

THE WHITE ROSE

The Parish Newsletter of Old Saint Paul's Church

May 2012.

What is your calling? Just because they aren't interested in being priests, most people assume that they do not have a calling. Yet, it's a question for everyone, because 'calling' first of all means asking, What is the meaning of what I do and who I am? How is God there? What does being a Christian disciple mean in the office and on the banking floor, in the kitchen and in the living room? Where, in whatever I do, is the Spirit of God creating reconciliation, peace and love?

Baptism involves each of us in this inescapable calling to discipleship, being faithful followers of Jesus Christ, by serving others in some way (the meaning of the word 'ministry'). Ministry can take many forms - a career or job, care for family, friends and strangers, offering hospitality, involvement in the wider community, or in the local church. So the question 'What is your calling?' is for everyone.

The Vestry of OSP spent its away-day in Haddington reflecting on 'calling' and 'ministry,' and on how people at OSP can be encouraged and enabled to fulfil their different callings. Canon Ann Dyer, Rector of Holy Trinity Church where we met, guided our thinking about varieties of call. Mtr Ann used images of art to help us reflect on all the everyday situations in

Called to *Serve*

which people discover they are called to minister. Then Kate Reynolds, our future assistant curate, gave us a personal reflection on what it has been like to experience the Church's processes of discernment and formation for one particular kind of call to ministry, the call to ordained ministry. Through what Kate shared with us, we began to understand the degree of vulnerability and openness required of people who put themselves forward for discernment, whatever may be decided for that person in the end.

Ordained ministry only makes sense in a church where it is understood that all disciples are called to minister, to serve Christ. Then it is possible to see the value of all ministry, including the ministry of the ordained deacons, priests and bishops. Being more visible and 'official' does not mean that ordained ministry is seen as a 'higher' calling than any other, nor as simply 'a good idea' for those who want to do 'more' in the Church. There is a great variety of ministries operating in OSP, and

testing process of equipping the church with the people it needs for this particular role.

'What is your calling?' is a question for everyone, then, whether they are a member of a congregation or a bishop. In fact this question is at the heart of any baptism, and of any ordination, including the ordination of Fr John Armes, our bishop-elect, as Bishop of Edinburgh on Saturday 12th May.

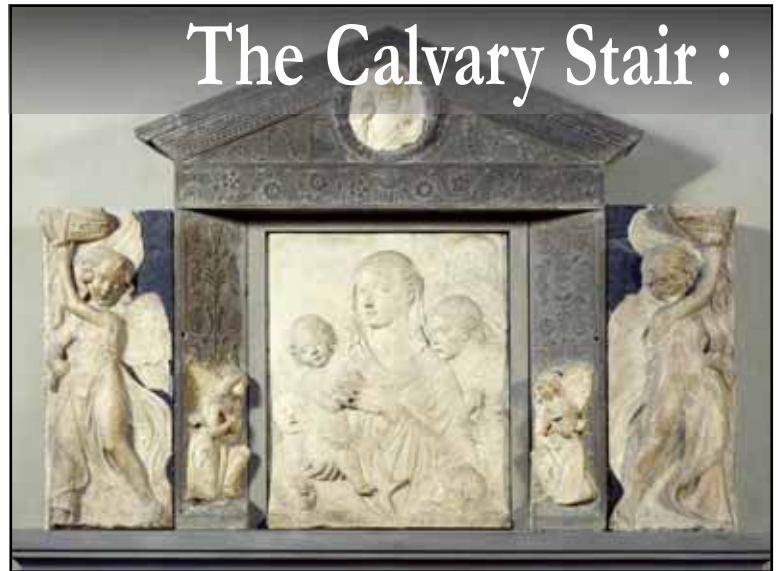
John will be asked: 'Do you trust that you are truly called by God to the office and work of a bishop in the Church?' - 'I am.' And the congregation, representing the whole Diocese, will be asked, 'Do you the people of God trust that John is truly called by God to be your Bishop?' - 'We do.' Finally, John will be asked, 'In the name of the Holy Spirit and the Church of Christ we call you to serve as Bishop of this diocese. Do you accept this call?' - 'I do.'

