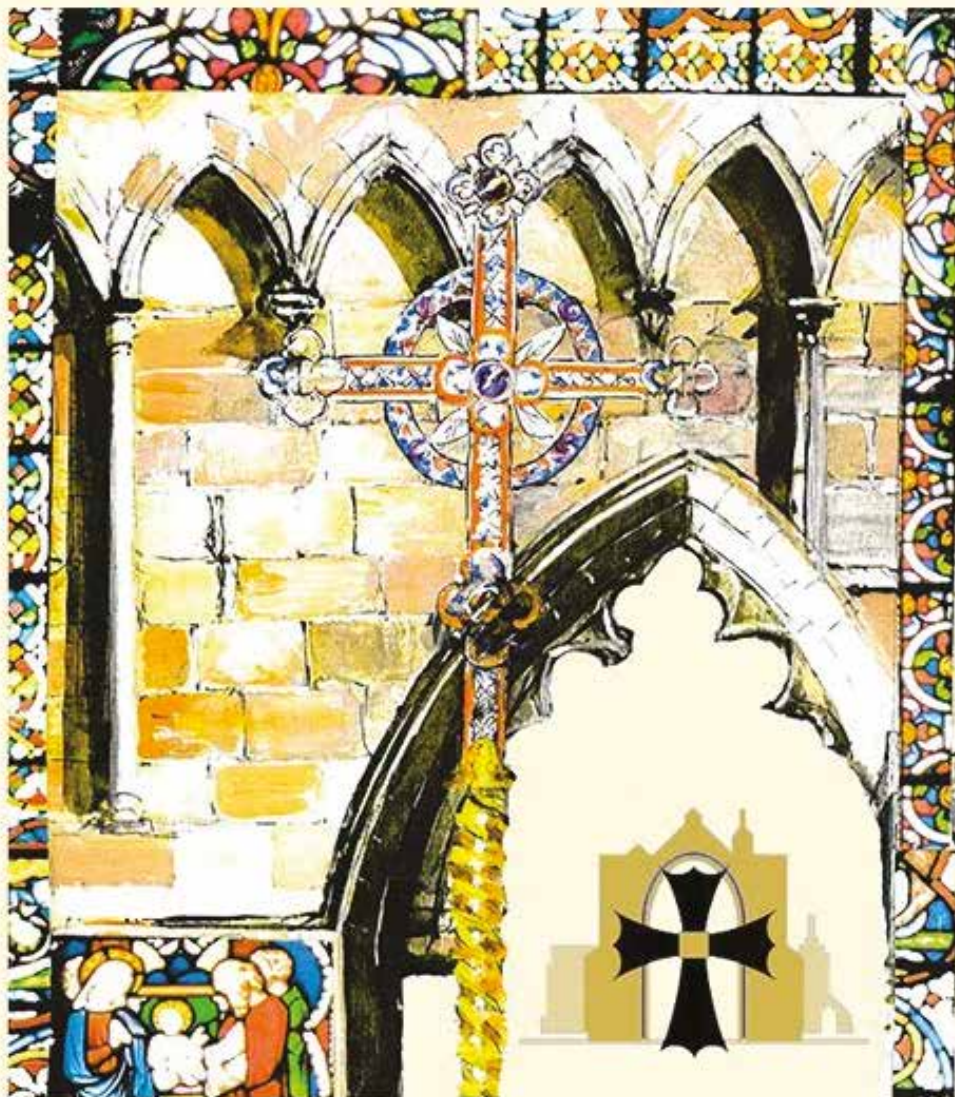


# **BOLTON ABBEY PARISH MAGAZINE**



**MAY · JUNE  
2024**

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**The Rector**

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*rector@boltonpriory.org.uk*

**Website**

*www.boltonpriory.org.uk*

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**SUNDAY**

08.00	Holy Communion
09.15	Liquid Family Service First Sunday of the month
10.30	Sung Eucharist
16.30	Evensong as announced

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**WEDNESDAY**

10.00	Holy Communion
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**BAPTISMS, WEDDINGS and FUNERALS**

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# BOLTON ABBEY

## SUMMER 2024



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**Welly Walk**  
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**Woodland Bird Walk**  
11 June



**Sue Ryder's Solstice Saunter**  
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**From Revd Nicholas Mercer**

As I write this message, the upsetting news about the Princess of Wales has just broken across the country. After weeks of speculation, the true position about the Princess of Wales's health has become known and prayers and best wishes have flooded in from across the nation and the rest of the world. We too at Bolton Priory extend our prayers and best wishes to the Princess of Wales as well as His Majesty the King.

The last few weeks, however, have been full of speculation. Some of it has been lurid and deeply unpleasant. Many of those who speculated have graciously apologised but it is a sad reflection of our social media world that it can foster such a toxic environment. However, it has also raised the issue of appearances. Photographs of the Princess of Wales and her family, together with photographs of the late Queen with her grandchildren and great-grandchildren have left us with the residual question as to what is real and what is not?

As we begin this period after Easter we will read about the appearances of Jesus Christ to his disciples and others in the aftermath of the crucifixion. It is confusing to say the least. Jesus is mistaken for a gardener. He appears in a locked room and on the road to Emmaus before he mysteriously disappears. He then joins his disciples on the shores of the Sea of Galilee before his glorious Ascension.

Like the disciples, we too can be excused for being confused by these images of the Risen Christ, but the fundamental question is not what we see but the underlying reality. The underlying reality for all of us, whatever our station, is very clear. Jesus Christ rose from the dead. This is the triumphant message of Easter Day and in the on-going life of His Church. In the words of the Psalmist:

*“God is our hope and strength, a very present help in times of trouble”.*

*Nicholas*

## PETER SMITH HEAD GARDENER TO THE DUKE OF DEVONSHIRE

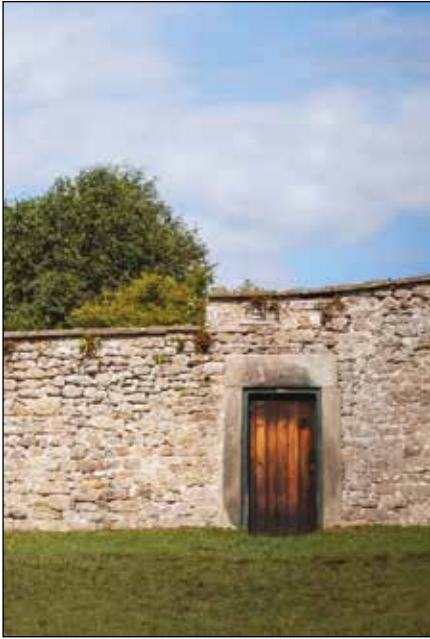


*Photo courtesy of Clive Nicholls*

In 1976 on leaving school, a passionate sixteen-year-old gardener, Peter Smith from Addingham, applied for a job to work for the Duchess of Devonshire at Bolton Abbey. Interviewed and appointed by the Duchess together with her land agent, John Sheard, Peter soon found himself working flat out. His work encompassed establishing the planting areas in the village and looking after the gardens on the Estate, including the Hall and twelve cottages as well as tending Strid Wood alongside Ted Siddall. Just five years later, however, he was approached by the present

