I entered further and could see around the wide, laminated-wood beams reaching up to the ceiling and across. An entire wall is open to the mid-day light giving views of the sheep on the North York Moors and across the valley to the Pennines.

The first time the sisters sang in their new abbey church, after many months of celebrating liturgy in the low-ceilinged chapter room, the sound was resonant and sustaining itself at length took on a life of its own. They gasped as their own sound freed them by its life, and returned its vitality to the sisters chanting. To sing out such a resonant sound while bathed in light is the prized

reward of the sisters of Stanbrook Abbey after their long journey to this new home. Enfolding sunlight and resonant sound are the most elusive elements to achieve in building a church, and the sisters with their architect have brought both light and sound to the level of pre-eminent quality in Stanbrook Abbey church. The most gentle human actions set the vibrant place humming.

The clarity of light and resonance of sound give an effortless simplicity to the entire structure. All is light: the floor is paved in Purbeck limestone; the seating and organ case are made of sycamore wood; the laminated-wood beams have been white-washed; the walls are covered in light plaster. Even the apse affords no shadow, as its titanium white curve shimmers radiant. The liturgical furnishings stand out subtly in light grey Yorkstone.



Above: detail of the sycamore choir stalls designed by Feilden Clegg Bradley and crafted by John Griffiths



Right: view of the hanging icon crucifix and massive spruce beams

Below: the arc of the choir stalls



The simple unity of space, upon calm reflection, begins to reveal the complexity of a building at odds with itself. The sisters enter through a box end and process straight down the centre axis toward the altar, but the side walls begin to curve. On the right side, the wall of windows terminates in a solid wall curving into a tight apse in one corner. The left wall makes a wide curve and disappears beyond the apse, leaving a narrow passageway between the two. At mid-morning sunlight shines through this passage and glides across the wide curve of the luminous wall, until its full radiance gradually disappears. This Eucharistic axis continues to the luminous passageway beckoning us beyond.

Guests enter through a side door into a low apse with a statue of mother and child, Our Lady of Consolation, standing diagonally opposite the major apse; they establish a secondary axis, thirty degrees off-kilter from the first. The paving stones and ceiling beams correspond to this axis and direct the eye ever upward to the ceiling's height in the apse, which frames a large crucifix of Christ the compassionate. Monastic rituals occur on this axis, as the major apse has a semi-circular wall bench where the sisters may gather, and at the end of the day they gather with guests at the statue to sing the Marian antiphon.

Where this monastic axis intersects the Eucharistic axis, in the centre of the church Minton tiles from the former church have been inlaid into the stone flooring. There the sisters will prostrate and then stand to profess their vows in continuity with those who have gone before and will come thereafter. This *omphalos*, 'navel', is where sisters are born. Standing on these tiles, the sister's body

becomes the third axis of the church extending upwards; the *axis mundi*, "pole of the earth", where women transcend their former selves to become sisters in a new communion. The sisters share communion here, abbesses are blessed, the infirm anointed and in death a sister will lie once again here as she awaits being raised up to eternal life.

Allowing God's Word proclaimed to resonate within as without prompts the assembly to respond in life as in prayer. The sisters have constructed the first ambo in the UK since that of Westminster Cathedral a century ago. A lectern holds a book, but an ambo narrates the

resurrection accounts as the context for the proclamation of all scripture. Early in the morning on the third day, when all seemed lost, the myrrh-bearing women came to anoint the body of Jesus, in a final act of compassion. The Angel of the Lord came down from heaven, rolled the stone away, sat on it and announced to

the women, that he is risen, go and tell the disciples.

Illumination, here, is the pre-eminent meaning of baptism, personal enlightenment. Both the guests' and sisters' entrances converge on baptismal waters filling a sky blue crystal bowl set upon a stone plinth as a memorial of baptism when we went down and rose up from the waters to walk in the light of Christ. This contemplative community is called to be generative of new life in its members and guests in different ways at each stage of their lives.





Left: ambo in Yorkstone, designed by Claudio Pastro, portraying the Risen Christ with St Mary Magdalen. Positioned 'in the midst of the assembly', the ambo highlights the proclamation of the Gospel.

Below: altar in Yorkstone, engraved with a simple 'Alpha and Omega' symbolizing Christ (cf. Rev. 22: 14), designed by Claudio Pastro. The position of the altar in the new abbey church emphasises the centrality of Christ's sacrifice.

Opposite, p. 12: the *omphalos* made from Minton tiles from Stanbrook, Worcester. The Latin words surrounding the central *Pax* may be translated, 'May God be glorified in all things, and in difficulties, peace and love' (cf. Rule of St Benedict, Chapter 57: 9).