Please pray for Bishop John and his family as he begins a new ministry in answer to a new call. Pray that God will give him the gifts and talents of mind, body and spirit that will be needed for the task. But remember and recognise also the gifts and talents God has given to you for your tasks of service. And pray for every Christian, including yourself, as you try to answer the question that Christ asks of every disciple of his:

'I call you to serve. Do you accept this call?'

Fr Ian





The Calvary Stair :

In 2010 when the refurbishment of the Calvary Steps was first being discussed, I was asked to do some research into this space to inform the conservation work. The Calvary Steps is a well known space in Old St Pauls, but once I began investigating, I realised that there was much more to understand than might have been thought. By investigating the two sculptures, I ended up looking at how they work together and interact with the architectural space itself. I realised that together they form a carefully planned visual and spatial narrative, perhaps seldom noticed.

I began research by looking at the files held by the church concerning its history. These have been enthusiastically collated by willing hands over many years, accumulating diverse material from a variety of sources. In their pages of carefully cut and pasted photos, mostly anonymous typed notes and hand-written comments, there are attributions of the Madonna and Child basso relievo and the rood statue group, located at either end of the Calvary Steps.

A handwritten comment on the Madonna and Child basso relievo at the bottom of the Calvary Steps attributes the plaster reproduction to Donatello (1386-1466) or Luca della Robbia (1400-1482). These two Italian Renaissance sculptors had very different styles, widely reproduced in the nineteenth century, but a cursory comparison showed that neither of these attributions was correct.

I called on the expert advice of Dr. Michael Bury, honorary fellow of the department of History of Art at the

Nick Uglow has been investigating the history of the Calvary Stair and can now shed some light upon the sculptures there ...

University of Edinburgh, a specialist in Italian Renaissance painting, sculpture and architecture. After some searching, he identified the original as the centre panel of Tabernacle with Madonna and Child with Angels by Agostino di Duccio (1418 - post 1481). Di Duccio may have been trained in the circles of Michelozzo and Donatello, which possibly explains the reference to the latter in the history file. The original was completed during di Duccio's period in Florence from 1463 to 1473, and is in the Bargello Museum, Florence. Dr. Bury said that the asymmetry of the piece had been confusing:

"As the Madonna is in the centre, one would expect the composition to be approximately symmetrical around her, if it were a fifteenth or early sixteenth-century image - yours is deliberately asymmetrical."

He discovered that the original marble plaque was badly damaged at some point and the upper left corner was broken off. It was restored with a plain, un-carved corner, presumably as the restorer lacked reliable evidence of its original composition. This creates an unhappy asymmetry and sense of dynamism on a plaque intended to be evenly decorative and static.

The Old St Paul's plaster copy is not as finely crafted as the original, but appears to have painted highlights to enhance the composition. The church history file records that the reproduction was a gift of

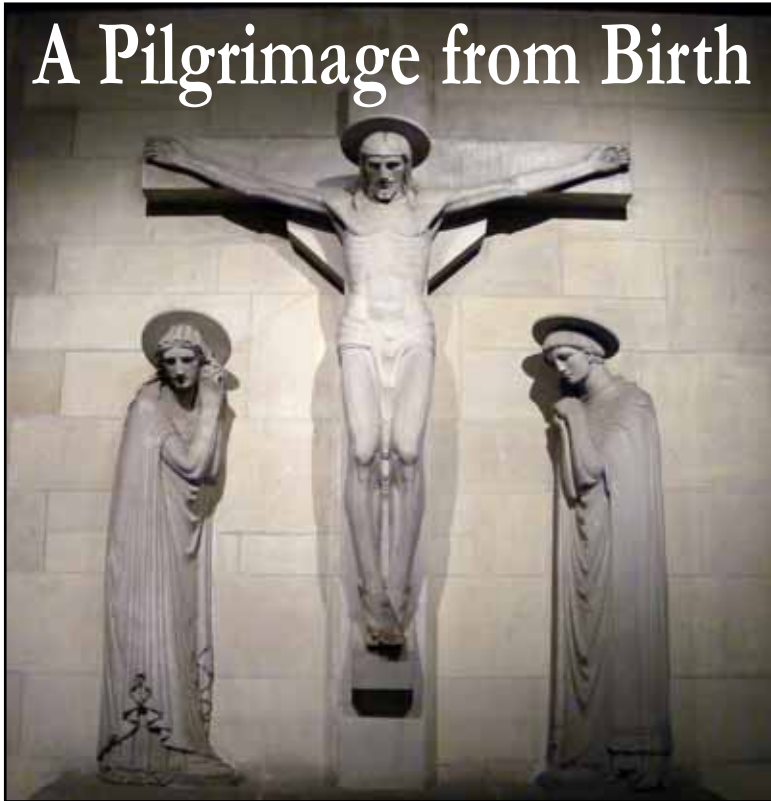
Rev. E. T. S. Reid in 1899, and apparently supplied by the Scottish firm of Cottier & Co. who specialised in church furnishings.