Duke, then Lord Hartington, to work for him at Beamsley Hall. Lord and Lady Hartington had a vision for the landscape surrounding Beamsley Hall which was realised into a glorious six-acre garden which was opened under the National Gardens Scheme. The first year a few hundred visited; by the time the Duke and Duchess, having inherited the Dukedom, left the Hall to move to Chatsworth in 2005, there were several thousands who came to the Open Garden Days with famers' fields seconded for car parking. I remember well being greeted by the Duke on the gate before wondering at the variety of "rooms", the rambling roses high up into tall trees, the heady scent of the sweet pea arch, the sculptures and the perimeter hedge's spy holes that allowed glimpses of thoroughbreds grazing in the fields with the hills beyond.

As a result of the Duke moving to Chatsworth Peter had to say 'goodbye' to twenty-four years of love and hard work. He was heartbroken to leave. But Beamsley's loss was Bolton Hall's and Lismore Castle's gain. In consultation with the Duke and Duchess, Peter has developed the borders of the Hall at Bolton Abbey, and for a number of years advised on a monthly basis at Lismore Castle, the Duke's private home in Ireland, overseeing the Castle's ten acres of gardens and, closer to home, he has rescued the derelict secret garden at Bolton Abbey - the Walled Garden.



*Door to the walled garden*

The Walled Garden had previously been tenanted but, having not been put to any purposeful use, reverted back to the Duke. Peter commented: ‘When I first stepped foot into the Walled Garden it was a complete wreck. Glasshouses left to rack and ruin, historic structures allowed to rot, walling so covered in thick ivy it was difficult to know where the walls were and the whole area a mass of head high nettles.’

This two-acre piece of undulating paradise is now Peter’s second creation where gardens within a garden have been established. Evergreen and deciduous hedging acts as a windbreak and an irrigation system channels water from the moor, watering flower beds and the orchard, via a pond, before dispersing into the beck below. The stone walls have

become home to roses, vines and figs; melons and muscat grapes grow in the glasshouses and, as a consequence of the strategic wind breaks, peach, sweet cherry and pear trees flourish. The gnarled and ancient apple trees planted in 1818 have been nurtured back to full health.

The main purpose of the Walled Garden, just as when it was first established using stone from the nearby quarry at Storiths, is to provide food and flowers for the Hall. Today Peter’s gardening calendar is built around the dates when the Duke and Duchess and members of their family



*The walled garden*

come to stay. Clearly a passion for Peter, he grows flowers for cutting which he himself arranges for the many bedrooms, the drawing room and the dining table; changing the table decorations every two days.

When Her Late Majesty Queen Elizabeth II stayed at the Hall during Royal Ascot week in York, he specially arranged purple and scarlet sweet peas with yellow alchemilla to emulate her racing silks (colours). Tulips, dahlias, paeonies, phlox, asters, and more are chosen for their flowering period, whilst crimson chrysanthemums grow in the renovated 1894 greenhouse in time for Christmas.

Peter is nothing if not resourceful. A decorative stone plinth no longer used at Lismore, together with an unwanted millstone tool-grinder have found their way to the Walled Garden. A seedpod found on the ground whilst on holiday has given birth to a flamboyant palm tree, testimony to the micro-climate within the garden.

Qualified in both horticulture and floristry, having studied alongside his day job, Peter has also lectured at night school, passing on his extensive knowledge and passion. Walking round the Walled Garden, even on a cold winter's day, his vision, attention to detail and love of working with nature shine through. I can't wait to visit again in summer.

*Liz Clayton*

## MONOPOLY RELEASES A YORKSHIRE DALES EDITION



A new version of Monopoly was launched with a media event at The Devonshire Arms on 26 March. The board features many of the beautiful sights of the dales, with The Devonshire Arms Hotel & Spa replacing the yellow Coventry Street space, and Bolton Abbey taking the coveted Mayfair spot. The usual playing pieces have been replaced

with a piece of Wensleydale cheese, a craven ram, dry stone wall, walking boots, road bike and cricket bat.

The event was well attended, with the UK's only Monopoly World Champion speaking and an appearance from Mr Monopoly himself. It has generated a lot of media interest already, with articles on the BBC, Yorkshire Post, Telegraph & Argus and Craven Herald. The board is currently available on Amazon for £34.99 and will shortly be available to purchase in the Bolton Abbey Estate shops and at The Devonshire Arms.

Rachael Leister, Head of Marketing, DHRG





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**ST CUTHBERT'S LECTURE:**  
**March 9, 2024: Professor Sir Ian Kershaw and Professor**  
**David Stocker: 'An Architectural Mystery at Bolton Priory'**

An audience of about one hundred people listened intently as the eminent historians, Professor Sir Ian Kershaw and Professor David Stocker, unfolded their interpretation of a mystery: for what precise purpose did the Augustinian canons construct the strange recess high up in the south wall of the nave of the Priory? The authoritative modern historian, Hamilton Thompson, wrote in 1928 that 'the reason for the recess is not at all apparent'. Until now, the mystery has attracted little consideration; we lack written sources relating to the enlargement of the nave in c.1240.