Here, the round stone lies flat on the pavement as a dais on which stands a pillar from which the Gospel is proclaimed. On its front is engraved an image of Mary Magdalene encountering the Risen Lord. She faces towards the door, enjoining us to go and proclaim the good news. As at Westminster Cathedral, this ambo stands in the midst of the nave, between the sisters' choir stalls and seating for the guests.

The book of the Gospels is carried in procession from the altar, following the course of the sun to the place of its mid-day intensity. There the lector mounts the ambo and stands facing with the rays of the sun shining across the church to proclaim the Gospel, the fourth axis of this church.

Illumination and the resonant word lead finally to consummation at the wedding feast of the lamb, where believers consume the body and blood of Christ and so are drawn into a nuptial consummation, an intimate sharing in divine life and union with one another. These liturgical arrangements draw upon early but overlooked Christian traditions as to appear fresh.

The Abbey motto *Consolamini, consolamini* "Be consoled, be consoled", echoes thrice in the art-work. The Mother and child statue, Christ the compassionate, Mary Magdalene meeting the Risen Lord, these three encompass the entire mystery of Christ and the Church's mission to tell the good news.

Illumination, resonant word, consummation enhance the divine encounter, our sharing in divine life by becoming more fully human. At the dedication of a church St Augustine said this building is the house of our prayer, we ourselves are the house of God.

[This article was originally published in the *Westminster Record*.]

For more information, please visit:

www.liturgyinstitute.org

www.architectureforliturgy.com



The nave, Lombardy Gothic, peaceful and calming, humble and glorious at the same time. From the back one can see the altar...as one approaches one finds oneself in a different space [beneath the cupola]. One really has the impression that cosmic space has been taken up and crowned, and that from now on it is included in human architecture.

From *My Journal of the Council* by Yves Congar OP, entry for 26 November 1965, describing the Dominican Priory Church of Our Lady of Graces, Bologna.



An Enfolding Light







Homily

by

Cardinal Vincent Nichols

Every now and then, in my mind's eye or on TV, there appears the image of Stanbrook Abbey, in Worcestershire, of course. The sweeping drive, the majestic chapel, the forbidding parlours, the sun-kissed gardens and apparently endless central heating pipes, which didn't seem to carry much heat. But now there is a new Stanbrook. It has emerged slowly, step by step, against so many odds, in such a remarkable location. This is a remarkable journey and I am glad to be following in its footsteps, even if only for a day.

There is another remarkable journey we take note of today: the journey of Jacob, of which our First Reading is a part. Jacob has left his home. He was not only in trouble – from his brother Esau – but he was also in search, in search of a wife, a land, an inheritance. He was looking for his future. Like yours, his was a crucial search, the implications of which last for many generations. In his dream Jacob senses that the fulfilment of all his hopes will come as a gift of God. He is overwhelmed by that insight declaring: 'Truly, the Lord is in this place... This is nothing less than a house of God; this is the gate of heaven.'

Our Christian reading of this text has to be exact. We do not read it as giving us possession of a land or a place. We do not put our hope in any such possession, beautiful as this place is! Rather, we read this text, today especially, as pointing us beyond every particular place, pointing rather to the top of the ladder, 'reaching to heaven.' It is of that place that we sing 'How lovely is your dwelling place, Lord God of Hosts.'

Today we have dedicated this beautiful abbey church. It is to serve us as the lower rungs of Jacob's ladder, pointing us always beyond itself, even as the words, symbols and actions of this wonderful ceremony have instructed us.

Today stands in lovely contrast to that day in March 2009 when we celebrated the last Mass in your former church. That church served as the focal point of the life of the community since its consecration, by Bishop Ullathorne on this day, 6th September, in 1871.



On the long journey of Jacob's ladder, this is indeed a significant step.

The Rule of St Benedict speaks of the liturgy as the 'Opus Dei' and, I understand, uses that term only with regard to the liturgy. Liturgy is the work of God in two ways: what we do for God and, more importantly, what God does for us. In the Liturgy we proclaim the name of the Lord until he comes again. We stand in prayer, giving voice to the whole of creation as it acknowledges its creator and its hope. In the liturgy we come to be recreated, filled again and again with the Holy Spirit, through the death and resurrection of the Lord, made present again on this altar.

In the words of Jesus to the Samaritan woman, given to us by St John, we are instructed about true worship. This, in fact, is the climax of his conversation with the woman. They have spoken of their bodily need for water, a conversation which opened up a vision of Living Water. They have spoken of the affairs of the heart, which led to an uncompromising facing of the truth. Now they come to the crux, that moment of true evangelisation, when the woman is brought face to face with Christ, the only one who brings us to true worship of the Father. At the end of these words of Jesus, which, we have just heard, this woman asks him about the Christ who is to come. In words which we did not hear just now, Jesus answers: 'I who am speaking to you, I am he.' This is the point of the whole conversation, the pattern of every effort of evangelisation: a true meeting with Christ. Christ is the truth in whom we must worship. He is the giver of the Spirit, who alone lifts up our frail flesh. He is the one whom we come to meet, day after day, here in this house of prayer.

