

CHRIST CHURCH S. LAURENCE

RAILWAY SQUARE,
SYDNEY,
N.S.W.

*Yesterday,
Today,
Tomorrow.*

by
L. C. RODD
and
J. TRAINER

Price: One Dollar



1872



CHRIST CHURCH YESTERDAY

CHRIST CHURCH, S. LAURENCE



THE STORY OF THE CHURCH
THAT NESTLES UNDER THE
CENTRAL RAILWAY CLOCK.



PREFACE

The old history of Christ Church St. Laurence by Mary Allen has now been both out of date and out of print for many years. I recently saw a copy in a Sydney second hand bookshop priced at twenty dollars!

There is still a demand for information about our historic and much loved Church today. I am therefore very glad to commend this succinct and accurate booklet so aptly titled "Christ Church St. Laurence, Yesterday, Today and Tomorrow" for it shows an attachment to tradition, our involvement with GOD and His people today and our hopes for the future as a parish.

We are indebted to Mr. L. C. Rodd (the biographer of Father John Hope) and to Father James Trainer for their hard work and skill in writing this account and to Heather Trainer for her illustrations.

This attractive historical brochure could not have been produced without the help of the late Sir John Hall Best whose generous spirit and devotion to Christ Church as a Warden and parishioner it now serves to commemorate. It is my hope that it will be widely read.

PATRICK AUSTIN DAY
Rector.

507 Pitt Street,
Sydney, N.S.W. 2000.
Feast of Ss. Simon and Jude 1972.



PART I

The Beginnings of a Church

On 18th October 1838 the Bishop of Australia, the Rt. Rev. William G. Broughton, preached the first sermon to the first congregation of the "Parish of St. Lawrence" in the store room of a brewery belonging to Mr Terry Hughes, situated at the corner of Elizabeth and Albion Streets, not far from where Toohey's Brewery stands today. The temporary place of worship was fitted up at the joint expense of the Bishop, local sources and funds from Church societies in England. It was known as "St. Lawrence's Church" and was under the charge of the Reverend T. Steele, later rector of S. Peter's Cooks River for twenty years and then under the Reverend Edmund Ashton Dicken who was "Minister of the Parish of St. Lawrence" from 26th December 1838 until 1st April 1839.

The real history of Christ Church S. Laurence, however begins with the appointment of the Reverend William Horatio Walsh, a young deacon, who, although he was not ordained priest in S. James' Church until 22nd September 1839 had since the previous April been licensed to act as "Minister of the Parish of St Lawrence with the southern division of the Parish of St Andrew." The young minister immediately began a vigorous building programme on a large area of land at the junction of Pitt and George Streets.

On 1st January 1840 Bishop Broughton laid the foundation stone of "the new church of St Lawrence" following a service held in the temporary chapel. The procession across the fields to the site was led by 100 children belonging to the parish, "the children of the Infant School, six abreast, with flag." Then came the workmen, the Foreman of Works, the Contractor with cushion and trowel, the Architect with plans, the trustees with wands, the clergy with copies of the Liturgy and Scriptures, the High Sheriff, the Bishop with the Senior Chaplain, the clergy of S. James' and S. Peter's.

The architect is not mentioned by name in the *Sydney Morning Herald's* report of 3rd January 1840 but recent research has established that on 11th November 1839 Henry Robertson of 57 Clarence Street called for tenders for the excavations and foundations; and on 15th August 1840 he sought master stone-masons to contract for "Sundry stonework required for St Lawrence's Church". In 1843, Henry Robertson was paid an architect's commission of £283-11-9. The architect-historian, Morton Herman, states that from April 1843 Edmund Blacket, the great builder of Gothic churches and the main block of Sydney University, "was busy on work" at Christ Church S. Laurence and that "he more and more took over the scheme". This is corroborated by the research which reveals that on 27th August 1844

Blacket had reached the stage of calling for tenders for the glazing of the windows. On 9th September he wanted shinglers and plumbers for completing the roof. On 21st March, 1845 Blacket wanted stonemasons for the flagging and carpenters for the gallery; and on 15th May he called for tenders for the erection of the vestry. The opinion of Morton Herman is: "The spire and tower of Christ Church are entirely Blacket's work, and the main bulk of the building owes much to him. The church is the oldest Blacket building still existing." (Morton Herman: *The Blackets*, pp 6 & 7.)

The uneasiness which the existence of Christ Church S. Laurence has caused for many years in the Diocese of Sydney is first noticeable in a letter to the *Sydney Morning Herald*: "Upon the two crosses, and in the performance of that part of the service in the building in temporary use, the sermon is preached by the minister in a surplice, and not in his gown. Of little use will be the endeavour they are now making in England to stifle the Archfiend, if he be allowed to sow his Jesuitical doctrines in this distant part of the Empire . . . Who was St Laurence that a church should be dedicated to him? . . . Laici."

On 10th September 1845 Bishop Broughton recorded in his Journal "the consecration of Christ Church in the parish of St Laurence". He estimated the people of the parish as nearly 4,000. It extended from Goulburn Street to beyond Regent Street, a densely populated area, but worshippers came from Glebe Point in their carriages, from the terraces in College, Macquarie and Elizabeth Streets, from Surry Hills where the congregation had worshipped in temporary premises for seven years, and from as far away as the Rocks.

Christ Church S. Laurence is the oldest episcopally consecrated church and the second oldest church within the City of Sydney.

The Early Setting

It is interesting to reconstruct the surroundings of the church for over half a century. Early water colours and etchings show the church surrounded by fields and trees with the Old Toll Bar ("an ornate structure of Governor Macquarie's time — the most elaborate ever erected in Australia — one of the buildings that provoked Commissioner Bigge to accuse Francis Howard Greenway, the designer, of undue extravagance and ornamentation") at the intersection of George and Pitt Streets, approximately where now stand the bus waiting sheds. The church in its first years was described by the *Sydney Morning Herald* as "a striking object upon entering the town by the Parramatta Road".

The Clerk (or Verger) had a house where now stands the ungainly Lotteries Office that overshadows the Clergy House and the Church. Among his duties the Clerk was also Sexton of the graveyard which was resumed to make way for Central Railway Station. In 1854, the Clerk's residence was resumed for a Watch House, which became an ambulance station, then in this century the building used as a lotteries office was erected by Marcus Clarke and claimed to be the highest building in Sydney.

When the Verger's house was resumed in 1854 the church was given a large piece of land on the opposite side of Pitt Street. There was built a fine two-storied Parsonage, with beautiful bow windows and extensive gardens. All that remains of this Parsonage garden is the small, iron-railed oasis of green grass and the great Moreton Bay fig tree opposite the taxi-waiting positions of Central Railway Station.

Near the Parsonage was the Benevolent Asylum (built 1820, demolished 1901). A familiar sight during the last century was that of the old ladies in poke bonnets and cross-over shawls threading their way across Pitt Street through the waggons and carriages to attend church. Near the corner of the present Rawson Place was the Convent of the Sisters of the Good Samaritan erected about the same time as the Parsonage. When their house was demolished in 1903 the Sisters purchased "Toxteth Park" at Glebe Point, now St Scholastica's College. Belmore Park of today was the police paddocks.

The Church

The interior of the church has changed greatly over the past 130 years. Originally, a two-manual organ occupied the centre portion of the fine cedar gallery at the west end. The rest of the gallery was set aside for the school children whilst the enclosed space beneath served as a choir vestry. The front of the gallery extended to the body of the church. The pews, three-quarters of which were "rented", were open, an innovation in the 1840s. Seats for the choir facing north and south extended to about midway of the church. From its earliest years the Altar was given "a certain prominence then unknown to any church in Australia" and was, with its approaches, five steps above the level of the nave.

The steeple, entirely the work of Edmund Blacket, was not completed until 1855. It was originally covered with slates secured by handmade nails, but some years ago these were replaced by the efficient and already mellowed copper sheeting.

In 1850 when the Rev. W. H. Walsh was granted leave on account of illness he visited England where he collected money for the peal of bells which were installed in 1853 — the oldest on the Australian mainland. The peal consists of six bells, capable of ringing what is called a "triple bob minor" or a series of 720 changes. The largest bell measures 3ft 6 inches across and weighs half a ton. It is ornamented and has these lines carved on it:

The various stops the solemn organ grace,
The sprightly treble and majestic bass,
Yet say, what bass, what treble can excel
The cheerful matin or the funeral knell.

The bells were cast by John Taylor Ltd. of Loughborough, Leicestershire, the same firm that cast the great 17-ton bell of St Paul's, London, and, in 1890, the famous bells of Sydney's General Post Office.