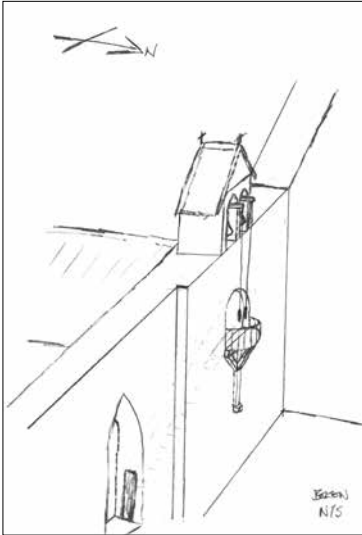
Professor Ian Kershaw sketched the context, explaining that the canons who moved from Embsay to Bolton in 1155 may have been seeking more fertile land at a lower level beside the river Wharfe. At Embsay the only grain they could grow was oats, but on more sheltered, alluvial land near the river, wheat could be harvested. The canons chose a site where they would over time have scope to develop and expand their priory. They may have moved also in quest of solitude, wanting to nurture the contemplative life. The Domesday Book (1085-6) records the area as waste, so it is unknown whether the canons found people already living in a village on the site, or whether a small chapel may have already existed on this site. Possibly the Priory nave was built on the footprint of a previous chapel. What happened to the village? Was it re-settled across the river, perhaps at Storiths? Certainly, between the 12th and 16th centuries there is no sign of a village.

Professor Kershaw also discussed the enlargement of the nave in 1240, and the possible function of the nave recess, remarking that an expensive building project was surprising, given that in the early 13th century the canons of Bolton Priory had a low annual income. He conjectured that the cost may well have been met by a wealthy benefactor, possibly William de Forz, 3rd Earl of Albermarle and signatory of Magna Carta, who died on pilgrimage to the Holy Land in 1241. The north wall of the cloister, built in the 12th century, was raised to become the south wall of the new nave. High up at the western end of this new south wall the canons built the recess, but why?

Professor David Stocker pointed out that the south wall at the western end is much thicker than the rest. It accommodates the narrow stairs which lead from the service passage up to the recess and down again, and the recess itself. This passage running the length of the south wall was necessary and similar features survive in many cathedrals; at Bolton Priory it was required for maintaining the six south wall windows. But here the passage had a further function: it provided access to the arched alcove, and this was no after-thought; access was built into the original design.

The arch is well designed, well-constructed and it is rounded, an unusual feature in the 13th century when the gothic, pointed arch was the preferred style. The arch originally had a stone sill, but in later times this was removed. The wall beneath the recess has no mouldings, and no sign of wall paintings, just a lone corbel, one foot square, plumb centre to the apex of the recess arch, and many feet below. Professor

Stocker believes that the corbel would have anchored a timber post supporting a high-level wooden platform that jutted out from the recess.



*Sketch courtesy of David Stocker*

The professors believe that the recess gave access to a wooden platform, and that the original belltower would have risen above the top of the south wall. Bellcotes facing the cloister did exist in other churches in the British Isles, sometimes built above the south transept. The bell ropes would have been pulled from this platform built out from the alcove, high up close to the eaves, and they would have sounded across the meadows announcing Matins, Mass, and Vespers. The Augustinians were required to use bells to regulate their services, and responsibility lay with the sacristan.

Possibly the canons followed the Cistercian practice of having two bells with different functions: the great bell rang to call the brothers for worship, and the lesser bell was rung once at the elevation of the Host during Mass. The sound of the bell was co-ordinated with the action of the celebrant who stood at the high altar behind the screen separating the canons from the laity.

A bellringer would have come from the brothers' dormitory via the night stairs and walked along the service passage to the platform and the bell ropes within the recess, without interacting with the lay people in the nave. All the altars, including three in the nave, would have been visible from the recess. Ringing the bell at the elevation of the Host during Mass perhaps sustained a practice introduced following the definition of the doctrine of transubstantiation (the Real Presence) at the Fourth Lateran Council in 1215. The lesser bell had an additional function: it was rung twice to mark the interment of a monk, or of a guest who had died in the guesthouse.

We know from the reports of archiepiscopal visitations that by the 1280s parts of the church were dilapidated. In the 14th century the transepts were extended, and a crossing tower was built, and at this point the original purpose of the recess and platform lapsed. When the canons rebuilt the east end, extending the choir, they housed the bells in a central tower. The Dissolution Inventory refers to four bells, removed at that time. Since the completion of Prior Moone's west tower in 1987, Bolton Priory has a belfry, with a single bell, rung three times at the consecration of the bread and again at the consecration of the wine during the service of Holy Communion.

Professor Sir Ian Kershaw and Professor David Stocker have given us an insight into the function of the recess as a key feature of the liturgical life of the canons for roughly a hundred years, from the 1240 enlargement, until the 14th century building of a central tower. I for one am grateful for this help to imagine more clearly the routines of Augustinian worship at Bolton Priory in the medieval period.

*Joyce Simpson*

## To Obey or Not to Obey: that is the Question.



In the early 1920s it was decided that a bride should be given the option to omit the word 'obey' as part of her wedding vows. Unsurprisingly, it was reported that many women, following the First World War and the rising suffragette movement, probably instigated this decision. It was not necessarily clear as to what exactly the word, 'obey', in this context meant or implied.

On February 16th, 1927, a marriage took place at the Parish Church in Clayton near Bradford. This marriage ceremony was widely covered by the press both locally and nationally. The press deemed it notable for several reasons, mainly because the groom and the bride were both talented and well-known sporting personalities. The groom was captain of the Bradford Rugby Union XV, as well as the Yorkshire Rugby Captain. His bride was a talented lacrosse player being Captain of the Bradford Ladies Lacrosse club; she also represented the Yorkshire County Team. They were both excellent tennis players.

The ceremony was conducted by The Reverend Canon AP Gower-Rees. He said he had given the bride the choice as to whether she wished to include the word, 'obey', in her marriage vows. She chose to say 'obey'.

I now quote from the Daily Mail, the Yorkshire Post, and several other newspapers of the day.

All their reports were headlined, "The bride who chose to say *obey*". In his address, Canon Gower -Rees observed that he had given the bride the choice and commended her decision and admired her personally for it. He went on to explain that the word 'obey' did not necessarily mean 'servile submission', but represented the recognition of authority in the home of her husband!!

Having read these reports, I had to smile at the language and explanation given by Canon Gower-Rees. I also wonder how many brides today choose to say 'obey'? Surely 'Love, Honour and Cherish' is enough in our time? Sadly, I have no recollection of what I said in 1967 on my wedding day. I probably said 'obey', not having had that succinct explanation given by the Canon 40 years earlier!

The couple in question were called Mr Fernando Walter Roberts and Miss Claire Elizabeth Buckle.

They just happen to be my parents!