Some of you, I am sure, will remember Brian Keenan, an Irish author who spent four and a half years as a hostage in Beirut, from 1986 to 1990. He wrote about his experience in a book called 'An Evil Cradling'. One passage has always remained in my mind. He describes how he envisaged his way out of his hell hole as a ladder, made up of all the acts of kindness and love that he had ever known. His Jacob's ladder sustained his spirit and strengthened him in his daily battle.

St Paul, in our Second Reading, takes us down a similar way of thought. He helps us to see that this place is truly the work of God. And it is the work of love. The strength, purpose, goodness, kindness, compassion and mercy to be found within this and every community of the Church comes only by God's grace. We may indeed be instruments: architects, builders, gardeners, authors, singers, all contributing to a living temple. But all, in the end, comes from the Lord and without his gift of love is only an empty gong or a clashing cymbal.

And St Paul goes on to warn us that to destroy this work, this temple, is to risk the wrath of God. The context of this reading makes it clear that such destruction comes about through division within the community. Any introduction of division, he says, comes because someone thinks that they know better, that they are wise and that the life of the community is not. Division corrodes love, rotting the rungs of the ladder. Division splits the very structure, weakens the very fabric of the temple. Division is the stock in trade of the world and its consequences mark every age and, truth be told, every one of us.

So here is your challenge, laid out in the words of the Church. In speaking for this Year of Consecrated Life, Pope Francis has called to all religious communities in these words: 'The distinctive sign of consecrated life is prophecy... This is the prophecy that is needed right now: to be prophets who witness to how Jesus lived on this earth ... a religious must never abandon prophecy' (Year of Consecrated Life II, 2).

Pope St John Paul II was more explicit: 'the monastery is the prophetic place where creation becomes praise of God and the precept of concretely lived charity becomes the ideal of human coexistence; it is where the human being seeks God without limitation or impediment, becoming a reference point for all people, bearing them in its heart and helping them to seek God' (*Oriente Lumen* 9).

'The precept of concretely lived charity.' What a

challenge! Only here, in this place of prayer, will you find the strength to rise to that challenge and to offer its pathway to all who come, all who enter here, all who reach out to you for comfort and encouragement. Only in concretely lived charity will our seemingly endless capacity for division be overcome and the peace for which we all long be found. To this you are to be witnesses, prophets in our troubled world.

May the stones that we have anointed today be your strength. May the water we have blessed be your refreshment. May the candles we have lit be your light. May the saints whose relics we have honoured be your constant companions. May the white linen and beautiful flowers with which this altar, the sign of the very body of Christ, has been dressed be your inspiration that you may always serve him with joy and, in God's good time, reach that final rung of the ladder and the heavenly home that awaits us all.

Amen.



...the hour will come – in fact it is here already –

*when true worshippers will worship the Father
in spirit and truth:*

that is the kind of worshiper the Father wants.

God is Spirit,

and those who worship

must worship in spirit and truth...

John 4: 23-24

Then and Now



*The Workmen who built the Church
of St. Mary's Abbey
in 1870.*

Above: construction workers in front of the tower, Stanbrook Abbey, Worcester, 1870

Below: construction workers in front of the tower, Stanbrook Abbey, Wass, 2015



House Chronicle, excerpts from 1871

11 August: Today most of the letters of invitation for the glorious 6th of September were dispatched to the Reverend Fathers of the Congregation.

14 August: The organ screen arrived this afternoon.

31 August: The candlesticks and tabernacle have only just arrived from Hardmans (Birmingham). Also from Ramsgate (Pugin) the two panels for the High Altar and the throne for the most Blessed Sacrament.

1 September: Last night after Matins we went to see our dear church by artificial light, the sight was overpowering to us so unaccustomed to magnificence. What with the thought that there, please God, to the end of our lives we were to offer to our Jesus the “sacrificium laudis”!

5 September: The whole day we were busy cleaning out and washing the church and cloisters. Early in the morning the gothic cedar shrine destined for St Fulgentia’s relics arrived, as well as the stained glass windows nearest to the Sacred Heart altar.

The bishop [William Bernard Ullathorne OSB, Bishop of Birmingham] arrived about four o’clock; before night the Rev. President General [Placid Burchall] arrived, Dr Brown [Bishop of Newport], most of the monks of Belmont, as well as brethren from different places.

Supper was early, and we went to Compline as the peal for Angelus rang. Matins and Lauds followed within a short interval.