But the church has had many difficulties in preserving both the bells in good order and a team of belringers, who seem to develop the fatal habit of marriage. Welcome assistance during the past half century has been given from time to time by St Mary's Cathedral Society of Belringers, and there were periods when a devoted team played at three city churches on a Sunday morning. After years of silence Father John Hope had the bells equipped with a simple device for playing tunes (a practice justifiably considered as near sacrilege by right-minded change-ringers) and the writer can recall how in the years of the war, little crowds would gather in darkened streets to listen to the tunes of "Now the day is over", "The day Thou gavest, Lord, is ended", and Bishop Ken's "Glory to Thee, my God, this night". Among the records of the church is a book with tunes most beautifully hand printed, for hymns which might be played upon the bells for all seasons and festivals of the Church's year.

Entering Christ Church S. Laurence one sees on the west wall in the beautiful carved dark woodwork a reminder of the gallery of former years. Above the panelling is the West Window, the Figure of the Good Shepherd, which glows down in the afternoon sunlight. This window with its richly stained glass was once the centre panel of the first East Window almost totally destroyed by the fire of 1905.

The seating is made partly of the cedar of the original pews. The fine handwork of the ends is carved to represent fruit, oak leaves and acorns, fig leaves and their fruit, vine leaves and grapes, beech leaves and nuts, strawberries and almonds, a waratah springing from finely carved leaves, a Pelican in her Piety is an early symbol of Christ's love for His Church. Here and there between the pews of the centre and side aisle may be seen the bases of the gas standards that once lit the church. (Christ Church was in Canon Vidal's time a scene of many fashionable weddings and during one of these when unmanageable crowds sat on the pulpit-steps and altar-rails, the gas was turned out, the gas standards broken off, the bride's dress was torn to ribbons, and the rector's daughter, one of the bridesmaids, was carried off in the crowd as far as the Haymarket. (*History of Christ Church S. Laurence Sydney* by Laura Mary Allen.)

The beautiful East Window is one of the finest in Australia. The original window of three panels, of which portion survives in the west wall, had portrayed the Good Shepherd with S. John and S. Peter, but the erection was for some strange reason forbidden by Bishop Broughton and it remained in packing cases until after the Bishop's death. The centre of the present window, erected in 1906, represents Our Lord on the Cross, but crowned as King and in the fully glory of Manhood with rays of the Sun of Righteousness. Around are attendant Angels while at the foot of the Cross kneels a family group of parents and children. There is a shepherd with a crook, a woman with hair unbound and a babe in her arms, symbolic of those in need of our Christian *agape*. Nearest the Cross, on the viewer's left-hand side, kneels Our Lady. Other figures are Moses carrying the table of the Commandments; Aaron in priestly garments bearing a censer; Joshua

and Ezra and Malachai, the prophets. Above the bowed head of Mary six apostles look to their Master, S. John with upraised hands just behind the Blessed Mother. Stephen offers the stones of his martyrdom in preparation for the thorns. Just below is Ignatius, the child whom Jesus, according to legend, set in the midst of his disciples as an example of humility. S. Therese of Avila from a dark monastic veil lifts her intense face towards the Saviour. Cecilia, who invented the organ, carries its pipes as an offering. Elizabeth of Hungary, her fair hair crowned with a royal diadem, wears the cloak of a humble Franciscan tertiary.

In the right panel David carries his harp, as "master of the choir", John the Baptist stands a little apart, S. Peter stands with four other disciples, one of whom symbolically hides his face; Oswald of Nothumbria, killed in battle fighting the heathen, a king adoring the King of Kings. Agnes has her lamb of purity. Perpetua is the martyr of the early Church in Africa, and S. Alban, the proto-martyr of the Church in England, wears the uniform of a Roman legionary. The mitred Bishop is John Coleridge Patteson and a Chinese and a Polynesian have their gaze directed upwards by a woman missionary.

When in 1937 it was found necessary to strengthen and repair the East Window, Father Hope took the opportunity to have painted, in memory of Thalia Dunlop Goddard, the beautiful surrounding mural, done by Vergil Loschiavo, an Australian-born Italian who had achieved recognition by his painting of the cupola of the cathedral in Lipari. Following the arched line of the window the mural represents Christ in Glory, throned and as the King of Kings with orb in hand and sceptre. The Apostles stand on either side but worshippers in their pews counting the number may be reassured by knowing that the leading figure opposite Our Lady is S. Laurence.

Of the two windows erected in the sanctuary as light windows, that on the south wall was a memorial to the first rector and that on the north wall to Eleanor Stephen, a daughter of Sir Alfred Stephen, whose family regularly worshipped at Christ Church, and her grandmother, Eleanor Bedford.

The daily Mass was once said in the Chapel of S. Laurence, now used by the choir, until it was found more convenient to erect the Altar of the Sacred Heart on the south side of the church near the vestry door. The reredos behind the Altar of the Sacred Heart was placed there during restoration of the interior of the Church in 1963 but was part of the beautifully carved cedar screen separating the nave from the chancel which was removed for "safety" during the war years thus giving a closer approach to the celebration of Mass at the High Altar. Once the Chapel of St Laurence had fourteen mural frescoes in the life of S. Laurence, after famous frescoes by Fra Angelico, but these were destroyed in one of the two fires lit in the chapel by vandals. The rather quaint window represents S. Laurence, a young deacon clad in the Eucharistic vestments of alb, dalmatic and maniple, bearing in one hand the martyr's palm and resting his other on the gridiron, the instrument of his death. "Turn me over, I pray thee, I

am toasted enough on this side." S. Laurence, who pointed out to the Vandals of his day that "the poor are the treasures of the Church" remains a reminder of the long tradition of social service connected with Christ Church S. Laurence.

The neat arrangement of the brasses in the south-west corner of the church has removed them from the objects with which they were once historically associated. Thus that to Alice Houston is now separated from the Chapel of S. Laurence which was the gift of her husband in 1912 when the Chapel was dedicated by Archbishop Charles Wright on 5th September. A window on the north wall (the intricate one with four subjects, the angels of the Resurrection appearing to the Women at the empty tomb, the angels of the Nativity appearing to the shepherds, mothers bringing children to Our Lord for his blessing, and Simon and Anna seeing the Hope of Israel in the setting of the Nunc Dimittis), was in memory of two of the first benefactors of the church, George and Walter Metcalfe. The length of this booklet does not permit description of the details of all windows and, indeed, the nearby buildings render the rich colours obscure. The speculative mind may pierce out such subjects as S. Philip, the Deacon, baptizing the Ethiopian Eunuch, as it might once have pondered on the brass that commemorates Anne Elizabeth, wife of Samuel Priestly, junior who died on August 1, 1886 aged 18. "The righteous is taken from the evil to come" was the text selected by her young husband with surely unnecessary self-deprecation. Possibly some donor may care to pay for floodlighting of one or two of the windows on the north wall from the *outside*, giving for most times a soft interior lighting. Wrote John Donne: "Churches are best for Prayer, that have least light: To see God only, I goe out of sight: And to 'scape stormy days I chuse an everlasting night."

The Ornaments

"Ceremonial is not only an effective exponent, but also a valuable safeguard, of religious truth." (Vernon Staley: *The Ceremonial of the English Church*.) The font is placed near the west door, a silent testimony to the fact that Holy Baptism is the divinely appointed mode of admission into the Church of Christ, and the beginning of our Christian life. The ornaments of Christ Church S. Laurence are also constant memorials of those who served and worshipped there. To the right as one enters the west door is the magnificently carved and unique font carver, with its surrounds, a memorial to an assistant priest, the Reverend Sydney Smith, who might have been fourth rector had not his health failed and he died, a result of his work for the poor in the hovels of Valentine Street opposite the church and the old Wexford (Wentworth Avenue) area.

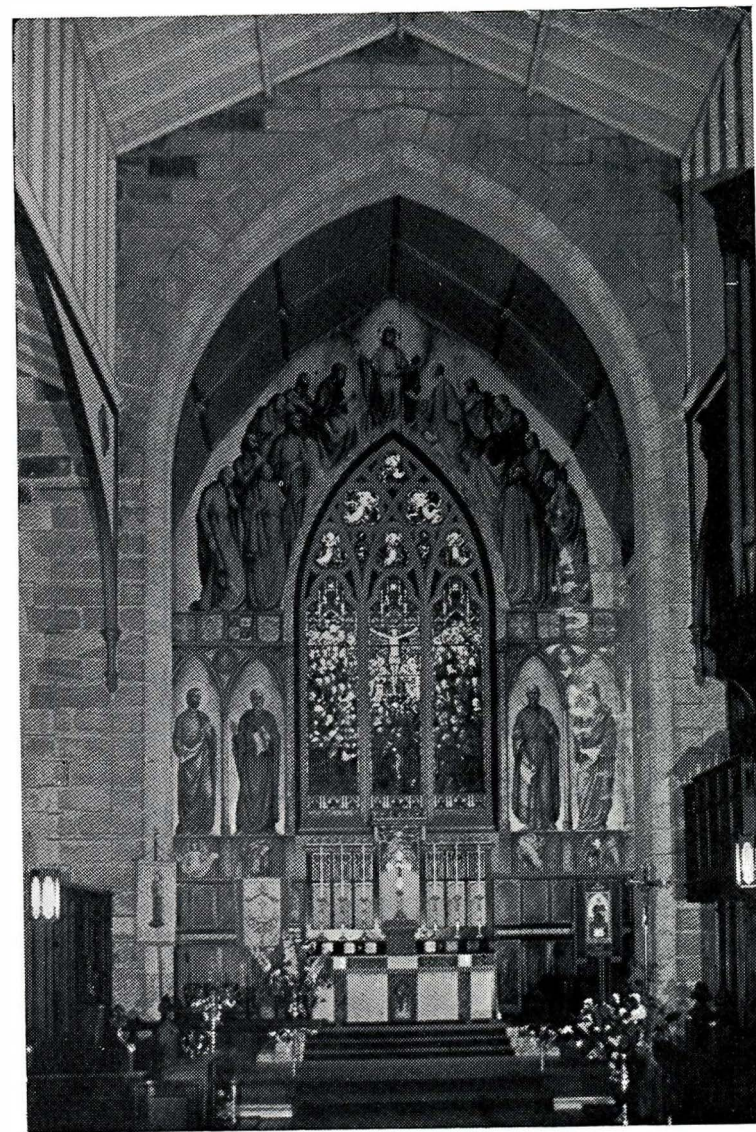
Further to the right is the sarcophagus to the memory of Bishop John Coleridge Patteson, the martyred Bishop of Melanesia. This sarcophagus was for many years on the north side of the Sanctuary of Christ Church until the establishment of full ceremonial observance of the Solemn Eucharist in