*Jill Riley*

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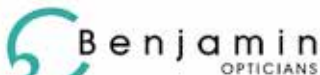


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## BOLTON PRIORY WELCOMES MUSICIANS FROM SEDBERGH SCHOOL



At the end of February, the sound of youthful voices filled the Priory with delight as the Chapel Choir opened their Sunday afternoon concert with a setting of Psalm 121, 'I will lift up mine eyes unto the hills from whence cometh my help', composed by Mr. Seymour, the Head of Choral Music at

Sedbergh School. Girls' voices opened the piece, and then the lead passed to the boys, before the full choir came together in harmonious part-singing. This was the composition that took the Chapel Choir to the finals of the 'Young Choir of the Year' competition in 2020. Sadly, the event did not take place because of the pandemic, but the piece has become a favourite, a perfect fit for the Chapel Choir of a school situated close to the Howgills, those rounded hills between the Yorkshire Dales and the Lake District.

A large audience, drawn from families of the young performers and members of the Bolton Priory congregation, showed warm appreciation for the varied programme which followed, giving opportunities to singers and instrumentalists to perform in public either as soloists or in small groups. The Choir of younger girls from Sedbergh Preparatory School, trained and conducted by Mrs Sian Norman, sang 'I have a Dream' from Abba; the violin group played the 'Ashokan Farewell'; we heard from (amongst others) several solo pianists and a saxophonist. A particular pleasure was a spine-tingling rendering of Handel's aria for countertenor, 'Ombra Mai Fu', given by Joe, a Choral Scholar, who holds the prestigious Sylvia Swiffin Award from the Junior Royal Northern College of Music. Joe's ambition is a career in singing, and he is seen by Chris Allinson, Director of Music at Sedbergh as 'an incredibly committed and hard-working musician'.

Later in the afternoon the Rector led a service of Choral Evensong, and the voices of at least 70 young musicians, raised in praise, gladdened the hearts of all who came. The Head Teacher, Mr. Dan Harrison, read a lesson, and the Rector delivered with relish an amusing sermon, ending with the enigmatic advice: 'Don't beat an octopus 95 times!' As the coaches departed for Sedbergh, local folk were touched: they had enjoyed good music and witnessed expert teachers at work, but most of all they had encountered a large gathering of young people whose demeanour and commitment were impressive.

*Editor*

## THANKSGIVING SERVICE FOR THE HIGH SHERIFF OF NORTH YORKSHIRE - BOLTON PRIORY, MARCH 3RD



*photo courtesy of Liz Hornby*

The Rector and members of the congregation were pleased and proud to welcome Clare Granger, one of our own, for a Service of Thanksgiving towards the close of her year of office as High Sheriff. We gave thanks for all that she has accomplished during a year, packed with commitments, as she has taken an interest in and encouraged many community groups working for the common good, especially in the voluntary sector. The High Sheriff led our thanksgiving for those who volunteer in many kinds of community work, and for all who undertake the challenging responsibilities of administering and enforcing the law.

The Priory was packed with members of the Judiciary, the Police and other law enforcement agencies, and also representatives from the emergency services, alongside those who represented the voluntary sector. It was especially heartening to meet police cadets, with a strong sense of vocation, and enthusiastic about their training and the friendships they had made.

The first lesson, read by Mark Webster, the Chief Constable of Cleveland Police, presented the Ten Commandments from the Book of Exodus; the second lesson, from the first Epistle of John, was read by His Honour, Judge Paul Watson, and emphasised that we 'should believe on the name of his Son Jesus Christ, and love one another, as he gave us commandment'; and the third from the Gospel of Mark, read by Mrs Johanna Ropner, HM Lord Lieutenant of North Yorkshire, showed Christ reiterating the two great commandments, to love God above all, and our neighbour as ourselves.

The Rector's sermon culminated in thanksgiving for the Office of High Sheriff: for upholding the rule of law; for encouraging all those involved in the administration of justice; and for all in our society who by their work in our communities exemplify love of neighbour. The Rector's closing words were from the prophet Micah, a prayer that above all we should all 'do justly, love mercy, and walk humbly with our God'.

Afterwards refreshments generously provided by the High Sheriff and her friends were enjoyed in the Village Hall.

*Editor*



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## OUR STORY by Carol Dawson and Alexandra Lowe

### Introduction by Carol

I have been asked on numerous occasions how I met Alexandra, and again just recently, I was asked to write an article for the Parish Magazine, so let's begin! It all started in 2009 when I was organising a Ball which happened to fall on the same weekend as 'The Grand Ball of Casanova in Venice' where there is a gala dinner by candlelight with classical music, whisking guests back to a time of enchantment! I decided it would be fitting to plan a themed 'Masquerade Ball' and to replicate the Venetian atmosphere by inviting an opera singer to perform.

I approached James Hanson, the lead singer of a band I had booked for a Christmas party. I knew he was also a music teacher at Winstanley College in Lancashire. I asked him if he had a student who was capable of singing 'light opera' for the Ball. He replied, 'I have only one; her name is Alexandra Lowe, and she will NOT disappoint you!' It was the way he said this, so convincingly, that really made me listen. I did not hesitate to arrange a meeting with Alexandra, and with her parents too, as she was only 17! We met, she was delightful, and I just kept thinking of what James had said! I booked Alexandra straight away, even without an audition.

The night of the Ball arrived: the candelabras were lit, the ornate masks on, guests were settled for dinner, and then Alexandra stepped on to the stage wearing the most exquisite blush pink ball gown. Her stunning voice and charm captured the enchantment of the Venetian Grand Ball itself. At the end of her performance, I thanked her enormously and announced to her captivated audience that she was only 17 years; they gasped with surprise! I then continued: 'When Alexandra becomes a famous opera singer, as this is her life goal, remember this night and how you had the privilege of hearing her for the first time!'

I was brought up within a musical family; my grandfather, Lewis Scargill, was a talented musician, with his own band, the Gresham Players. He conducted the Bradford Amateurs and for over 30 years, the Keighley Amateurs. He was Musical Director for the local church and conducted *The Messiah* at the age of 16. Grandpa would play for hours on his grand pianos and organ, and nothing would give him more pleasure than to serenade his family when not working at the family business. You can imagine therefore, that I inherited a 'good ear' for music!

There was something about Alexandra that made me believe she would become a famous opera singer. So, working together over the last 15 years, we have had the most incredible journey, brought much joy, and raised substantial monies for numerous charities along the way.