The other end of the Calvary Steps is dominated by the rood statue group of Christ crucified, flanked by Mary the mother of Jesus, and Saint John. There is no doubt that the sculptor was Alfred Frank Hardiman (1891-1949), perhaps best known for the equestrian statue of Earl Haig on Whitehall, very controversial when unveiled in 1937. The account in the history of his work for Old St Paul's is problematic. It records that he made it as an "exact copy of the medieval Calvary at Worcester Cathedral". This is highly improbable as the rood at Worcester was long vanished in the mid 1920s when Hardiman was working for Old St Paul's. The only other rood at Worcester is in the Jesus Chapel, and is nineteenth-century. Though Hardiman's rood is traditionally arranged, it is otherwise entirely modern in the style and decorative treatment of the figures.

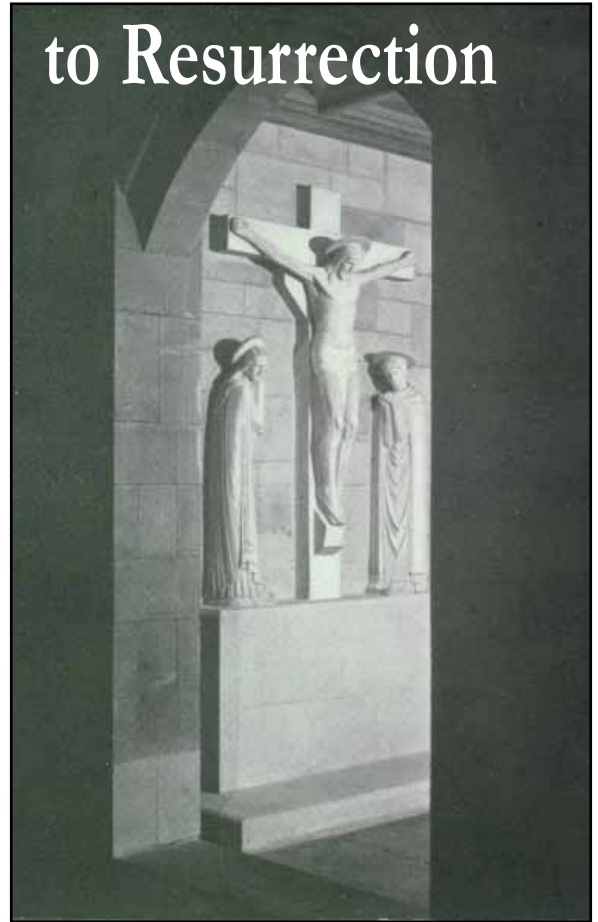
Hardiman's style can briefly be summarised as a fusion of naturalism and stylised classicism, the influenced by late Archaic and early Classical Greek sculptors of the fifth-century BC. This Archaic Classical influence is clear in the carving of the draperies on the figures of Mary and John. Hardiman's Christianised version of typical Archaic garments, the chiton and himation - the latter a sort of heavy cloak, often draped over the head,



A Pilgrimage from Birth



to Resurrection



Left: The Madonna & Child basso relievo at the foot of the Calvary Stair; & The Tabernacle with Madonna & Child with Angels. Agostino di Duccio between 1463-1467. Museo nazionale del Bargello; **Above:** The Calvary at the top of the stair; & As it was before the glass door was fitted.

worn on top of the chiton - shows the decorative pattern of folds and undulations typical of this kind of statuary. Mary's garments in particular fall in symmetrical sets of folds, and sweep in even and balanced lines to the ground, not responding to the physiognomy of her body. Also, the draperies are not carved in deep relief and the postures of the figures themselves are very stylised and static.