At 9 o’clock we said in choir Matins and Lauds over the sacred relics which were exposed with flowers and lighted candles. Meanwhile the priests and bishops, having assembled in the little side chapel authenticated and sealed the relics destined to be placed within the two altars on the next day [the High Altar and the Altar of the Sacred Heart in the side chapel].

After Lauds the nuns retired to their cells and the watching by the holy relics began, two at the time, replacing each hour. The sacristans however were kept busy till very late in the night as everything was to be perfectly ready in the dear church early the next morning.

The night quickly passed, every heart was beating high with expectation, the longed for day had at last dawned. At 5 o’clock a merry peal was rung. On top of the tower

the morning breeze unfolded and waved in the air a long white flag bearing in large sky blue letters Isaias’ [sic] word of hope “Consolamini”, twelve golden stars forming over it a crown completed the emblem.

At half past five Prime and meditation, followed by the last preparations, at a quarter to seven the solemn peal of eight bells began and went on unceasingly till a quarter past, each round like electricity seemed to pass through each heart and fill it to overflowing with unknown joy. The ceremony at length began – All was delicious – the Baptism of the church – the many processions – but when we came to that moment when the Porta Jerusalem were to be thrown open, oh! then there was a burst of enthusiasm from every heart and the well known and loved tones of the “Pax Aeterna” echoed through the church and cloister, at the same moment the bells rang forth their merriest peal.

Five hours passed before the sacred rite ended, but no one found the time too long as all the hidden mysteries and secrets of the ceremonies had been fully explained to us beforehand by our dear Rev’d Father Laurence [Dom Laurence Shepherd OSB of Ampleforth, chaplain and ‘project manager’]. We were anxious to lose nothing. Right Rev’d Dr Ullathorne, Bishop of the Diocese, consecrated the High Altar and the Right Rev’d Dr Brown, Bishop of Newport, consecrated the Sacred Heart Altar.

About half past twelve grand Pontifical High Mass commenced. There was a great display of rich ornaments. The Bishop brought his own vestments of cloth of gold richly wrought and embroidered costing £800. His mitre was of cloth of gold, glittering with precious stones – his shoes and gloves of rich material finely embroidered and adorned with tassels. There were five mitred abbots in the sanctuary wearing the whole of their insignia and each with attendants, likewise many servers and torch bearers.

Our venerable Bishop soon began the Mass. The organ sent forth streams of perfect harmony under the almost magic touch of our good brother, Canon Healey, at one time it was soft and gentle, as an echo from heaven, then it burst forth with such might as though our “kyrie” would rend the very heavens. The Gregorian chant was magnificently executed by our Brethren of Belmont. It was both charming and touching to see how lovingly and heartily they partook of our immense joy. The

sweet voices of the nuns blending so admirably with deep, full tones of the monks produced a perfect harmony.

The great moment of our first communion in the new church came; we had longed for and spoken of it for weeks before... Our venerable Lady Abbess, Mother Scholastica Gregson, courageously overcoming the fatigue and inconvenience of a long fast [she was 65 years old and not in good health] led the way... Mother Prioress, Dame Gertrude Dubois, followed next and all those sisters whose strength permitted them to keep the long fast. The solemn blessing of the Bishop concluded the Mass which was followed by an enthusiastic peal of bells. Returning to the monastery we clustered round Lady Abbess to offer our hearty congratulations.

[In the afternoon, presumably after lunch, the community assembled in cowls and with lighted tapers for a procession to the Blessed Sacrament after which Fr Laurence led them in prayers for Pope Pius IX, this was shortly thereafter followed by...]

Pontifical Vespers and grand Benediction... The monks surpassed themselves, nor were the nuns and children [from the school] less fervent in their praise.

In the evening of this blessed day, supper and recreation were as usual, at half past seven we went to Compline. All was calm and still and, as our dear Father [Shepherd] afterwards said, the church seemed made for our quiet, peaceful chant more than anything else. After Matins and Lauds, we said our last fervent Laudate then retired to our cells not failing however to salute our sweet Queen and Mother of Consolation as we passed her statue in the cloister. So ended the memorable and ever blessed 6th of September 1871. Let all posterity render eternal thanks to God for all his mercies to us.

Relics of St Fulgentia

The relics of St Fulgentia, which are now in the altar of our new abbey church, were given to the community in 1848 by Archbishop Bede Polding of Sydney, formerly a monk of St Gregory's, now at Downside. Little is known of the history of the saint who is commemorated as one of the early virgin martyrs of the Church. Her body was discovered in a Roman cemetery, the Cyriaca, on the Via Tiburtina, in 1847 and identified by the inscription on the tomb which read 'Fulgentia In P' [in pace]. It was

exhumed on order of Pope Pius IX, with Archbishop Polding assisting at this rite, and duly authenticated. Indeed our *History of the Relics* states that it was at Polding's "special request that these sacred relics had been exhumed for the purpose of his making a gift thereof to our abbey...". It seems likely that the gift was made in gratitude for our support and early education of him as a young boy (when the community was still at Woolton), and also in anticipation of the future assistance we were to provide for his Benedictine foundation in Australia.