the time of Father Hope caused its removal. Each year at the time of the New Guinea Martyrs' Day procession, a stop is made at the sarcophagus for the Occasional prayers, and for many years flowers were placed on the sarcophagus on September 20, the anniversary of Bishop Patteson's death at Nukapu.

The severely simple pulpit of Christ Church is (possibly to the exasperation of those adhering to the ceremonial of the Ministry of the Word in recent experimental services) on the epistle or south side of the church. It is, however, in accordance with Canon 83 of 1604, "a comely and decent place . . . for the preaching of God's word", and Edmund Blacket in several of the churches he built favoured placing the pulpit on the south side. The Crucifix above the pulpit, a memorial to the son of Mr A. Lasseter, is one of the finest carvings in the church. In former years with more restrained lighting the Crucifix dominated the figure of the preacher, standing illuminated in a darkened church.

As the font stands at the entrance to the church symbolically, so the Sanctuary with its dignified and striking High Altar stands at the furthermost position, symbolically announcing that the offering of the Eucharist is the supreme moment of Christian worship and the reception of Holy Communion the highest privilege of the Christian. The sanctuary at Christ Church has undergone many changes, some not without strong opposition from officials of the Diocese. The Church's claim to the traditional ornaments of the Catholic faith was first challenged when a marble reredos was built in 1869 to commemorate the father of Mr J. A. C. Willis. It included a Greek cross, bearing the Agnus Dei at its centre, the corners of the panel being decorated with the symbols of the four Evangelists. (These have since been re-established below the figures of the Evangelists who stand in the lower half of the fresco above the Altar.) The marble reredos was the subject of a petition to Bishop Barker by a dissident minority, technically parishioners but not worshippers, and, despite strong protests from the gentle and courteous Canon Vidal, Bishop Barker ordered the removal of "the offence of the Cross" and for years the congregation worshipped towards an emptiness covered with a piece of brown holland.

When the third rector, Charles Frederick Garnsey, laid the basic principles of worship at Christ Church S. Laurence, he instituted the daily service of the Eucharist which has continued for almost a century. He placed on the High Altar a large brass cross and, at a time when candlesticks were nowhere else used for worship in Australia, two candlesticks. (The "reforming" Council of 1547, so zealous in its denunciation of historic Catholic practices, yet pronounced the legality of "two lights upon the high altar, before the Sacrament, which, for the signification that Christ is the very true light of the world, they shall suffer to remain still." With such a Protestant ruling it is difficult to justify any ruling of recent years that debars the use of two lights upon the holy table in certain suburban parishes of Sydney.) In Christ Church the six great candlesticks date from a faculty granted well back in Father Garnsey's time. It was Father Garnsey also who instituted the use of the Eucharistic vestments.



During Father John Hope's first years the Sanctuary was greatly enlarged in 1927. The three solid marble steps upon which the Altar stands were widened and the unique and beautiful Crucifix placed on the Altar. It was a memorable Sunday when the red light of the Sanctuary lamp was first changed to white to signify the Tabernacled Presence on the High Altar, and Christ Church again was "the first in Australia to teach the Catholic "Way" to members of the Church of England." (Laura M. Allen.)

The Processional Lights, so original in form, the gridiron effect being the symbol of S. Laurence, are of solid brass and were given by the servers in memory of Albert Smalley who, dying at the age of 27, had been a server for 17 years. The beautiful Processional Crucifix (it recalls memories of the Friday nights in Paddy's Markets when good Irish Roman Catholics jeered at the Christ Church servers for carrying a Cross and not a Crucifix) was given by the servers in memory of a remarkable young man, John Edward Field, who died on 22nd March 1931. H. V. Fort writing from New Zealand recalls how as he and Father Hope stood by John Field's bedside after the last prayers were said, he looked up and spoke his last words, "Smile, mates."

Details of the donors of the many other precious ornaments of the church, the sanctuary lamp, the shrine pictures, vases and candlesticks, the Vestment Press (given by Father Albergy), the Credence Table, side altar rail and rector's stall, etc., are preserved in a Book of Donors in the church's records.

The Organ and Organists

The organ remained in the West Gallery until 1885 when it was moved to the north-east corner where is now the Chapel of S. Laurence. Until that year the choir stalls were at right angles to the pews in the centre aisle. In 1905, when fire destroyed the church roof, the organ was burnt. Fortunately the wardens were able to secure the present magnificent organ from a private owner who valued it (in those days) at £1,800 but permitted the church to buy it for £1,000. The organ was built by the firm of Hall & Sons, England, the builders of the Sydney Town Hall organ and those of several Australian cathedrals. It has three manuals, 24 speaking stops, five couplers. A few years ago it was completely restored by the firm of S. T. Noad.

Christ Church has a history of distinguished organists, including Ernest Truman, later City Organist for many years, Edwin Robinson and Richard Kay, who was instrumental in the introduction of Plainsong into the Sunday services. (On Saturday nights for years Evensong was sung by the Sydney Gregorian Association.) Mr Kay believed that "Plainsong was more suitable for congregational singing than many of the Anglican chants" and saw to it that the congregation did not leave Plainsong to the choir but attended practice after Evensong to make the people in the pews take their part in the music. (Similarly, at S. James', King Street, Faunce Allman insisted on

congregational practice in the singing of the hymns before Evensong and, strangely enough, both men increased the attendances at their churches.) Christian Hellemann was responsible for the remarkable performance of the Vittoria Mass at the first Christmas Eve Midnight Mass of 1928 though the congregation of 200 was small to the large attendances now to be seen attending Midnight Mass. It was at the 1928 Midnight Mass that the "Proper" was sung for the first time, a Catholic practice which for some time greatly disturbed older worshippers of the church though now an accepted part of the Liturgy. Christian Hellemann, a composer of some reputation, brilliant, eccentric, enthusiastic, was as ready to render a "coaster ditty in the style of the great masters" as he was to introduce a plainsong setting for the High Mass (*Missa Simplex* at the 1930 Dedication Festival) or to co-operate with Father Hope's oft-expressed wish. to the congregation, "And don't drag this hymn like you did the last one." He was followed for a short time by the brilliant young Colin Sage who brought a large number of youthful male voices to the choir but was peremptorily ordered by the State Public Service Board to relinquish his position.

Undoubtedly, Colin Sapsford, who on Low Sunday 1972 completed 36 years of devoted service has been the most influential of all the organists and choirmasters of Christ Church. The atmosphere of the choir is far removed from the black cassock, white surplice, and, for women, mortar board, pattern of suburban choirs. It is easy-going but with a devotion to the best liturgical music which varies from the many diverse settings of the Mass to the beautiful antiphons at Evensong and the solemn awe of the Reproaches on Good Friday or the singing of the Russian Kontakion at a commemoration of the departed.

The organ was moved to its present position in 1912 when the Chapel of S. Laurence was dedicated. On the north wall over the vestry door is a magnificent copy of Reuben's "Descent from the Cross" (the original of which hangs in Antwerp Cathedral) painted by Vergil Loschiavo, the artist who painted the mural in the sanctuary and who died in Rome in 1972. Its former position on the organ loft is now occupied by a contemporary painting of the Resurrection by Hans Feibusch and donated by Lucy Cofman.