I am reminded of an entry the headmaster of my daughter's school wrote for the Upper Sixth Leavers' Journal: 'Remember there are three sorts of people in the world: those who make things happen; those who watch things happen; and those who wonder what on earth happened'. Alexandra is a prime example of someone who makes things happen. From the stage of the Ball all those years ago, I have witnessed Alexandra perform on many other stages, including at the Royal Opera House, at Glyndebourne, and more recently for Opera North. What a wonderful career to date and it has not come without passion, true dedication, and hard work. I have certainly witnessed this in Alexandra. Our dreams can come true if we have the courage to pursue them.

*Carol Dawson*

*In the next issue we hear directly from Alexandra Lowe.*



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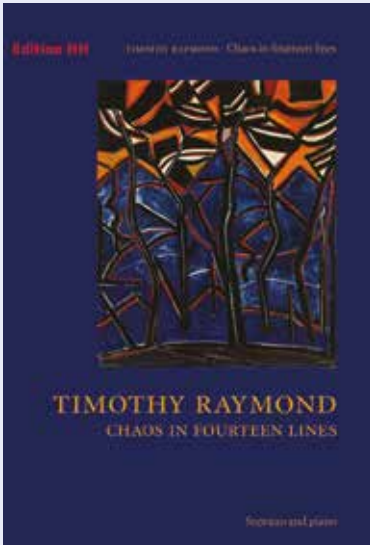
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# CHAOS in FOURTEEN LINES

## Song Cycle for Soprano and Piano.

Composer: Timothy Raymond

Timothy Raymond's song-cycle receives its first performance at *A Celebration of English Music*, given at the Priory by Rowena Thornton (soprano) and Margaret Bruce (piano) on Friday 7th June at 7.30pm



Cast in two parts, this cycle of seven songs represents a kind of musical portrait of an American poet, Edna St. Vincent Millay, whose reputation as a master of verse, and of the sonnet in particular, was offset by her adventurous – even notorious – personal life. A ‘Counting-out Rhyme’ (the genre of the children’s ‘One potato, two potato ...’ game) opens the sequence and recurs in fragments as a kind of Mussorgskyan link (like the ‘Promenade’ in *Pictures*) both between and within a few of the songs. As in some counting-out games, the rhyme might partly be understood as a metaphor for something of a quasi-fatalistic nature.

Part I explores themes of love, regretting its loss and sometime futility. Part II, opening with the lightest song in the work, rapidly darkens to a nightmarish mood and concludes with the sonnet (fourteen lines) that, paraphrased, gives the work its title. Its succinct expression of the philosophical and technical dilemmas of the poet, as she struggles to put the violent and demonic tyranny of existential Disorder into the Order of the poem, is reminiscent of the age-old conflict of Dionysus and Apollo — the archetype that has underpinned so much artistic endeavour.

*Chaos in fourteen lines* was commissioned by Canadian pianist, Margaret Bruce.



**MAY**

**01 Wednesday**

**St Philip and St James**

04 Saturday

Priory Concert Series: York RI Band

**05 SUNDAY**

**THE FIFTH SUNDAY AFTER EASTER**

09.15

Liquid Family Service

11.30

Annual Parish Church Meeting

09 Thursday

**Ascension Day**

19.00

Service for Ascension Day

11 Saturday

13.30

Bolton Abbey Show

19.30

Priory Concert Series: Skipton Choral Society

**12 SUNDAY**

**THE SIXTH SUNDAY AFTER EASTER**

14 Tuesday

**St Matthias**

17 Friday

13.00

Marriage Service for Ramez Ibrahim and Juliet Lancaster

**19 SUNDAY**

**WHIT SUNDAY – PENTECOST**

12.00

Holy Baptism, Oriana Hunter

22 Wednesday

10.45

The Phoenix Singers to sing in Church.

25 Saturday

13.00

Marriage Service for Daniel Nelson and Alison Daggett

**26 SUNDAY**

**TRINITY SUNDAY**

29 Wednesday

10.30

Interment of Ashes, Elizabeth Lewis

30 Thursday

**Corpus Christi**

**JUNE**

01 Saturday

14.00

Marriage Service for Henry Horlor and Rebecca Fardell

**02 SUNDAY**

**TRINITY 1**

09.15

Liquid Family Service

08 Saturday

13.00

Marriage Service for Thomas Heseltine and Emily Eaton

19.30

Piano Recital by Margaret Bruce



**09 SUNDAY**

11 Tuesday

15 Saturday

**TRINITY 2****St Barnabas**

Wedding Meeting

13.00

Marriage Service for Alex Romanos and  
Beth Jeffries**16 SUNDAY**

20 Thursday

22 Saturday

**23 SUNDAY**

29 Saturday

**TRINITY 3**

13.00

Marriage Service for Matthew Richardson  
and Jo Frith

19.30

Priory Concert Series: Leeds Philharmonic

**TRINITY 4****St Peter and St Paul**

12.30

Marriage Service for George Day and  
Rosannah Smith**30 SUNDAY****TRINITY 5****JULY**

02 Tuesday

03 Wednesday

06 Saturday

**07 SUNDAY****14 SUNDAY****The Visitation of the Blessed Virgin Mary****St Thomas**

10.45

The Phoenix Singers to sing in Church.

13.00

Marriage Service for Ben Fawcett and  
Charlotte Burrows

09.15

**TRINITY 6**

Liquid Family Service

**TRINITY 7**

Please note the information given for the diary is correct at the time of going to press but please check with the Priory church website in case of any changes and/or additions - [boltonpriory.org.uk](http://boltonpriory.org.uk)

**PRAYER FOR TRINITY SUNDAY**

O God our mystery, you bring us to life, call us to freedom, and move between us with love.

May we so participate in the dance of your Trinity, that our lives may resonate with you, now and for ever, Amen.

*Janet Morley*

**BOLTON ABBEY SHOW**

This will be held on Saturday 11 May in the Village Hall. Entry Forms can be picked up from the post office. Exhibits can be staged either on the Friday from 16.30 to 17.30 or Saturday morning between 10.00 and 11.00. Do come along and support all those who take part.