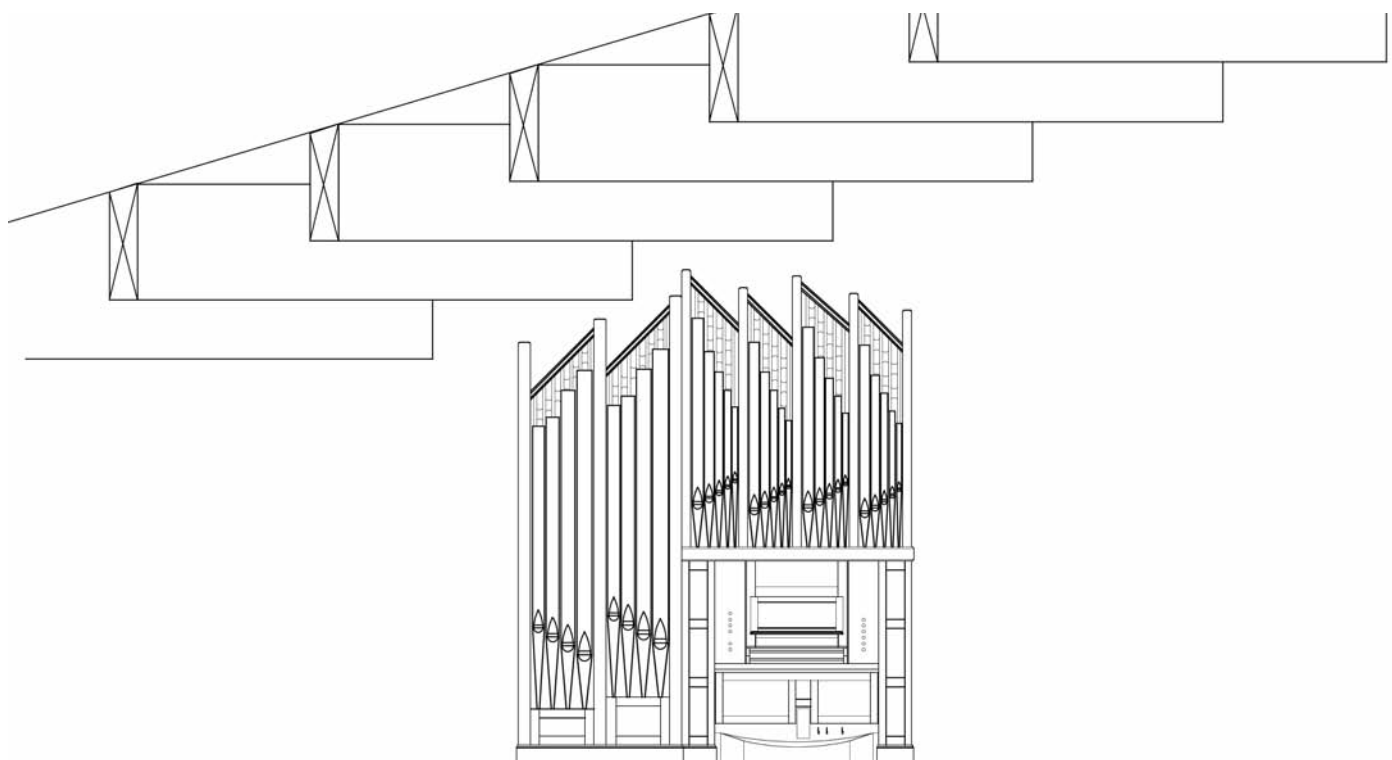
The relics were received a year later at Stanbrook Abbey, on 21 January 1848, and placed under the altar in the existing chapel. When the new abbey church was built in 1871 they were solemnly translated there on the day of the dedication and deposited under the newly consecrated altar in a gothic shrine made of cedar wood. Other portions of the relic were placed in the high altar itself and also in the altar of the Sacred Heart in the side chapel.

They underwent a further move when the sanctuary of the church was re-ordered in 1971 (also re-consecrated on the 6 September) and now find a new resting place in our latest abbey church here in North Yorkshire.

Sr Scholastica



The New Organ



Our first introduction to Robin Jennings, the organ builder, was via an internet video link, with John Cunningham and Robin together at one end, and Richard Cavadino, Joseph Cullen, Mother Abbess and me at this end. Our organ consultant, Joseph Cullen, had known Robin since the 1990s, and recommended him to us. The collaboration proved to be a very happy one.