The Rectors

The first rector of Christ Church S. Laurence, William Horatio Walsh (1839-65), came to Sydney through an error of the colonial authorities who had appointed him as a colonial chaplain to Van Diemen's Land. Licensed whilst still a deacon as minister of the new parish of S. Lawrence, in April 1839, he was priested by Bishop Broughton in S. James' Church on 22nd September and set to work with vigour to organize his unformed parish, his congregation for nearly six years meeting in the brewery storeroom in Elizabeth Street. When Christ Church was consecrated in 1845 Walsh soon made it one of the important churches of the diocese. He had among his

parishioners some of Sydney's poorest people and some of its leading citizens. Thomas Sutcliffe Mort who began wool sales in Australia (his statue stands in Macquarie Place on the spot where he made the first sales with a boy ringing a bell and a wool-bale for an auctioneer's desk) was content to work under Walsh in the Homoepathic Dispensary and in the Australian Mutual Provident Society designed, in those years, to assist the low-income earner.

Described by his contemporaries as "an old fashioned, academic High Churchman", Walsh strove to bring liturgical dignity to the services of his church though the reforms, badly needed as they were in those years, have become accepted practice throughout the Anglican Communion. His theology was the Tractarianism of Newman, Keble and Pusey, and in this teaching he was the chief exponent in the Diocese of Sydney, arousing considerable criticism. When two clergymen, Robert Knox Sconce, attached to S. Andrew's Cathedral, and Thomas Cooper Makinson, acting rector of S. Peter's Church, were accepted into the Roman Catholic Church by Archbishop Polding "with great joy" in 1849 malicious rumours were spread throughout the Diocese for years that these men were in some way connected with Christ Church and that Walsh himself had not taken the same step himself only because he was a married man. Actually, Walsh had sought to explain away the difficulties put to him by Sconce who was a lecturer at Bishop Broughton's short-lived theological college of St James' Lyndhurst, Glebe. Walsh was involved in "a bitter pamphlet and press controversy. In all these ecclesiastical developments Walsh was a staunch ally of Bishop Broughton who thought him 'not to be surpassed . . . in any good and effective quality, so far as his strength which he taxes to the utmost, will carry him.'" (Article on Walsh in *Australian Dictionary of Biography* by Professor Kenneth J. Cable.) Broughton had Walsh given a Lambeth M.A. in 1843 and, in 1852, after the Sconce-Makinson troubles, made him a canon of S. Andrews Cathedral. But the false rumour that Christ Church S. Laurence was "a half-way house to Rome", based in part upon distorted accounts of the episode, continued until the incumbency of Father John Hope, and when Laura Allen wrote her history of the church in 1938-9 she found it necessary to secure a refutation from Makinson's son of the old story that only being a married man had prevented Walsh from "going over to Rome". (Sconce and Makinson, high-minded and sincere men, were both married with children and were given lay positions by Archbishop Polding on the staff of St Mary's School.)

Walsh's influence in the diocese declined after the appointment of the strongly Evangelical Bishop Frederic Barker. He remained at Christ Church until 1865 when, after some years in England, he returned to Australia to live with the Mort family on their Bodalla estate and there, where the beautiful church was built in memory of his friend, Walsh who had exercised a role rather "in the nature of a domestic chaplain . . . than a licence to a separate cure of souls", died on 17th December 1882.

GEORGE VIDAL, a graduate of Cambridge, who was acting rector from 1865 to 1867, became rector from 1867 until 1878. Canon Vidal took

up residence in the new parsonage with its grassy lawns and great trees. He had two sons and four daughters and in later years one of the sons told how either he or his brother would quietly and at a discreet distance follow their father through the slums surrounding the church when he was called late at night to visit the dying. "Yet, after all, he could go through the most evil streets unharmed; his gentle mien and saintly face were all the protection he needed." The bearded portrait that now hangs in the Parish Room of the Clergy House gives corroboration to the son's tribute to his father. Yet, when stirred by the refusal to permit a Greek cross to remain on the wall tiling in the sanctuary, Canon Vidal preached a famous sermon on the text from I.Chron. XXIX, v.i: "The work is great, for the palace is not for man, but for the Lord God."

He put forward the Catholic theory of worship in these words:

Man is still man in his relation to the spiritual world — visible objects influence him not in earthly things only, but in heavenly. Therefore our all-wise Creator would have us use outward aids to enhance our reverence for things divine. Hence, not the distinctive architecture of our Churches only, but the decency and order of public worship. All things within the Sanctuary should be eloquent of Him whom we meet to praise, in order that every sense should be enlisted in the great work and help to upraise the soul.

The ceremonial at the church which was challenged as being illegal by Protestant polemicists of the time consisted of such simple things as the clergy and choir turning towards the East for the recital of the Creed (an historic Anglican custom), a reverence at the name of Jesus, and the robing of the choir.

It was in Canon Vidal's time that Christ Church first became a strong supporter of foreign missions, particularly the Melanesian Mission for which he was the local Diocesan Secretary; and when in 1871 the Sydney authorities could find no place in the cathedral for the sarcophagus of the martyred Bishop of Melanesia, Canon Vidal gave it an honoured position in Christ Church.

Canon Vidal had to bear with the bitterness of the sectarian controversies that were provoked by the passing of the two acts of 1860 and 1866 which established the State system of secular compulsory education, as he had inherited the suspicions of sincere Protestants of "Roman proselytizing" given a local and startling importance by the forsaking of their Anglican orders by Sconce and Makinson. Vidal died, worn out with work and worry and, as it was said, "with heart-break", while on a recuperative voyage to Melbourne, on 10th January 1878 and was buried in Rookwood Cemetery, the service at the graveside being read by Canon Allwood, Rector of S. James'.

It is interesting to note as one of the many links between the two city churches that the third rector of Christ Church, CHARLES FREDERICK GARNSEY (1878-94), was assistant priest to Canon Allwood for fifteen months before he accepted the living of Christ Church S. Laurence. Garnsey

was a classical scholar of distinction, a man of action and determination, who surprised the diocese soon after his appointment by announcing his decision to obey literally all the rubrics of the Book of Common Prayer. This was thought tantamount to extreme Romanism. He introduced the daily Eucharist, the daily Offices as laid down by the rubrics; his interpretation of the Ornaments Rubric caused him to introduce Altar Lights and Cross (1885) and the Eucharistic Vestments.

A memorable Mission of 1884 was conducted by the Reverend A. A. Maclaren who seven years later, on S. Laurence Day, 10th August 1891 landed with Copland King at Kaieta on the north-east coast of Papua and established the headquarters of the New Guinea Mission on the top of the hill of Dogura where the cathedral now stands. The Church in New Guinea has always been a special interest to the people of Christ Church, many missionaries being sent through the church to serve there, while at the time of writing some \$4,000 has been subscribed to the John Hope Memorial Fund for the training of native clergy for the indigenous Church of New Guinea.

When C. F. Garnsey died in 1894 a correspondent to a church paper wrote: "Words fail to paint the picture of Australian Churchmanship sixteen years ago, the crude and lamentable ideas, the conduct of Divine service was fearful to hear and see . . . Until Garnsey commenced to preach and practice the simple Christian faith, other clergy were content with imparting portions of our Holy Religion . . . if the Church of Australia is not very flourishing to-day, in 1878 it was dreadful."

The name Garnsey remained an honoured one in the Church of England in Australia, a son, Canon A. H. Garnsey, being Warden of St Paul's College within the University of Sydney for many years, and a grandson, Dr David Arthur Garnsey, the present Bishop of Gippsland, Victoria.

The broadminded Archbishop Saumarez Smith saw no harm in a parish selecting a rector who came "from without the Diocese" or "was not trained at Moore College" and he made no objection to the appointment of GERARD TROWER (1895-1900) who came from S. Alban's, Birmingham, and had been recommended to the parochial nominators by the Superior of the Cowley Fathers, Oxford. During his incumbency a Sung Eucharist became the rule for every Sunday, "Hymns Ancient and Modern" were introduced, and the parish became possessed with beautiful sets of Vestments. The church was opened all day for private prayer, a great increase was made in the number of "unappropriated seats" and the church debt was greatly reduced. Some incautious rector had at one time permitted the interior walls to be whitewashed and it was a great relief to Father Trower when he was able to write in the parish paper that "the good honest stone" was freed from whitewash and kalsomine."

In 1901 Gerard Trower became Bishop of Likoma, Central Africa, and was later the first Bishop of North-West Australia where he served until 1927.

FREDERICK JOHN ALBERY (1901-10) was the first Australian to become rector of Christ Church. He went to a Darlington school, then to Oxford and Cuddesdon, and after serving in a working-class parish in North Staffordshire, under Canon Carr-Smith, later rector of S. James', King Street, was himself locum at S. James' for two years, before becoming curate at Christ Church and then rector in 1901. He had been connected with Christ Church since boyhood, had been prepared there for Confirmation and made his first Communion there. These factors doubtlessly influenced him when he declined the rectorship of S. James' in 1895. For six years he was content to serve as an assistant priest at Christ Church before he became rector.