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## Summer Concert

**Mozart**  
Overture, 'The Impresario'

**R Strauss**  
Horn Concerto No. 1  
Soloist - **Will Padfield**

**Beethoven**  
Symphony No. 7

Conductor - **Maca Barbosa**  
Leader - **Anne Heaton**

**Sat 22nd June, 7.30pm**  
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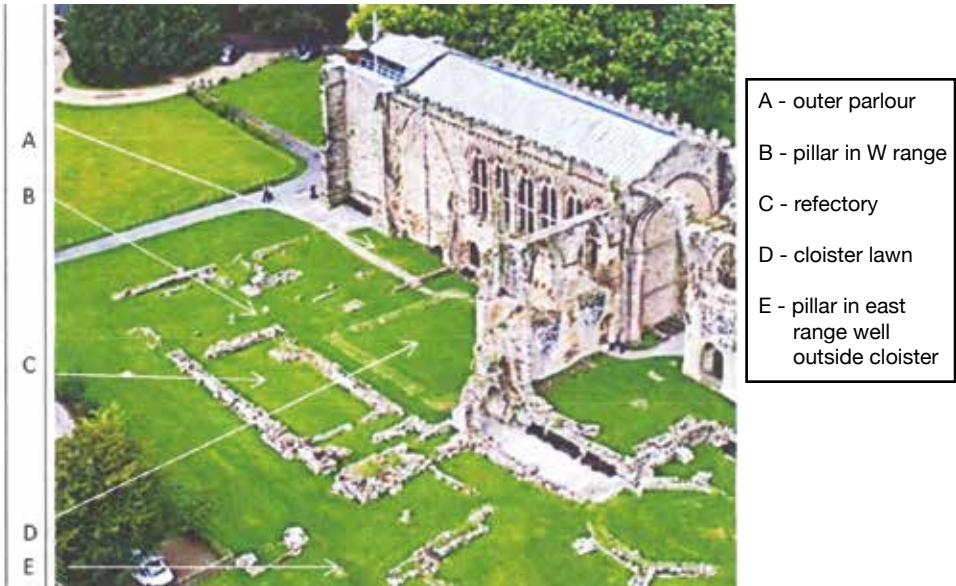
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## THE CLOISTER AT BOLTON PRIORY

The cloister or closed area in which the canons lived and worked was so called because it was entirely hidden from view by large buildings. Usually found on the south side of the church in the angle between the nave and the transept, (to make maximum use of natural heat and light), there is some truth in the observation that 'once you've seen one you've seen them all'. If local conditions allowed, they did indeed follow a set plan; this was of course convenient from the point of view of visitors, but the position of the



buildings was also determined by their function.

The **cloister** at Bolton is not a perfect square because the central tower and therefore the transept and the east wall are asymmetrical. The small lawn 'is remembered to have the stump of a vast yew tree at its centre, such as were usually placed in this situation for shade, for adornment and for religious allusion. In northern countries it was used as a substitute for palm in processions'. The lawn was surrounded by a path some eight feet wide, which was covered by a sloping wooden roof supported by corbels that can still be seen on the north and east walls. Also visible are the 'putlog holes' for poles inserted to support scaffolding. None of the buildings at Bolton is intact, but from the outline of the remains it is possible to gauge their size and, as in the west range, to measure the walls – three feet thick to make certain that they could support the weight of the building - and to measure the distance

between the remaining pillars and the walls (twelve feet) to produce a series of cubes for the vaulted ceiling.

The **west range**, predominantly a storehouse, had to be next to the courtyard to deal with the delivery and dispatch of goods. It also provided, in the outer parlour, a secure 'front door' and hall, with a vantage point for the prior's room above.

The **east range** had to be in line with the south transept so the canons could go from their dorter (dormitory) on the first floor down the night stairs and into the church for certain services. (At Bolton the transept is so large – or the cloister so small – that much of the east range has been pushed out of the cloister itself). Beneath the dorter was a dayroom called the calefactorium because, apart from the kitchen and the infirmary, it was (initially) the only room in which, during certain months, there was a fire. It was however deemed to be 'sinful' to linger in front of it. As it was under the dorter, it might also have provided a little comfort there.

Between the calefactorium and the transept was the first chapter house. Although, after the church, this was the most important building in the priory it does not appear to have had an apse or a domed roof like many of those elsewhere. Perhaps the community was waiting for the opportunity, which came about 200 years later, to use the passage between it and the transept (the slype) as an entrance to a new, octagonal chapter house which, most unusually, was set between the chancel and the south transept.

The **north wall** contained only a set of seats for the canons to sit – hopefully in the sun – while studying or waiting for services. There is a door into the south transept, beside which is a stoup for Holy Water with which canons would anoint the brow, lips, and chest as they entered the church. There are



also processional doors at either end of the nave for use on occasions on which the community processed round their buildings.

The south side of the cloister contained **the refectory**. Outside this was a lavatory (in the sense of a place to wash hands, faces, cutlery and possibly to shave). The refectory was (significantly) an 'upper room'



with a distinctly ecclesiastical appearance. Senior members of the community dined at a high table at the east end under a crucifix, an ornamental window or a religious painting. The canons dined in silence at benches set lengthways in the room, listening as one of their number read an improving text

from a pulpit set high on one wall.

At the Reformation all buildings apart from the gatehouse and the nave were converted into houses, used for farming, pillaged, or simply allowed to collapse. There is a picture of a cow-shed against the west wall of the south transept, the doorway closing the entrance into the outer courtyard from the gateway is thought to have come from the (second) chapter house and it has been suggested that a stone over a window in the Arches Farm opposite the Priory came from the same source.

*Malcolm Parsons*

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## EDWARD VIII - Part 1

### Continuing the series on Five Monarchs

Those who remember Edward VIII in his later years are tempted to write him off as 'The playboy Prince and King', concentrating on his association with Mrs Simpson and his abdication, mere months after his accession. But they might soften their views a little by noting his early life and influences on his development.

He was born in 1894 when his great grandmother Queen Victoria was still alive and, as that Queen noted, there were then three successors to the throne, whilst the occupant was still alive. Like our late Queen, Victoria reigned so long that her successors were short-lived as monarchs. It might also be noted that David, as he was known, in temperament was as far from his father as could be.

Did our subject have a lovely childhood? He was brought up entirely by a nurse and together with his younger brother Prince Albert, later George VI. The nurse was eventually found to be unsuitable and neurotic. Whilst she treated Albert normally, she adored David and liked never to be separated from him. It is said that when she took him to see his parents in the evening, she would pinch him to make him scream so that the King and Queen sent them out and she had the child to herself.

Edward learned from an early age that he was destined to be king. He declared when he was four that when he became King, he would order the docking of puppies' tails.