Hardiman studied late Archaic and early Classical sculpture in Rome in the early 1920s, having won the Royal Academy Rome prize. The style can also be found in the work of contemporaries like Paul Manship, Adolpho Wildt and Carl Willies. The effect lends an astonishing gravity to the figures as their postures and facial expressions are controlled and restrained. This is not intended to be life-like depiction of three people, but rather a stylised and decorative response to the event of the crucifixion.

Some of the modernity of the figure of Christ may have come from Canon Laurie himself. It is recorded in his biography that on his visits to Hardiman's studio in London, Laurie insisted that Christ should appear as "God reigning from the Altar of Calvary" rather than a "man hanging on a

cross". The effect of all three figures emphasises timelessness and an eternal quality, through Hardiman's stylised, decorative and static style. This group must have been one of the most modern works of public art in the city when it was completed in the late 1920s.

The Madonna and Child and the rood statue group establish a narrative to the Calvary Steps that is often missed. Traditionally, medieval churches had programmes of sculpture at the principal places of entry and typically Christ in judgment is to be found over the main portal of a building. These programmes of sculpture were designed to be seen and visually decoded by worshippers entering a building, to put them in mind of the glory of God and the wonders of Creation marked, celebrated and judged within the church building itself.

Given Old St Paul's unusual site, the possibility of sculpture on the outside of the building was clearly limited and instead a sophisticated compromise emerged. At the foot of the steps is the Madonna and Child, depicting the beginning of Jesus' life on earth, and at the top is the rood statue group, depicting the crucifixion. In between, a worshipper

entering the church must climb the steps which represent Jesus' life - there were originally 33, following one argument about the age of Jesus when he was crucified.

The physical journey of ascending the steps, becomes a metaphorical spiritual journey from birth to death in the life of Jesus. This connection of the spiritual and physical journey makes ascending the steps a sort of pilgrimage, and this sculptural and spatial construction within the walls of the church relates the Calvary Steps to medieval pilgrimage labyrinths, often ending in a representation of the celestial Jerusalem. But the end of the pilgrimage at Old St Paul's is no mere representation. The final step after the crucifixion rood, takes the pilgrim into the church itself, the body of the risen Christ in the world.

The sculpture programme of the Calvary Steps is a carefully considered arrangement of two pieces in an architectural space of transition; the combination of the space itself with its steps, terminated at either end by the sculptures, results in one of the most dramatic and spiritually enriching church entrances in Scotland.

Christian Aid Booksale



The huge annual Christian Aid book sale at St Andrews and St George's West Church, George Street takes place on Saturday 12 to Friday 18 May (excluding Sunday 13) from 10am to 3.30pm (7pm on Thursday 17).

As usual, they are happy to receive any of the following items: books, paintings, printed ephemera, sheet music, antiques (collectables, linen, household goods), records, CDs, DVDs, videos, toys, stamps and postcards.

You can drop any contributions off at the church (not OSP) from 9am to 9pm on Monday 7 to Wednesday 9 May. Remember that there are traffic restrictions in the city centre due to tram works (in case you hadn't noticed!!), so during the daytime deliveries by car may be made at the loading area provided in Hanover Street North. After 6.30pm deliveries can be made at the church door on George Street.

Even if you are not donating any goods, it is well worth while going along to the booksale as they have a fascinating selection of items available. So go along, have a look and who knows what you will pick up!

Next Issue Deadline

The deadline for the June issue of the *White Rose* is **Monday 28 May**. Please email any contributions to: media@osp.org.uk

A Coffee with ...

Fr Stephen Holmes



Fr Stephen Holmes recently joined OSP's clergy team, so we thought we'd like to find out more about him ...

I was born in Dartford, Kent and went to Dartford Grammar School. History was my favourite subject and like most other schools we concentrated on modern history. But I had always been interested in ruins and the more distant past, so my history master suggested going to St Andrews University where I could read medieval history - and wear a red gown! St Andrews was small enough for us to be able to make our own social life - very enjoyable.

I was not baptised as a baby. My mother was Church of England and my father a Roman Catholic. It had been difficult enough for them getting married so I think it was easier to avoid the problems of baptism.