Robin began as a furniture maker before making harpsichords and then turning to organ building. This craft involves the art of design [see façade], engineering skills as well as musical knowledge. The wood of the case is sycamore, which is also the wood used for the choir stalls, so there is even harmony on the visual level in the church. Most of the frame was constructed in the workshop in such a way as to allow it to be transported up north and assembled like a jigsaw puzzle [see photo opposite].

The tonal specifications were the fruit of Joseph's experience with the requirements of the liturgy in nuns' communities as well as the desire to play processional voluntaries and recessionals on certain festivals. The organ has 602 pipes, 118 of which are wooden, made in Robin's workshop; the remaining metal pipes were made in Leeds. Except for the Principal and 8' and 16' pedal, all the pipes are enclosed behind the shutters. There are two

manuals, upper and lower, plus the pedal board. Three levers, operated by the right foot, permit of various coupling as desired. Naming the stops was the occasion of much fun especially when it was decided to call the on/off switch *pneuma* since it is wind which makes the organ sound!

After a lapse of six years, it is a real joy to sit on the bench at the brand new console which inspires one to play more adventurously. The full glory of this lovely instrument however, was revealed first when Joseph played an impromptu 'recital' after the voicing in July, and later, when Fr Cedd of Ampleforth played for the Dedication on 6 September. Robin himself was thrilled to hear it fill the church and come to life. What greater satisfaction could any organ builder ask for?

Sr Raphael



Top: some of the 602 organ pipes

Above: under construction...

Right: David Frostick, 'voicer', and D. Raphael Foster enthuse over the finished work of art



The Baptismal Water Bowl

*...in this solemn rite of the dedication,
let us ask the Lord our God to bless this water,
created by his hand.
It is a sign of our repentance
and a reminder of our baptism.
May the grace of God
help us to remain faithful...*

from the prayer for the blessing of water, Rite of Dedication

Finding a glass artist capable of working on a large scale was the first challenge in the process of bringing into being the blue glass baptismal water bowl designed for our new church by Claudio Pastro, the eminent Brazilian liturgical artist. After a search of many months, Katya Filmus, a young Jewish artist from Jerusalem who at the time was renting a studio in the National Glass Centre in Sunderland, undertook the commission.

light coloured wood and stone, the simplicity of its shell-like shape focuses our attention; a closer look reveals the blending and fusing of clear and blue glass to give the appearance of living water, an effect further enhanced by a pattern of tiny bubbles. Throughout each day, the bowl of baptismal water reflects the constantly changing light which fills the church as the sun's rays move from east to west: a powerful and beautiful image of the transforming

Because of its sheer size (44 cm in diameter x 14 cm in height), the lead crystal bowl had to be cast rather than blown. This was a labour-intensive procedure involving the production of two moulds and long hours of grinding and polishing. When the colour is added, the artist has little control over how it flows and blends. Small bubbles, tiny surface cavities and swirls

are created which contribute to, and form part of, the particular quality of hand-cast glass: each piece is absolutely unique.

Katya delivered the finished bowl herself – no mean feat as it weighs in at 16.5 kilos! The work is set into a Yorkstone plinth positioned carefully just inside the entrance to the church. Poised in its spacious setting of



light of Baptism. As we enter the church to pray, dip fingertips into the water and sign our bodies with the cross in the name of our Trinitarian God who 'dwells in inaccessible light', we pray for ourselves and all the baptised that we may truly be transformed by the Holy Spirit into an increasingly faithful image of God in Christ Jesus.

We are deeply grateful to Claudio Pastro and Katya Filmus for this inspirational piece of glass art as well as to the generous benefactors who made it possible for us to commission the work.