The prince was destined for the Navy. He was enrolled at the Royal Naval College just before his 13th birthday. As the King left him there, he said: 'Remember David now that you are leaving home and going out into the world, remember that I am your best friend'. Perhaps this was the start of a division leading to it becoming obvious that the father did not understand his son. David was unhappy at the college in the Isle of White and later at the Royal Naval College in Dartmouth where he was bullied and teased because of who he was. He was happy at Magdalen College, Oxford, always friendly and outgoing and good at sports, but never bookish, as one of his tutors remarked.

To sit on a horse well was a requirement of a sovereign and to improve his horsemanship he was allocated to the 1st Lifeguards.

When war broke out in 1914, like thousands of other young men he was keen to 'do his bit'. When he was not allowed to join the Navy his request for a Commission in the Grenadier Guards was granted. His wish to be in France was eventually approved and he certainly experienced danger at first hand. However, he was moved to a safer place. This was not so much a worry

about his being killed, as being taken prisoner. When his father suggested he wore his medals, he refused as they had been given as routine, not earned in recognition of bravery.

In 1916 Edward was sent to Alexandria where he met troops from Australia and New Zealand, many of whose comrades had suffered death or been wounded at Gallipoli, remembered as a terrible catastrophe. When the Armistice came, the prince was attached to the Australian Corps in Belgium.



Edward returned home to civilian life and the young woman who had become his mistress in 1918, and whom he had met whilst sheltering from an air raid. Their love affair lasted 16 years during which David found her a great support in the depressions from which he suffered. When he told his father that Freda was the only woman he wanted to marry, his father flew into a rage and the new animosity between father

and son hardened. *(to be continued)*

*James Turnbull*

### WHAT OUR VISITORS SAY

- Blissful, angelic, therapeutic, beautiful, all very enlightening. We are very appreciative of the effort put into this place.
- A place that has an awesome feeling of God.
- Best church we've ever seen.
- Amazing place. I wish I lived here.
- Quiet and peaceful. Proud of our heritage.
- Our prayers have been answered here.
- A wonderful place that dreams are made of.
- This gives me lovely energy.
- Amazing Mothers' Day service viewed with family.
- Lovely visit. Enjoyed the quiz.
- Beautiful, peaceful place. Brings back some lovely memories for us.
- Remembering John Sheard with love.
- No words. Just a sense of belonging.
- Pugin's windows are just wonderful.

In February and March we have had visitors from Australia, Eritrea, Finland, France, Germany, Ghana, Guatemala, Hungary, India, Ireland, Israel, Italy, New Zealand, Nigeria, Pakistan, Philippines, Poland, Russia, Sweden, Switzerland, Trinidad and Tobago, Ukraine, USA.

In February we had 5031 visitors and in March, 6324.

*Liz Higgins*

## PALM SUNDAY



*Photo courtesy of Richard Watson*

To the delight of a large congregation Dinky, the donkey, again joined in the Palm Sunday processions along the nave of the Priory, this year walking steadily through a column of children and young people holding branches of palm, whilst the congregation waved palm crosses. Favourite hymns were sung, including ‘Ride on, ride on in majesty’, ‘All glory, laud and honour to thee Redeemer, King’, and (to a piano accompaniment) the popular worship song by Fred Kaan, ‘We have a king who rides a donkey’, rousingly sung to the tune of ‘What shall we do with the drunken sailor.’ ‘The Great Parade’, a fresh retelling of the entry of Jesus into Jerusalem, from *The Lion Storyteller Bible*, set the scene for the Rector’s exploration of the event in dialogue with the children and through each of our five senses. What would that donkey 2,000 years ago have seen, heard, smelt, tasted, and felt? The scene came to life as the donkey approached one of the city gates, and we pondered what the donkey felt, carrying our Lord and Saviour on his back. A question was left hanging in the air: did the donkey have a sixth sense, anticipating what was going to happen to Jesus in Holy Week? Prayers were offered, including for the Princess of Wales and His Majesty the King, that they may make a full recovery; and we prayed too that our hearts may be opened so that we may welcome Christ and others, and come together to make the world a fairer place. Particular thanks are due to Daisy who read the story and to Jemima who shared the intercessions with the Rector.

*Editor*



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## A LENTEN RETREAT TO AMPLEFORTH ABBEY Monday 4th March to Wednesday 6th March 2024



This year we were fortunate to be offered a 3-day Lenten retreat at the Benedictine monastery at Ampleforth Abbey, near Thirsk. The subject of the retreat, given by a monk named Father Henry, was an examination of the Gospel of John and how it might help us as we approach Eastertide. Ampleforth Abbey is a living, working monastery which houses around forty-five Benedictine monks under the guidance of the Abbot, Robert Igo OSB.

A small group from the Priory, including the Rector, arrived at the monastery on Monday afternoon and we made our way to reception, which was housed in the guest quarters, named The Grange. There we were welcomed by one of the monks and were guided to our accommodation and refreshment facilities. The accommodation was comfortable, light, and ensuite - not exactly what you might expect in a monastery!



The retreat programme consisted of six sessions spread over the three days, but built around the monastic Divine Office, or Liturgy of the Hours, which are the set times of prayer in which the monks gather each day. Our timetable therefore included Matins at 6am, Lauds at 7.30am, Mass at 9am, Sext at 1pm, Vespers at 6pm and Compline at 8.15pm. Thankfully, perhaps, we were not obliged to attend all the services!

However, the regularity of the services provided a welcome break, and many of the prayers and responses were sung in Latin and were particularly nourishing, especially towards the end of the day.

There were about twenty-five people on retreat – a mix of clergy and laity, mainly Catholic – but with a sprinkling of Anglican and non-denominational. This encouraged a great deal of discussion and general ‘chit-chat’ especially during mealtimes. I am sure new friendships were made. I for one, was pleased to meet a Catholic parish Deacon, a Catholic monastic Oblate, and a professor of philosophy!



*All photos courtesy of Revd Tony Cantlow*

The sessions examining St John’s Gospel were quite detailed, studying aspects such as the identity of its author, the origins of the gospel and its reliability in relation to historical and archaeological evidence. A highlight was a visual reconstruction of Jerusalem at the time of the Crucifixion showing the

location of Calvary and other important places and buildings.

The weather behaved itself during the retreat which also allowed us time to enjoy the vast grounds and further exploration of the monastery.

The retreat concluded on Wednesday after Midday Office, and lunch in the Newman Room located in the monastery.

I believe I can speak for us all in saying that I found it enjoyable, worthwhile and a welcome ‘break from the norm’, and it was an honour to be able to be received as a guest in such a dedicated and devoted house of God. I am sure it will not be long before I return!