It was at a cadet camp that I decided that Christianity made sense. There were two padres there, one C of E and the other RC - I spoke to both of them but the Catholic padre drank his coffee and didn't offer me any and the other was extremely kind and gave me - what I think of in retrospect as sherry - but may have been something less exciting.

Fr. Peter, the C of E padre was also more convincing and I decided to be baptised in our parish church where I became a server and also one of a very small number of pupils at the school who got a half day off to go to special services such as Ascension Day.

At St Andrews I was quite involved with All Saints Episcopal church but, with the zeal of youth, I became increasingly uneasy with the Anglican lack of doctrinal clarity. It was not theological enough for me in its approach to the questions of the day such as the ordination of women and seemed to tolerate a variety of beliefs that were mutually contradictory.

In contrast, the Catholic Chaplaincy offered sound doctrinal and spiritual teaching. So I moved to Rome and after leaving St Andrews taught at Downside for two years. During that period the attraction I had felt for some time to the monastic life began to be more insistent. And, as nothing less than total commitment would do, I opted for the austere Benedictine monastery of Pluscarden in Moray.

I was there for 18 years. And yes, I enjoyed it - the pattern of prayer, singing Gregorian chant, studying theology, being novice master and teaching on the distance learning BD in Birmingham I was also ordained deacon and priest in 2004

But after about 15 years I began to feel that God wanted me to do something else with my life. This was partly because I was diagnosed - wrongly as it turned out - with a life-threatening illness and much of the non-essential stuff fell away. Harry Williams *True Wilderness* made sense of some of what was going on and I was

surprised to find that some of the best Catholic theology I was reading was by Rowan Williams. This, and Diarmaid McCullough's biography of Cranmer added to the growing conviction that it was time to leave the monastery.

I was told that leaving was simply not an option so, in the end, I decided simply to leave. This was seen as a great betrayal by some and I even got Latin hate-mail. I was happy in the monastery but it was time to move on and I don't miss it.

Shortly before this, of course, I had met Rachel. She was staying at the monastery and I met her in the monastic shop. We talked about medieval monastic mills and things developed from there! We were married in 2009.

Soon after I came back to Edinburgh in 2008, I went to St Michaels and All Saints (where Rachel sings in the choir). This was a cultural and spiritual coming home and I realised how much I had missed good music in worship and the much-despised Anglican balance. The interior stuff that had been going on in the monastery suddenly made sense and returning to the Episcopal Church felt like the poet's *'to arrive where we started and know the place for the first time'*. It is a great joy to return to serving as a priest and to assist the community at OSP.

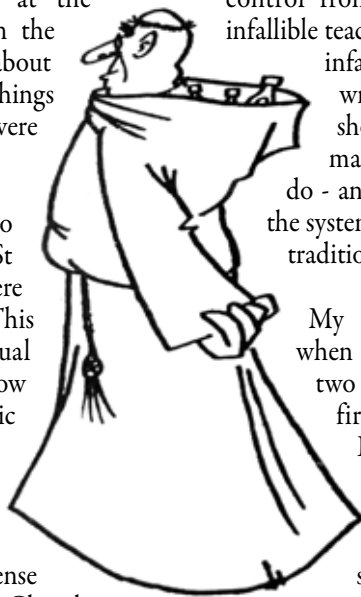
At the moment I am two and a half years into a PhD at New College: - 'The interpretation of worship in Scotland 1488-1581'. There is a great deal of material which has not been studied, all of it in Latin which fortunately as a monk I came to know well! It's suggesting a re-reading of that crucial time in history and my aim, if it doesn't sound too ambitious, is to contribute to a new way of understanding the Scottish Reformation.

You say that people like Hugh of Lincoln or Rowan Williams were catapulted into public life from a life of study and contemplation but I don't think I have any desire to be the Archbishop of Canterbury and we are all supposed to want to be saints! I suppose I would like to be able to

combine being a priest with some academic work but that is for the future. The first thing is to finish the thesis.

The last time I was really angry was with the Cardinal's comments on civil partnership - saying that it was dangerous to the physical, mental and spiritual health of the people involved. It is quite wrong for the church to make gay people feel that they are evil or disordered.