M. Joanna

Christ reigns from the Cross

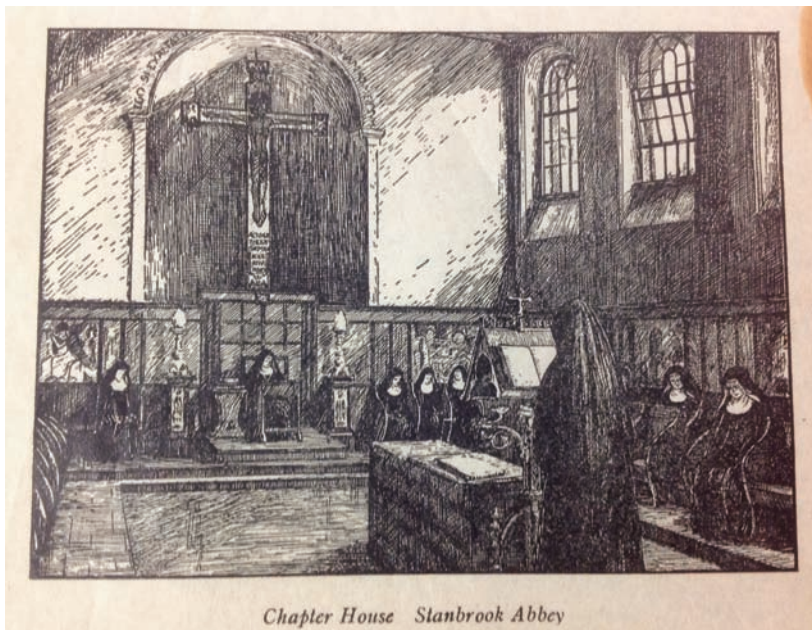


The majestic icon crucifix which dominates the apse was made by Dame Werburg Welch some time in the 1930s and reveals clearly the influence of Eric Gill.

The symbols of the four evangelists (man's head, St Matthew; lion, St Mark; bull, St Luke; and eagle, St John) are combined with the winged seraphim (Isaiah: chapter 6). A recent Australian visitor drew attention to the first

use of this combination in a 4th-century mosaic in the church of St Pudentiana in Rome, built on the site of the house of her father, Pudens the senator, who knew St Peter!

At the base of the Cross, in Greek transliterated into Roman letters, are the words of the Trisagion (Thrice Holy) which we sing on Good Friday: *Holy God, Holy Strong One, Holy Immortal One.*



Chapter House Stanbrook Abbey

For decades the Crucifix hung in the Chapter House at Stanbrook in Worcester (see drawing by Sr Laurentia Fullmer, d. 1980) until we moved to Wass. When we were preparing to build the new church the community agreed to hang it in the apse. Alas, it was in deplorable condition, the paint and gold leaf peeling. Expert restoration was carried out by David Everingham of Harrogate.

Many visitors remark that the Crucifix looks as though designed especially for the space in which it now hangs.

Sr Philippa



Organ Music at the Dedication

Fr Cedd Mannion OSB (Ampleforth)

Before the service

- Buxtehude: *Nun bitten wir den Heiligen Geist* (BuxWV 208)
- Bach: *O Lamm Gottes Unschuldig* (BWV 618)
- Howells: Psalm Prelude Set 1 no. 2 (Ps. 37:11)
- Vierne: Andantino (Op. 51, no.2)

During Communion

- Tournemire: Communion on *Gloriosa dicta sunt de te* from the suite of pieces on the propers of the Immaculate Conception.

After the service

- Bach: *O Lamm Gottes Unschuldig* (BWV 656)

Chantresses All XIV. s.

V
S

An- ctus, * San-ctus, San- ctus Dómi-nus

De- us Sá- ba- oth. Ple-ni sunt cae-li et ter- ra gló-

ri- a tu- a. Ho-sán-na in excél- sis. Be- ne-díctus

qui ve- nit in nó- mi- ne Dó- mi- ni. Ho-

*Father in heaven,
source of holiness and true purpose,
it is right that we praise and glorify your name.*

*For today we come before you,
to dedicate to your lasting service
this house of prayer...*

*Here is reflected the mystery of the Church.
The Church is fruitful,
made holy by the blood of Christ:
a bride made radiant with his glory,
a virgin splendid in the wholeness of her faith,
a mother blessed through the power of the Spirit.
The Church is holy,
your chosen vineyard:
its branches envelop the world,
its tendrils, carried on the tree of the cross,
reach up to the kingdom of heaven.*

*The Church is favoured,
the dwelling place of God on earth:
a temple built of living stones,
founded on the apostles
with Jesus Christ its corner stone.*

*The Church is exalted,
a city set on a mountain:*

*a beacon to the whole world,
bright with the glory of the Lamb,
and echoing the prayers of her saints...*

*...Here may the waters of baptism
overwhelm the shame of sin;
here may your people die to sin
and live again through grace as your children.*

*Here may your children,
gathered around your altar,
celebrate the memorial of the Paschal Lamb...
...Here may prayer, the Church's banquet,
resound through heaven and earth
as a plea for the world's salvation.*

*Here may the poor find justice,
the victims of oppression, true freedom.*

*From here may the whole world
clothed in the dignity of the children of God,
enter with gladness your city of peace.*

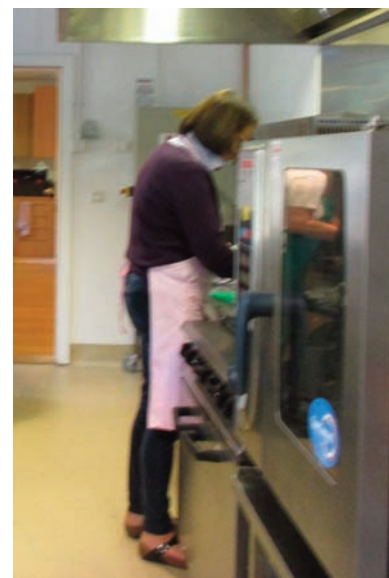
*We ask this through our Lord Jesus Christ, your Son,
who lives and reigns with you and the Holy Spirit,
one God, for ever and ever.*