*Revd Tony Cantlow*

## To Go or Not to Go: that was the Question?

And so we went to Lenten Ampleforth  
each perhaps with their own 'cross' to bear.  
For me, I publicly declared its purpose, or hope,  
as 'a blank page to be written on.'  
All that I heart-knew was that the going -  
the retreat to the virgin exposure of monastic life -  
would yield... something: (withdrawal from the daily strife?)  
A 'knowing' that it would place the 'I' in me  
closer to the Christed worlds.  
Moreover, if the 'I' in me was unexpectant,  
how likely the possibility that 'clouds of unknowing'  
might dispel, yielding  
perhaps, grace and truth, within my breathing:  
not by knowledge or by the head instructed  
but an open heart.

Yet there was some contradiction here  
as course content was of scholarly imparting;  
the minds were challenged and spirits seeking  
gently led to widening perceptions.  
Synoptic gospels and St. John's were laid out side-by-side,  
pruned back under the gardener's shears,  
exposing discrepancies, seeming contradictions, omissions,  
stylistic choices, whose authorship had purpose  
and yet ...  
scholarly erudition from a higher, deeper, purer mind  
uncovered for us, raw novices, layers of amazing insight.  
Induction into gentle mystery among 'the facts'.

And so it was  
there seemed an ancient echo, reverberating down  
of a once-gifted 'journey to Emmaus'  
where two disciples walked in listening  
for, in that monastic room, I too beheld ...  
a man! (At least, that's what he seemed!)  
And yet, transcending boundaries of physicality,  
possessing a radiance rare, our teacher-monk  
shrank Time's passage and held a mirror up.

Some ninety summers left small imprint upon our Guide -  
though stooping very slightly - perhaps  
in heartfelt perpetuity of reverence for all.

He bowed his knee in worship  
with spritely spring of step,  
time and again touching the Abbey church' stone flags  
... and all the while ... unhurried,  
packing his teaching, his worship and the daily round  
into the sailing ship of life with enviable calm.

Melodic tones of chanted psalms and prayer  
sheltered the skeleton of Catholic seminary's ritual,  
repetition deepening the listening ear and  
tuning the hearts' vibration to the eternal 'Aum'.  
'In the beginning .... the beginning ... the beginning  
... was the Word'.

Was I at the beginning?

The notes I made are the forensic scratchings  
of my academic mind.

But the Destroyer of Ignorance is not always  
working through conviction by analysis;  
inquiry satisfied through probing study  
in pursuit of clarity ... for communion.

Rather, the moment when 'knowledge' is realised  
within

a strange 'contract', a doorway opened, so that love floods in,  
a heart-to-heart, imparted from a very living soul,  
who, father-like, shone with a purity and peace  
enabling this aspirant to feel, not write.

There was a calm descending, a deep fulfilment  
flooded: a travelling to the Heart of things.

The irony (St. John's preferred device) is not lost!

That ultimately,

it was not the scholar of biblical authority  
who wrote on my 'blank page'

but a Catholic monk possessing 'samadhi',  
daily empowered by purity of sound enchanted,  
who vibrated onto this soul's page indelibly  
and forever ...

from the Beginning.

\*samadhi: - is a blissful super conscious state in which a yogi perceives the  
identity of the individualised soul and the Cosmic Spirit.

*Linda Ashby*

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**The third concert in the Priory Concert Series on Friday June 7th, is a charity concert in aid of Marie Curie Cancer Care**

All proceeds from this concert will be donated to them; many of us are grateful for the help and support we have received from this charity. The concert features two members of the Priory community. Canadian concert pianist, Margaret Bruce, who is also a member of the Priory Choir, has commissioned a piece for piano and soprano entitled 'Chaos in fourteen lines'. It has been composed by our Organist and Choir Master, Dr Tim Raymond, who writes elsewhere in this magazine about this work. Margaret will be joined in this concert by the soprano, Rowena Thornton. Please spread the word and encourage your friends and family to come to this concert and support this very worthy cause.

**On June 22 we welcome back to the Priory, for their fourth visit, the Leeds Philharmonic Chorus.**

The choir has over 130 singing members. Their repertoire is extensive, combining both tradition and innovation. They regularly perform in concerts in Leeds Town Hall and have appeared in many other prestigious venues including the Royal Albert Hall, Bridgewater Hall, Birmingham Symphony Hall, The Sage in Gateshead, the Liszt Academy, Budapest, and at St. Stephen's Cathedral in Vienna. This concert also features a newly commissioned work by Alexander Campkin, to celebrate the contribution given by one of the Phil's members in many different roles over the years. David Lunn, a tenor, began his Phil career in the Youth Choir and has since been a member of the chorus for sixty years. The Phil loves their biennial trip to Bolton Abbey and the music they will perform reflects love, hope and discovery. Please join us on what promises to be a splendid occasion.

*Lyn Bartlett and Val Middleton*

THE  
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PRIORY CONCERT  
SERIES  
2024



*A Celebration of British Music  
At Bolton Priory  
Friday June 7th at 7.30pm*



*A Charity Concert in aid of  
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*Margaret Bruce - Piano*

*Rowena Thornton - Soprano*

Marie  
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*Tickets, priced £15, include a glass of wine or a soft drink and are available via the Priory website [www.boltonpriory.org.uk](http://www.boltonpriory.org.uk) on the door on the night and after the 10.30 Sunday service from the beginning of May.*

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**The Priory Church, Bolton Abbey, BD23 6AL**

Wine and soft drinks will be served in the interval.

Tickets at £15 are available from May

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Parish Administrator	Margaret Cody	01756 710238
Churchwarden	Matthew Hey	07702 555339
Churchwarden	Joyce Simpson	01943 872882
PCC Secretary	Kate Templeton	01943 463150
PCC Treasurer	Michael Heatley	01423 509629
Gift Aid	Bill Marshall Smith	01943 462719
Director of Music	Tim Raymond <i>stanghan@aol.com</i>	
Concert Coordinator	Volunteer needed, please	
Deanery Synod	Susan Barker	01756 711260
Deanery Synod	Peter Lambert	07985 136819
Verger	Peter Lambert	07985 136819
Sacristan	Jennifer Hardaker	
Chalicians' Rota	Mike Vineall	01756 753013
Liquid Worship	Joan Mason	01943 608049
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Environmental Officer	Elaine Adams-Lambert	01756 794542
Parish Inclusion	Joyce Simpson	01943 872882
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*Bluebells at Bolton Abbey*



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