It was during Father Alberly's time that the great changes took place connected with the resumptions necessary for the building of the Central Railway Station, changes which went on for over half his incumbency. First to go was the old and beautiful Parsonage on the east side of Pitt Street with its extensive grounds. At one time it appeared that the Public Works Department wished to remove the church itself to a site bounded by Randle, Devonshire and Elizabeth Streets. By 1904 the Government demanded the vacation of the school buildings "so that the new street (Rawson Place) from George Street to Pitt Street may be opened."

The first school, opened in May, 1845, had been little more than a bush school; but the rapid increase in population around the church had led to the erection of the fine building in 1860 known to old Sydney residents often as "Mort's School". The main building stood about where the new State office block is being erected on the site of the old Rawson Chambers, and the grounds extended as far north as Barlow Street. At one time the school had the largest enrolment of any parochial school in the diocese, the pupils given in one record being more than six hundred.

The compromise reached with the Public Works Department involved the resumption of a row of terrace houses where the present Parish Hall (the School Building as it was known for many years) was erected in 1905. In the lower hall may be seen in the wall the stone taken from the former building with its inscription: "This school for the Christian education of children of members of the Church of England connected with the Parish of S. Laurence was erected at the sole charge of Thomas Sutcliffe Mort, Esq., of Greenoaks. A.D. 1860."

South of the church the new rectory was fitted into a space between the church and the old Watch House. The trees, the shrubs disappeared; the buttress jutting into the pavement of Pitt Street is a reminder of the church's once spacious lands.

The new buildings had scarcely been completed when a fire in the church destroyed the East Window, the organ, the roof. Faithful communicants went to S. Andrew's Cathedral until arrangements were made for services to be held in the new School Hall for eight months until the church was sufficiently restored. A new cedar reredos, carved and panelled, replaced the tile reredos that had caused Canon Vidal so much trouble; the roof

timbers were strengthened and the church retiled; the newly purchased organ put in position on the south-side.

Father Albery was fortunate in having during these four troublous years a loyal and capable assistant priest, the Reverend S. J. Houison. When he left Sydney for Bodalla in May, 1906 (and later to become Arch-deacon of Adelaide), Father Albery, usually gentle and courteous in his observations, wrote: "It is a great shame and a very real loss when one so earnest and devoted is allowed to leave this diocese. But unfortunately Mr Houison's name is but the last of a long list of capable and well-trained priests who have been allowed to depart from Sydney, while others, who could scarcely be described in the same terms, have received a hearty welcome." Scarcely the *last* unfortunately.

The hard-working Father Albery, who as curate and rector, had given 15 years service to Christ Church, and who for two years had been without an assistant, resigned in 1910. He became rector of S. Mary's Woodford, Essex, where he died on 29th May 1935. His ashes were brought to Sydney and placed in the Columbarium Chapel of St James' Church where the service of committal was conducted by Father John Hope.

The appointment of the sixth rector, CLIVE MEILLON STATHAM, (1911-25) was delayed for six months because the new Archbishop of Sydney, John Charles Wright, informed the wardens that he would not license a priest to the living unless he promised to discontinue the use of the Eucharistic vestments worn at Christ Church for a quarter of a century. The Archbishop, though he stated in a letter of 21st February 1911 that: "The position in which I have found myself has been one most uncongenial to me", insisted on the promise made by Father Statham, and his successors, John Hope and Austin Day, not to wear the "Vestment", i.e. the chasuble, "until in such time as in the judgment of the Archbishop of Sydney for the time being, given in writing", this vestment, the only one mentioned in his letter, "became legal". The instruction has been followed to the letter but the statement of faith on the part of the people of Christ Church and their clergy has remained in the porch (in the south east corner) for over sixty years. (Since 1965 the Ecclesiastical Vestures measure allowing the use of the chasuble has passed both Houses of the English Parliament and has become law; but this is not accepted by the Diocese of Sydney in the autonomous Church of England in Australia.)

It was in Father Statham's time that many of the regular features of Christ Church's services were introduced: the Sacring and Sanctus Bells, the Blessing and Distribution of Palms, the singing of the Gospel with servers holding lights on each side of the deacon, the development of Gregorian music as a regular feature of the singing, the singing of the Office Hymn before the Magnificat, the singing of Litany in Procession before the Choral Eucharist. On 31st May 1924 the Feast of Corpus Christi was honoured for the first time. On the first Sunday of January, 1915, Solemn Requiem was sung, the first ever in the Church in New South Wales and on All Souls Eve, 1915, so soon after the tragedy of Gallipoli,

Vespers of the Dead were sung for the first time. Incense was first used in 1921, just fifty years ago, at the Solemn Eucharist and Solemn Evensong on the Sunday within the Octave of S. Laurence. On 19th July 1916 the "English Hymnal", the Catholic collection so valued by generations of worshippers, was introduced after the congregation had numerous practices.

For the passerby of those years, however, the most notable feature at Christ Church was the "Cheero" which had been opened in the basement of the School Hall for soldiers waiting entrainment to Holdsworth or on leave and which provided thousands of meals and innumerable cups of coffee, as well as opportunities for writing letters and games.

Father Statham became rector of S. Nicholas' North Goulburn from 1925 to 1934 and was rector of Albury from 1934 to 1949 and a Canon of S. Saviour's Cathedral, Goulburn, in 1949. Following his death in 1971 his ashes were placed in the Sanctuary of Christ Church S. Laurence.

JOHN HOPE (1926-64) had been rector for 38 years when he retired, or for almost one-third of the history of the church. His life story has been told in detail elsewhere (*John Hope of Christ Church S. Laurence*, Alpna Books, Sydney). It is possible here to touch only lightly upon the troublesome years through which the church passed. Sufficient to say that when the drift of population caused Father Hope to shift the S. Laurence School as a boarding establishment to Dolls' Point, a technical point was established by Synod Standing Committee. The compensation money paid by the Public Works' Department for the school lands as well as certain endowment sums were seized by Ordinance; the interest on the Church and Rectory compensation money was withheld for a considerable period. An expensive law suit impoverished the rector when the judge, after sharply criticizing the Ordinances, decided against Christ Church on the grounds that Synod "was master of the situation, even to over-riding or setting aside a decision of the court." Then another Ordinance threatened the School Hall, the centre of the church's social work, with demolition and subdivision of the land. Later, a further Ordinance required the parish to pay an annual interest payment on the sum raised by mortgage of the land to assist one of Sydney's wealthiest schools. Not until 1968 were the rector and wardens permitted to take over the mortgage.

"Persecution," however, "is the life-blood of the church." And during the years when Christ Church was fighting hard for its very existence, the Catholic Faith was at its most triumphant, both in personal practice and in service to those in need. The Mission services in Paddy's Markets, the crowded church for the Mission service on Friday nights and for the Holy Hour on Saturday night, the large numbers who patiently waited to make their confessions, the practice of Holy Communion at 9 o'clock, followed by High Mass and then (with an afternoon surf at Bondi or Coogee) attendance at Solemn Evensong was followed automatically by the majority of servers and many members of the congregation. The street processions were tremendous witnesses for the Faith and were also occasions of expressing unity with servers and clergy of sympathetic parishes in the diocese.

During these years the social work of the church was directed towards meeting the needs of men, women and youth suffering from the effects of the Depression. The Christ Church S. Laurence Soup Kitchen offered sustenance to thousands of men at a time when there was not even "the dole". The Boys' Welfare Bureau conducted by H. V. ("Bert") Fort found shelter, food and clothing for thousands of boys; and there are many men in commercial and professional positions who owe their start in life to their adoption by Father Hope and the Wardens — "Father John's boys".

The time of sharp persecution lasted for twenty years reaching its climax in the Vestures Ordinance No. 18 of 1949 which was introduced to Synod as a private measure and passed after three nights of bitter debate. The intolerant spirit of the diocese during these years was not so much in the highest authority as in a group of great power and influence whose discriminatory policy led to the famous "Memorial" of protest sent to Archbishop Howard Mowll in 1938 over the signatures of between one-third and one-fourth of the rectors of the diocese.

The last years of Father Hope's ministry saw much attention given to the work of Spiritual Healing which he introduced to the Church in Australia.

A man of great strengths and small weaknesses his most notable feature, apart from his fine personal integrity and immense charity in mind and action, was the manner in which, as a result of discipline and practice, he could, in the Church's services, by the bedside of the sick, or after a noisy vestry meeting, "tune in" to the spiritual force on which he drew, his voice taking on a hypnotic vibration. There was an instant change of atmosphere; one simply accepted the fact that he had put aside the temporal and had drawn close to his Lord.

John Hope died on 21st June 1971 and on 25th June 1972 his ashes were deposited in the Sanctuary of the church where he had served so many years.