If I were asked to give a piece of advice to the Pope it would be to celebrate all the good stuff and to smash the system of control from Rome. When an infallible teaching authority teaches infallibly that things are wrong then its teaching should be ignored - as many Roman Catholics do - and it is time to rethink the system and return to a more traditional model.



My perfect holiday was when Rachel and I went for two weeks to Turkey - the first spent visiting Byzantine churches in Istanbul and cave churches in Cappadocia and the second on the south coast swimming, lying by the pool, enjoying a drink!

I recently read *The Snowman* by Jo Nesbo because I like Scandinavian crime writers; *Solar* by Ian McEwan and *Revelations* by Alex Preston whose theme is the effect of a cult leader on a group of evangelicals. Creepy!

Who would I ask to dinner? Rachel definitely as she is so good at entertaining; and Canon Alexander Galloway, prebendary of Kinkell, Aberdeenshire from 1521-52 to get information at first hand; Thomas Merton because he was honest and slightly wacky and Rose Macaulay, who herself 'came back' to the C of E and often treated Christianity satirically in her novels could be a fascinating guest. The question is would they all drink gin?

Stephen Holmes was talking to Sheila Brock

The Big Concert



On midsummer night, Thursday 21 June, Gustavo Dudamel and The Simón Bolívar Symphony Orchestra of Venezuela are performing an outdoor concert in the heart of Raploch, Stirling. The Big Concert features a full performance by The Simón Bolívar Symphony Orchestra with a special guest appearance by Big Noise.

Big Noise is an orchestra programme that aims to use music making to foster confidence, teamwork, pride and aspiration in the children taking part - and across their wider community. It is based on the methods of Venezuela's "El Sistema" movement and is run by the charity Sistema Scotland. The Big Noise orchestra in Raploch, Stirling was set up in the summer of 2008.

Set against the backdrop of Stirling Castle, the concert venue has views of the Ochil Hills and the Wallace Monument. Most of the area will be laid out for informal picnic attendance, and the concert will be family-friendly with an accessible repertoire. The gates open at 6:30pm, and the show starts at 7:45pm. Tickets cost £12 (£5 child) and are available from The Hub.

Book Launch

The Very Rev'd Finlay Macdonald, former Principal Clerk and Moderator of the Church of Scotland, is launching his new book *Luke Paul* on Friday 18 May in OSP's hall, beginning at 6.30pm. Published by a congregation member, this book is a plea for tolerance in the gay minister debate currently raging in the Church of Scotland. Please RSVP to info@shovingleopard.com.

A Big Thank You

A very big thank you to all those involved in the Holy Week and Easter services. The fact that it all went so smoothly is a measure of all the hard work and preparation that went on behind the scenes.

Even the minor hiccup with the new fire at the Easter Vigil - it wouldn't light and then when it did, we were treated to flickering flames that wouldn't have looked out of place in Dante's Inferno!! That, and the slight confusion with the procession at High Mass, when some of the congregation decided to try out a new route, along with the need for "stacking" parts of the very long procession by the font, were handled with great aplomb. (Perhaps we could give Heathrow airport a few tips ... ?)

We can, however, let you into a little secret. We have discovered how some of the key participants managed to stay so fresh and alert on Easter Day - the power nap. (Alternatively, if you are not going out for lunch at a friend's house, you could try doing it during the anthem at Evensong - it has its own in built alarm!!)

Below: The secret of success - how to survive Easter Day at OSP



Not Goodbye, but Au Revoir!

Margaret Dineley, one of the students who was recently on placement at OSP, tells us about her time with us ...

As a Lay Reader trainee following the Initial Ministerial Education course at the Theological Institute of the Scottish Episcopal Church, I was fortunate to be given a placement with you here at Old St. Paul's. That is the fortunate part - the unfortunate part is that it has seemed so short: the three months has disappeared in the blinking of an eye!

Having been welcomed into your community and drawn into your worship, it seems such a wrench to be leaving. However, I hope to pop back to see you from time to time and to share worship again.