Excerpts from the Prayer of Dedication

★ ★

Dedication Buffet Lunch: Menu

- Salmon with green mayonnaise and cucumber ribbons in dill vinaigrette
- Home-cooked ham
- Lamb's Lettuce
- New potatoes with butter and parsley
- A variety of salads including Five Green Bean, Tomato, Mozzarella, Onion and Basil and Feta Cheese.
- Meringues and whipped cream
- Oranges in Grand Marnier and mint syrup
- Crème caramel and cream
- Cheese and fruit cake
- Coffee with home-made fudge



Clare Birnie-Reid

Thank you...

In addition to those mentioned elsewhere, we wish also to thank:

D. Kieran Monahan of Ampleforth who, with D. Benedicta White, worked so successfully as master of ceremonies.

Anji Dowson – for preparing us musically for the Dedication

D. Cedd Mannion – for playing the organ during the celebration

Clare Birnie-Reid and her team – for the wonderful meal after the celebration

Tony O'Brien, Andy Cavadino and the McClanaghan family – for managing the parking of the guests' cars

The many Ampleforth monks who served in the liturgy, moved furniture after the celebration, and poured liquid refreshments at the meal.

You are God's building. By the grace God gave me, I succeeded as an architect and laid the foundations, on which someone else is doing the building. Everyone doing the building must work carefully. For the foundation, nobody can lay other than the one which has already been laid, that is Jesus Christ.

Didn't you realise that you were God's temple and that the Spirit of God was living among you? If anybody should destroy the temple of God, God will destroy him, because the temple of God is sacred; and you are that temple.

I Corinthians 3: 10ff.



May God, the Lord of heaven and earth,
bestow abundant blessings on all who read about
the dedication of this abbey church.

Photo Credits

Front cover: top left, Sr Mary Stephen Grindon-Welch CRSS; top right, Bernard Wilkins; central, Les Clark (Middlesbrough diocese)

Inside front cover: top and centre, Les Clark; bottom of page, Sr Josephine

Centre pages: Sr Philippa

Back cover: above, Sr Marian; below, Sr Josephine

Inside back cover: collage, Sr Mary Stephen Grindon-Welch

Les Clark contributed church shots, pages 3, 4, 7, 8, 9 as well as the photo of Richard Cavadino, p. 3 and Cardinal Vincent, p. 19

Sr Mary Stephen Grindon-Welch supplied most of the photos illustrating 'An Enfolding Light', pages 11-13

Bernard Wilkins provided most of the photos of people in the collage facing p. 14 and the House Chronicle, pages 6-9 as well as the shot of Fr Cedd Mannion at the organ, p. 28

Sr Josephine took most of the photos in the collage facing p. 19 and the back cover shot of the piazza by night

Sr Philippa supplied the pictures of the praying nun, p. 10; the baptismal bowl, p. 26; the floor background and the raven tiles

The organ photos are the work of Robin Jennings

Sr Thérèse took the photograph of stones on p. 32 and supplied valuable technical help with all the photos

The view of Byland Abbey on the same page is by Fr Marty Chase SJ

Our thanks go to each one.

Acknowledgement: excerpts from the Roman Rite of Dedication ©1978 ICEL. All rights reserved.

DVD & CD of the Dedication

We are grateful to Luke Davies of Buckfast Media Studios for filming the ceremony with such sensitivity, and to Dara De Cogan of Ampleforth College for generously recording a CD of the event. Copies of the Dedication DVD & CD should be available by Christmas. For more information, please contact Sr Benedicta at the bookshop (details below).

Thanks are also due to Luke who set up a computer link to the Chapter House on 6 September enabling those seated there to see the action in church more clearly.

Calendar 2016

More photographs of the new church and hospitality area may be seen in the Stanbrook Abbey Calendar for 2016 available via our bookshop at £7.50 plus p. & p.

Contact Sr Benedicta:

bookshop@stanbrookabbey.org.uk

Sr Benedicta is also now looking after Friends:

friends@stanbrookabbey.org.uk

The ravens flying through this issue are from the Stanbrook Worcester Minton Tiles incorporated into the new monastery. They allude to that raven which saved St Benedict from some poisoned bread (see Book II of *The Dialogues* of St Gregory the Great).

This commemorative issue of *Stanbrook Benedictines* was designed and compiled at Stanbrook Abbey, Wass, York, YO61 4AY, part of the Conventus of Our Lady of Consolation, Regd Charity No. 1092065

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Deo gratias



Thanks be to God