As the appointment of the seventh rector was carefully planned by his predecessor, Clive Statham, so was the eighth rector, AUSTIN DAY, the choice of Father Hope as his successor. Austin Day was educated at Queen's College, North Adelaide, from which school he matriculated as Dux. He joined the R.A.A.F. at the age of eighteen and passed out as top student with the rank of Pilot Officer. He was a Flying Officer when in August 1946 he accepted the invitation of Father Oddie to be the first student of the new Australian Theological College shortly to be opened at St Michael's House, Crafers, Adelaide, by the Society of the Sacred Mission. He was senior student for five years from 1947 till 1951 when he was made Deacon, while still a student, by Bishop Bryan Robin in February and was priested the same year in December.

After serving two years on the staff of St Columba's, Hawthorn, Father Day was appointed priest-in-charge of two mission districts in Northern Adelaide, St Ninian's, Prospect North and St Christopher's Kilburn. In June 1957 he was appointed rector of Narracoorte in the south-east

grazing country of South Australia and was there involved in a heavy programme of church-building as well as the training of assistant priests. In 1963, Dr Thomas Reed, Bishop of Adelaide, appointed Father Day as his Vicar of St. Peter's Cathedral, with the added duties of Chaplain to the Royal Adelaide Hospital and to the Junior Postulants of the Diocese.

On 10th September 1964 Father Austin Day was Instituted and Inducted as Rector to the Cure of Souls of the Parish of Christ Church S. Laurence by Archdeacon C. A. Goodwin, who was also Chairman of the Presentation Board.

The present rector who has now held the incumbency for eight years may be truly described as one who has held firmly to those Catholic privileges of worship won by his predecessors and has added richly to the spiritual and social life of the church. At a time when the number of the beautiful inner city churches is decreasing, as parishes are "amalgamated", and the attendance in the majority of those remaining consists of a dozen or so worshippers Christ Church S. Laurence's weekly news-sheet presents a crowded programme that would have baffled the late Archbishop Mowll.

The most notable feature of present-day services at Christ Church is the preponderance of young people, not conscripted school children, but those who have chosen the church and its teachings by free choice. To the congregation waiting to pass slowly through the crowded porch the rector's cheerful greeting and remembrance of innumerable names and interests remain a constant marvel. Christ Church is a happy family church, and a social church with an infinite variety of functions, theatre, picture-show and ballet parties, gatherings at breakfast and supper in the Parish Hall, social meetings on nights after Evening Mass during the week, as well as those on Sunday such as the memorable gathering on Whit Sunday, 1972, when some two hundred crowded into the Clergy House after High Mass to meet the Advent Missioner, Brother Gilbert Sinden, S.S.M.

The rector's conduct of the services preserves the church's tradition of a dignified, deeply spiritual and aloof Minister of God before the Altar. The changes in the services, at a time of frequent and, let us admit, bewildering liturgical reform throughout the world, have been caution. Perhaps the first was the most symbolic: the "Coming of the Light" or the Gospel Procession to the centre of the main aisle for the singing of the Gospel at High Mass with lights, the Gospel Book carried aloft, and incense rising. A change greatly appreciated by many was that of a communicating High Mass. (In his last years of office Father Hope was perturbed by the practice he had instituted thirty years before of a non-communicating service; and had instituted Communion for those who cared to "remain behind". He warmly approved of the revised service. "There was no hindrance to those who privately wished to keep the fast from midnight.")

The ecumenical spirit at Christ Church has been greatly increased during Father Day's incumbency, and speakers have included Roman Catholic priests, Methodist ministers and lecturers from Moore College. The relationship with the authorities is better than at any time since the episcopate of

Archbishop Saumarez Smith. Archbishop Marcus Loane has twice visited the church, preaching on Bible Sunday in Advent 1966 and on Palm Sunday in 1969, joining in the singing of the Litany of the Advent and the Story of the Cross in procession around the church. But history was made when for the first time ever a Bishop of the Diocese was present in the Sanctuary during Solemn Eucharist and Bishop A. J. Dain preached on Sunday 17 November 1968 and gave the Absolution and Benediction.

Part II of this brochure is in its account of the church today the best tribute to the work of the present rector.

Ceremonial and the Congregation

"The *sensible* things which religion hath hallowed," wrote Dionysius, the early Mystic, "are resemblances framed according to things *spiritually* understood, whereunto they serve as a hand to guide, and a way to direct." In other words, the outward symbols, the symbolic acts of Catholic worship are designed to set forth in a "sensible" (i.e., appealing to the senses) manner, the eternal spiritual verities of the Catholic Faith. Outward reverence on the part of a congregation (when it is not ostentatious) recalls our wandering thoughts and helps to stimulate in ourselves and in our fellow-worshippers an inward devotion of the heart. Archbishop Whitgift once explained that in the darkest era of persecution the earliest Christians made a point of doing "bodily reverence to the Name of Jesus . . . especially when the Gospel was read".

It is many years since a preacher in Christ Church, wearing his biretta in the pulpit, discovered that his sermon caused him to raise it so often from his head, that he impatiently removed it and placed it on the rail where later he brushed it off and it fell to the floor. The eternal truth remains, as set out in the XVIIIth Article of Religion, that only by the Name of Jesus may men be saved; and this truth was reinforced in a "sensible" manner by Canon 18 of 1604 which directed: "When in time of divine service the Lord Jesus shall be mentioned, due and lowly reverence shall be done by all persons, as it hath been accustomed; testifying by this outward ceremony and gesture, their due acknowledgment that the Lord Jesus Christ, the true and eternal Son of God, is the only Saviour of the world." There appears nothing incompatible between modern liturgical reform and a simple inclination of the head, especially in the Creeds, the Gospel and certain hymns. S. Paul directed that "at the name of Jesus every knee shall bow" and John Keble, one of the founders of the Catholic revival in the Church of England, pointed out that the Name of Jesus had a special significance for the Christ: "Jesus is His title of humiliation whereby by that title He is everymore to receive special homage."

All the symbolic acts by which a congregation shows its *participation* in the great drama enacted by the clergy and their attendants have a spiritual understanding, and in some cases, as during the Nicene Creed, an historical

significance, stressing the Church's proclamation of an article of faith after long years of internal wrestlings of the spirit. Those in common use in Christ Church S. Laurence for almost a century have behind them the authority of the Early Fathers or Anglican tradition rather than late Roman or Mediaeval authority. For example, Father Austin Day once explained that, whatever might be done elsewhere, at Christ Church kneeling (or a full genuflection) should be made in the Nicene Creed at the *Incarnatus* because of the special place given in Anglican teaching and worship to the doctrine of the Incarnation and the Festival of the Nativity.

A reverence is made when entering or leaving the church (most conveniently near the pew selected) in accordance with the 7th Canon of 1640 which prescribes this "most ancient custom of the primitive Church in the purest times" calling to our minds "the honour and glory due to Him . . . in the house dedicated to His holy worship." The altar is the *sedes Christi*, the seat of Christ, and in Christ Church S. Laurence we believe that not only does he vouchsafe His sacramental presence at the Eucharist but is enthroned in a mysterious manner in the Tabernacle on the Altar to which we genuflect or "bow the knee". Similarly, a reverence is made on approaching to receive the Sacrament (in whatever church we may be) in honour of our Lord's sacramental presence. (There is possibly less reason when, having ourselves received the Sacrament, for a genuflection as we leave the altar rail.)

It is a long tradition of the Church of England that the head should be bowed at the phrase "receive our prayer" in the *Gloria*, at the reference to worship of the Holy Spirit in the Creed, at the phrase "holy in his Name" in the *Magnificat*, at "Holy, holy, holy", in the *Te Deum*, at the *Gloria Patri* in the Versicles, psalms and canticles. The turning to the east by servers and choir signifies a united devotion of the people to Christ, the Sun of Righteousness.

The sign of the cross which occurs many times during the Eucharist has on each occasion a special significance. For example, before the Gospel, the sign made by the laity on the forehead expresses a wish to receive the message ("God be in my head, and in my understanding"), over the lips ("God be in my mouth, and in my speaking") and over the left breast ("God be in my heart"). S. Ambrose would have that the triple sign represents a willingness to confess the truth of the Gospel, to work for it and to love God and our fellowmen. The sign of the cross has everywhere its special historic significance beginning with its use during the Sacrament of Baptism. "That which is good to be done once, cannot be evil if done frequently," wrote S. Jerome. During the Asperges, the censuring of the people, the Absolution and Benediction, it is a reminder of a special truth.

The Preface to the Book of Common Prayer, added in 1662, is a reminder that since the first compiling of her public Liturgy it has "always been the wisdom of the Church of England . . . to keep the mean between the two extremes, of too much stiffness in refusing and of too much easiness in admitting any variation from it". This principle has been adhered to at

Christ Church S. Laurence during the present era of liturgical "easiness" and frequency of "variation". At the weekday and early Sunday morning Services of Holy Communion, the intimate and personal yet dignified Series II, approved by the Archbishops and Convocation of the Church in England, has now been in use for several years. At the High Mass the Catholic tradition is preserved in the age-old ceremonial and, at the altar, the principle stoutly maintained by the bishops of 1661, in reply to the objections of the Puritan party, is observed: "When the minister speaks to the people, as in lessons, absolutions and benedictions, it is convenient that he turn to them; when he speaks for them to God, it is fit that they should all turn another way, as the ancient Church ever did.'