My two requests for this placement were to experience an unfamiliar form of liturgical worship and to have the opportunity to undertake roles which will be part of my future ministry, but which I had not previously undertaken. Old St. Paul's has fulfilled my wishes and expectations admirably. Father Ian has enabled me to attempt various different tasks and duties and been so encouraging and supportive that I have been enabled to take on roles which have been both challenging and exciting. Nigel, John Kitchen, other clerics, the servers and countless others have been likewise encouraging and in some cases exercised enormous patience!

I have felt an immensely prayerful atmosphere of worship at Old St. Paul's. The ritual is indeed more complicated than I am used to, but it flows beautifully and the movements heighten the sense of worship and awe.

There is a deep sense of spirituality in every part of the service of High Mass on Sunday morning - the procession, the music, the prayers, the sermon, the Eucharist - and the silences. All of our senses are engaged - hearing, seeing, smelling (the incense), tasting (the



elements) and touch, as we greet each other at the peace. We can feel God's presence, both individually and communally.

I have been given the opportunity to participate actively in many areas of church life, including Sub-Deaconing at High Masses and Choral Evensongs, co-leading the Stations of the Cross service on the evening of Palm Sunday, singing the office at Choral Evensong services, preaching at weekday Low Masses and pastoral visiting. It has been a wonderful experience and helped me tremendously in my formation for the ministry.

I am now returning to my home church of Holy Trinity, Dunfermline - or perhaps I should say, home churches, as my Rector has the charge of St. Margaret's, Rosyth as well. They are both rather 'middle of the road' Episcopalian, the main difference being that Holy Trinity tends to have about 60 to 70 people at the main Sunday Eucharist, whereas St. Margaret's is a small community of a couple of dozen souls. They are the displaced dockyard congregation and now use the Methodist Church, once a month sharing a communion service with them.

On my return I know my Rector plans to use me more fully, especially as we are about to lose our part-time Curate, who has now obtained her own charge. So, thanks to my invaluable experience at Old St. Paul's, I hope to be able to offer a fuller ministry for the benefit of the two congregations. But, of course, I am still learning!

Thank you, everyone - and, not goodbye, but 'au revoir'!

Margaret Dineley.



Local Tourist :



*This month we go to Niddry
to a memorial chapel ...*

Nested on the grounds of the Thistle Foundation in Niddry, this attractive chapel was built in 1953 by Sir Frances and Lady Tudsbery in memory of their only son Robin who was killed in Germany in the last days of the Second World War. With The Robin Chapel, his parents sought not only to commemorate a beloved son but also to further the spirit of unity and concord among Christian people. The Tusdbery's wish is that the chapel be open to all, no matter from where they came.

When he was growing up, the family lived on an estate in Linlithgow and Robin had a great love of nature and the outdoors. With this in mind, the oak woodwork throughout the chapel has been carved with the animals he so loved.

The two Glastonbury chairs on either side of the altar were at one time the property of Robin's maternal grandmother and were presented by one of his aunts as a memorial to him. The altar is composed of marble resting on a base of dark green slate. The two vases are the work of Lydia Garth of the Glasgow School of Arts. The altar silver, consisting of the cross and a pair of candlesticks are of Sheffield Plate. The silver content is from some of Robin's personal possessions valued by his parents for their association.

Behind the font is a portrait of Robin, by Edmond Brock. It depicts Robin as a young boy with his golden retriever.



The wrought iron work throughout the Chapel is the work of J Finnigan of Edinburgh. The lectern is a memorial to an uncle of Robin who gave his life in the First World War. I have never seen wrought iron made with such delicate features - this has been crafted to a level befitting the chapel and for the purpose it was built.

The nine stained glass windows throughout depict incidents from Pilgrim's Progress, a good illustration of a young soldier's life.

The East window above the altar is a memorial to Robin; the centre panel at the base shows a soldier's grave inscribed with the date of Robin's death and the dates on the right indicate his years of service with his Regiment. The centrepiece above depicts the young warrior in a two horsed chariot being received by Our Saviour into heaven with an angel offering her laurel wreath to the soldier hero.

There is a sung evensong service every Sunday throughout the year at 4.30 pm, with a choral Eucharist on the first Sunday of each month. Special care taken with the music, they have several members in the choir who take turns singing each week, including our own Eleanor Smith. All are welcome at these ecumenical services. Guest preachers are a feature to ensure every branch of the Christian church has a place here, and our very own Father Ian is preaching on the 13th of May.