In all matters of personal ceremonial the 7th Canon of 1640 remains a good guide: "We desire that the rule of charity prescribed by the apostle may be observed, which is, that they which use this rite, despise not them who use it not; and that they who use it not, condemn not those that use it."

L.C.R.



PART II

CHRIST CHURCH WITHOUT STONES

A church, no matter how venerable, has to be something other than an assembly of stones. Indeed the primitive church managed quite admirably without any special buildings — it was only after the edict of Milan in 313 A.D. that Church buildings were erected. A church therefore has to reflect in positive ways the teaching of the Divine Master who is her head and has to be the focus of that activity. This is done in a variety of ways at Christ Church S. Laurence although no claim is made to originality. In this chapter we will look at the sort of things which happen at Christ Church.

WORSHIP

It has been the tradition at Christ Church since the days of Garnsey that the worship offered to God should be solemn and splendid; timeless but relevant, geared to nourish the spiritual hunger of her members. This worship varies from occasion to occasion. There is the stark but satisfying beauty of morning and evening prayer where those present feel united to the countless thousands throughout the world who are saying Mattins and Evensong to the glory of God. Few can fail to be moved by the significant silent pause for meditation after the reading of the lessons. Here there is the opportunity for the mind to contemplate the mighty works of God as revealed in psalter and lesson.

This numinous quality is maintained at the Low Masses during the week and at 7.30 and 9 on Sundays. The rite used is Series Two approved by the Convocations of Canterbury and York and provides more for participation than mere attendance. The action at these masses has been moved closer to the congregation and there is a real sense that here the whole congregation is 'doing eucharist' (to use a fashionable liturgical cliché.)

High Mass



The High Mass at 10.30 on Sundays moves in an older, more splendid setting. The sacred minister is vested in the traditional robes; the servers are resplendent in scarlet and white; incense is burned and candles are lit with prodigious splendour. The music is majestic and sung by a choir of rare ability. The actions of the sacred ministers are deliberate as well as symbolic, and the congregation attends rather than participates in the action. This is the old style of worship akin to the triumphal church in the days of faith. There are three focal points: the proclamation of the Word: the elevation of the Blessed Sacrament: and the Communion of the faithful. I remember speaking to two laymen who had been in Europe for a few years and who told me their conviction that the worship offered at High Mass at Christ Church had hardly a peer in their experience.

Evensong and Benediction



This pattern is maintained at Solemn Evensong which is followed by Benediction. The solemnity of the Office is enhanced by the offering of incense at the Magnificat and then the tempo changes. A sermon follows and afterwards the whole of the High Altar is decked with candles to illuminate the Host and to remind us that he is present who is the light of the world.

We should not forget the fact of preaching. The sermon is always an important occasion and the congregation at Christ Church hear preachers from every part of the world. Indeed it is an honour to be asked to preach at Christ Church.

Healing



Healing has been a feature at Christ Church since before the Second War. Every Wednesday there is the Laying on of Hands and Anointing at the midday Mass and a faithful flock of mainly elderly folk share in this ministry. After a sandwich lunch a Healing Service of a very different nature is held. Composed mainly of prayer, intercession, bible reading, and a short address it meets the needs of many who are not attached to the Church but who have a need for this kind of ministry.

Music



It would be ungenerous to neglect the music at Christ Church which is maintained at a high standard by the organist and choir. For many years plainsong has been used for the formal liturgical music and largely sung unaccompanied. The effect of this disciplined traditional music has been to enhance the timeless, numinous quality of the worship — individual virtuosity is subordinated to the corporate effort. Combined with this the choir also offers in worship the best of ecclesiastical music. One Sunday it may be Palestrina, the next Sunday it may be Ireland or Byrd or Tallis. This imposes upon the choir a considerable burden which seems to be borne with pleasure. Perhaps this pleasure is understandable when we note that the keenness of the singers is matched by their devotion to the Church.

The diocesan bishops are not notable in their sharing of the worship at Christ Church and, having regard to the staunch evangelical nature of the Diocese of Sydney, this is understandable. However there are others, from the Primate down, who share our worship and this provides an occasion where the music and ceremonial make a work setting for the arrival of a bishop.

Some time has been taken over this matter of worship because it is integral to any understanding of Christ Church. The parish sees itself as a living part of the One Holy Catholic and Apostolic Church and sees it plain duty of offering only the best of worship, not matter the occasion.

IN THE SERVICE OF PEOPLE

People in Need



If one direction of the Christian is upwards towards God (as we have seen in worship) then another direction of the Christian must be outwards towards humans in need. In past days, during the War and the Depression, Christ Church waxed strong. Today the needs are as real if less dramatic. Hardly an hour passes without the front door being knocked or the telephone ringing. Day by day people come with their needs. It may be a simple request for food or shelter or a railway ticket. It may be for some help with a marital or personality problem. It may be a social deviate suffering from intense loneliness. It commonly is sickness and sometimes bereavement. Perhaps it is a Christian from Malaysia or New Zealand seeking for the worship and fellowship known at home. It is only recently that one of the most colourful eccentrics in Sydney — Bea Miles — quitted her swag on the clergy house doorstep for the greater security of a home for the aged. Then again Christ Church is one of the few Churches in Sydney where the Blessed Sacrament is reserved so that the sick at home and in hospital may have the benefit of the most comfortable sacrament of the Lord's Body and Blood. All this brings home to the priests in particular, but also to the congregation in general, the needs of suffering humanity. People talk glibly about Australia being an affluent nation and tend to overlook the fact well known to social workers and others that there is real poverty present and certainly in Sydney. Christ Church does its share directly when required and indirectly through its support of the Archbishop of Sydney's Winter Appeal and other charitable works of the Diocesan Home Mission Society. Its own giving to the Diocese puts it twelfth out of two hundred and sixty parishes or provisional districts.

In this very varied kind of ministry the basic rule is to treat everyone (whether a discharged prisoner or a drug addict) as a real person and a child of God and to try and treat them as we would hope to be treated ourselves.

Societies



This service to others spreads out in many ways. One priest has special responsibility for University Students and is chaplain to the Anglican Society at the University of Sydney. The same priest has had the particular care of the aborigines at Tranby — a house which Father John Hope gave to aborigines for their exclusive use. Devout people tend to join guilds or groups of like-minded folk and here at Christ Church we have the Guild of our Lady, the Confraternity of the Blessed Sacrament,

the Order of St Luke, The Guild of the Servants of the Sanctuary, and the Australian Church Union. All these associations receive the attention and guidance that they need from the priests on the staff, and their particular contributions are knitted into the whole life of the parish. This may mean the provision of a retreat or Quiet Day, the organisation of a meeting, a weekly or monthly service, or attendance at a meeting.

Communications



Service to others obviously involves good communications and here at Christ Church the Clergy House telephone is seldom idle during the day. Visitors ring up to ask the times of services. Others ring in to tell us of sick or lonely souls. Some ring up to ask about a pressing personal problem, and occasionally the newspapers or other mass media enquire about our opinion on some topical issue. At times this can be exacting: the priests may be in the middle of a meal, or in Church, or half way through an interview and the bell shrills. Fortunately the parish secretary, that invaluable member of the staff, filters out the trivial, but the priests are aware that a useful ministry can be afforded in this way. It occasionally is amusing. One man rang up at 6 a.m. to inform me that the Irish question could be solved if Miss Bernadette Devlin and the Revd. Ian Paisley were marooned on a desert island! The possibilities inherent in such an improbable situation quite took the sleepiness from my eyes.

But the telephone is not the end of the story. Father Day conducts a wonderful personal ministry through his vast correspondence with people all over Australia, indeed, all over the world. Some of our older people are frail and not so able to get in to Christ Church and here it is that a personal letter unites them with what is going on in the parish. Others go overseas or to other parts of Australia but still retain a filial devotion for the Church which taught them the Christian faith. Some of our graduates go to distant places for professional reasons. A number of our people train for the priesthood or for the missionary work of the Church and here it is that correspondence links them intimately with their dear old Church. Country priests write commending parishioners who have come to Sydney for special treatment in one of the great hospitals and so the list goes on. Sometimes the correspondence may be amusing and enlightening; very often it demands a pastoral concern as real as if the correspondent were sitting in the same room.

VOCATION



One of the popular theological catch-phrases of today is the priesthood of the laity although there is also some confusion about what it precisely means. Christ Church has always been notable for its involving its people in direct action — some of the members of the congregation may at times think that they are willing horses, and treated as such! But for a very long time, certainly beyond living memory, our people have been invited seriously to consider the claims of the priesthood, the cloister,

and the mission field. In Father Hope's day some two hundred men entered the sacred ministry and the present indications are that this will certainly be maintained and possibly be exceeded. Again a number of our people have learned of the Religious Life through seeing nuns, monks and friars frequently at Christ Church and accordingly a number have offered themselves for this particular following of our Lord. Thirdly, Missionary work is emphasised without ceasing at Christ Church with the desirable result that our giving to the Australian Board of Missions and other missionary work is both constant and substantial. But this is not all. When Archbishop Mowll went to New Guinea in the early fifties he was impressed by the large number of missionaries whom he met and who came from his own diocese and from Christ Church S. Laurence whose ways he so disliked. We understand it was this fresh knowledge which led to a better understanding of Christ Church by the old archbishop.

But at Christ Church the mere encouragement of vocation is not the end of the story. Our ordinands, religious, and missionaries are kept in close touch by the letters they receive and the solicitous concern which is shown in their decisions and resultant change in their lives. The ordinands are linked with one family whose singular service is to provide hospitality for them on suitable occasions. All are prayed for at the daily mass and thus united in the fellowship that transcends time and space.

ENTREPOT

Not Entirely Alone



What an extraordinary word to use in connection with a church. It does however describe the unusual nature of Christ Church. It is an old church, a famous church, and a centre for Anglo-Catholicism notable right round the world. This means that many visitors will be told to go to Christ Church and the celebrant may look up and notice that Sir John Betjeman or Dame Sybil Thorndike or the Dean of Long Island or an expelled bishop from South Africa is in the congregation. This cross-fertilisation is very good for Christ Church as it dispells the notion, so prevalent in the Diocese of Sydney, that Christ Church is a nest of crypto-papists. There is nothing particularly subtle about Christ Church — it proclaims its allegiance to the One Holy Catholic and Apostolic Church of God in the very sense of the Nicene Creed, and rejects the notion that the 39 Articles have the same sort of authority. Again Christ Church has been notable for its social concern and many are interested to find out the kind of ministry which is exercised here. Some have heard of the excellence of the choir or the beauty of the Services and come to share in these things. It is therefore heartening for the congregation to note that a daughter of the Duke of Devonshire, or Mr Angus Maude when he was editor of the *Sydney Morning Herald*, were perfectly at home at High Mass. But as well as being heartened by this the congregation and the staff can always learn from visitors of different experiences in different places. I remember how

pleased Father Hope used to be when the chaplains of British ships during World War II used to bring their sailors to the High Mass. He used to say that it made him feel less of a freak!

The entrepot role works in reverse — our people overseas or in Perth or North Queensland carry their experience with them to the benefit of all concerned.

KNOWING AND FEELING

The Mind



It will be obvious by now that Christ Church is uncompromisingly Anglo-Catholic; Mr L. C. Rodd's *Life of Father John Hope* shows how very much this loyalty to church principle cost the congregation both materially and otherwise. But this loyalty to Catholic faith and practice is no blind obedience. The faith is expounded with clarity and in line with Hooker's stress upon the scriptures, the ancient fathers, and the tradition of the Church. Apologetics has always been concerned with the notion that the Christian faith is credible for the learned as well as for the unlearned person.

Great care is therefore taken with the presentation of the Faith at Christ Church. The congregation has an unusually high proportion of university people who can listen to the best brains in the Church preaching the Word of God. Nor is this intellectual concern limited to the pulpit. In the last few years two symposia have been held under the auspices of the Church. One was Religion, Sex and Politics and ran from Saturday morning to Sunday evening. The other was on Liturgy and Society and occupied a similar amount of time. About fifty people attended each symposium and there was intense involvement at a high academic level. The results cannot of course be measured but certainly the symposia were valuable experiences for those who attended. A similar effort was undertaken in Lent 71 when Addresses (followed by discussion) were given on an ethical theme — 'The Six Other Deadly Sins.'

Music Again



The section deals with the Mind and the Emotions and Christ Church has always been concerned with the aesthetic side of human nature. We have mentioned the work of the choir but other music is offered regularly. On the second Tuesday of each month there is a Twilight Recital arranged by the Organ Institute of New South Wales where a simply splendid variety of music — organ, instrumental, and vocal is presented for the edification of people. These have reached a signal standard of professionalism and attract favourable notice in the Press. In the past year a specially arranged *Festschrift* was presented before Christmas and in

Holy Week. Here the congregation attended, and united, in a musical understanding of these sacred occasions. The Australian Broadcasting Commission recorded the works and has subsequently broadcast them throughout Australia.

ART



Nor is the visual aspect of art neglected. The church has some fine paintings and (regrettably) a most deplorable set of the Stations of the Cross. The superb East Window is matched by a gem high up on the West wall. All these bear mute testimony to the Gospel of God and the practice of the faith.

However, Art itself becomes involved even in raising money for the Mission Field. There have been recently two excellent Art Shows where pottery as well as paintings have been displayed and the works sold with a discount being given to support religious communities. The side benefits of such activities cannot be assessed but at least some artists now know that there is one church which does not despise the artistic works of man's hands.

Theatre

Some of our young people are interested in the theatre and combine their zeal with missionary enterprise. About four times a year theatre parties are arranged (normally about a hundred strong) and those who attend can be satisfied that the discount so obtained will support some missionary project.

SPIRITUAL NEEDS



As a loyal member of the Anglican Communion Christ Church brings the consolation of religion to particular occasions in the life of the people. Here Baptism is administered in the setting of the Mass or at Evensong but care is taken that the parents of the children are loyal members of the Church. The same rule applies to Marriage so there is no likelihood of Christ Church becoming a fashionable (but indiscriminate) Marriage Church. Similarly the Funeral Office is invariably a Requiem with the Prayer Book Office. Each year sees Confirmation classes for young and old although it is seldom that the Confirmation takes place at Christ Church. Confessions are heard regularly each Friday and Saturday and there is a great deal of counselling of both a spiritual and a personal nature.

It will be seen therefore that the provision of these spiritual needs provides a constant opportunity for solid teaching on the Catholic Faith and this is not neglected. To nourish this teaching a bookstall operates on Sundays after Mass and Evensong and the latest and best books are on sale for the people.

But not all spiritual needs are sacramental and there is a prayer group every Monday night under the care of one of the priests where the adventure of faith can be deepened by discussion and experience, especially over racial matters.

WARTS AND ALL

It was said of Oliver Cromwell that he exhorted a painter to do his portrait 'warts and all' and here your writer fears that he may have been too euphemistic. Christ Church possesses warts just as any family does. Some of its people may be over sensitive about their own needs. Others may act as though they thought that only Christ Church was right and that everyone else was wrong. Some dislike change and want things always to be the same as they were in dear Father X's day. Some others would like to alter Christ Church out of recognition. And mostly the people who feel strongly in these or other ways are quite vocal. What then: are they all hypocrites? Fortunately judgment belongs to God. It is also some strength to remember that good Christians are measured by their faithfulness and consistency, and in the fellowship of the Body of Christ (which is the Church of God) selfishness is soon recognised and overcome.

A HUMAN CONGREGATION

It is important to remember that Christ Church is an eclectic congregation of people from all over Sydney and its environs. There are very few who live within its geographical bounds. This means that people come to Christ Church because they want to and that the congregation is more homogenous than any average parish. This gives Christ Church its particular strengths and weaknesses. It is strong because there is a pronounced sense of corporate loyalty; it is weak at times because it is the only church of its kind set in a very alien diocese. What would be commonplace in London becomes something which is unique in Sydney. However, the old bitterness between the Diocese and Christ Church is now a thing of the past; tolerance, if not understanding, marks the relationship and Christ Church is becoming less self consciously the bastion of the true faith. We pray in time that this spirit of tolerance may grow into a feel of concern and love.

J.T.

Christ Church S. Laurence

WEEK BY WEEK

SUNDAYS:

EUCCHARIST 7.30 a.m., 9 a.m.
and 10.30 a.m.
(Solemn)

EVENSONG AND SERMON 7.15 p.m.

WEEKDAYS:

THE EUCCHARIST DAILY 7.00 a.m. (Saturdays
at 7.30 a.m.)

WEDNESDAYS 11.30 a.m. and
5.45 p.m.

FRIDAYS 10.00 a.m. and
5.45 p.m.

GREAT HOLY
DAYS 10.00 a.m. and
5.45 p.m.

MATTINS DAILY (Half an hour before
first Eucharist)

EVENSONG WEEKDAYS at 5.15 p.m.
(Saturdays at
7.00 p.m.)

HEALING SERVICES WEDNESDAYS at 1.10 p.m.
FIRST SUNDAYS at 3.00 p.m.

CONFESSIONS FRIDAYS at 12.45 - 1.30 p.m.:
4 - 5 p.m.

SATURDAYS After Holy Hour
7.45 p.m.

PRAYER GROUP MONDAYS at 7.30 p.m.
FELLOWSHIP Breakfast in Hall
(505 Pitt Street)
after low masses on
Saturdays and
Sundays

Supper after Sunday
Evensong

AUSTIN DAY	Rector	211-0560
DONALD MOFFAT	Assistant Priest	211-4868
JAMES TRAINER	Assisting Priest	86-3814