It is well worth attending a service and you can also make arrangements for special tours which offer a more detailed view of the chapel, from the story to the stained glass to the wood carvings. Their website, www.robinchapel.org.uk gives the contact details if you want to arrange a tour.

Kim Moore Ede



Calendar & Rotas for May 2012

| | 10.30am High Mass | | | 6.30pm |
|--|---|--|------------------------|--|
| Day & Observance | Readings | Readers | Intercessor | Readings & Reader |
| May 6 FIFTH SUNDAY OF EASTER | Acts 8.26-40 Psalm 22.25-31 1 John 4.7-21 John 15.1-8 | Andrew Kerr Susannah Kerr | Baptism | Leviticus 19.1-2,9-18 John 13.31-35 Niall Franklin |
| Weekday observances: | Tue 8 – Julian of Norwich, mystic, c 1413; Sat 12 – Thomas Rattray, bishop of Brechin, 1743 | | | |
| May 13 SIXTH SUNDAY OF EASTER | Acts 10.44-48 Psalm 98 1 John 5.1-6 John 15.9-17 | Elspeth Strachan Margaret Aspen | Pam Gilchrist | Isaiah 22.15-22 Acts 2.37-47 Elly Smith |
| Weekday observances: | Mon 14 – St Matthias, apostle; Mon, Tue, Wed – Rogation Days of prayer for the fruits of human labour | | | |
| Thu May 17 THE ASCENSION OF THE LORD (7.30pm) | Acts 1.1-11 Psalm 47 Ephesians 1.15-23 Luke 24.44-53 | Eric Stoddart James Campbell | | |
| May 20 SEVENTH SUNDAY OF EASTER | Acts 1.15-17,21-26 Psalm 1 1 John 5.9-13 John 17.6-19 | Mhairiad Monelle Judith Brearley | Junia Willson | Exodus 3.1-12 Luke 10.17-24 Ginger Franklin |
| Weekday observances: | Mon 21 – Helena, discoverer of the holy places, c 330; Wed 23 – William of Perth (or Rochester), 1201 Fri 25 – The Venerable Bede of Jarrow, teacher, 735; Sat 26 – Augustine of Canterbury, bishop, c 604 | | | |
| May 27 THE DAY OF PENTECOST | Acts 2.1-21 Psalm 104.24-34,35b Romans 8.22-27 John 15.26-27; 16.4b-15 | Frances Macleod Elspeth Messenger | Children (Paul Lugton) | Deuteronomy 16.9-12 John 4.19-26 Sheila Brock |
| Weekday observances: | Wed, Fri, Sat – Ember Days of prayer for the vocation of all God's people; Thu 31 – The Visit of Mary to Elizabeth | | | |
| June 3 THE MOST HOLY TRINITY | Isaiah 6.1-8 Psalm 29 Romans 8.12-17 John 3.1-17 | James Campbell Hilary Campbell | Bill Morton | Job 38.1-11; 42.1-5 John 1.29-34 David Bassett |
| Weekday observances: | Mon 4 - John XXIII, bishop of Rome, reformer, 1963; Tue 5 - Boniface of Mainz, bishop missionary, martyr, 754 | | | |
| Thu June 7 CORPUS CHRISTI (7.30am) | Exodus 16.9-15 Psalm 116.12-19 1 Corinthians 10.16-17 John 6.51-58 | James Cruise tbc | Clergy | |
| Weekday observances: | Fri 8 - Ephrem the Syrian, deacon & teacher, 373; Sat 9 - St Columba of Iona, abbot, 597 | | | |
| June 10 2nd Sunday after Pentecost | Genesis 3.8-15 Psalm 130 2 Corinthians 4.13-5.1 Mark 3.20-35 | Jimmy Blair Janet de Vigne | Lynne Niven | Jeremiah 9.23-24 Acts 14.8-28 Nigel Cook |
| Weekday observances: | Mon 11 - St Barnabas, apostle; Tue 12 - John Skinner, priest, 1807 & John Skinner, bishop, 1816; Thu 14 - Basil of Caesarea, 379; Gregory of Nazianzus, c 390; Gregory of Nyssa, 394; bishops & teachers Fri 15 - The Sacred Heart of Jesus | | | |

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