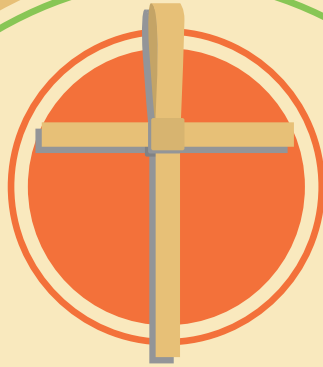


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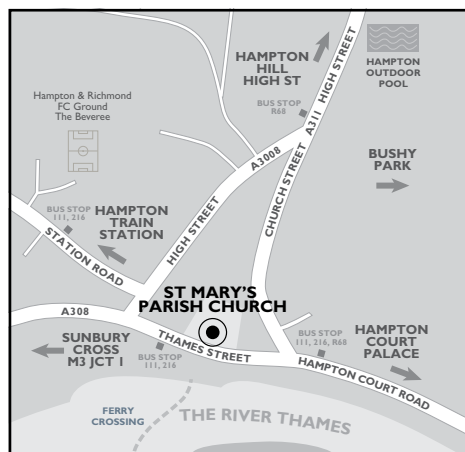
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The Revd Derek Winterburn

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Email: vicar@hampton-church.org.uk

Derek is happy to be contacted at any time except Fridays.

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Celebrate Easter at St Mary's



Passiontide

the last two weeks of Lent

Sunday 20 March, Palm Sunday

10am An All Age Procession outside with the donkey remembering Jesus's triumphant entrance into Jerusalem followed by a dramatisation of the Easter story and activities for children. Come before the service for donkey rides in the churchyard.

St Luke's PASSION

6.30pm St Luke's Passion, a choral evening service celebrating the beginning of Holy Week. See page 6.

Mon 21, Tues 22 & Wed 23 March

9.30pm Meditation and Compline

Meditative, quiet evening services contemplating the Easter message. A great way to end the day in Holy Week.

Thursday 24 March, Maundy Thursday

8pm Holy Communion, including washing of the feet, vigil and stripping of the sanctuary.

Friday 25 March, Good Friday

10am All Age Service with Hot Cross Buns including making the Easter Garden.

2pm Good Friday Service: *An Hour at the Cross*

Sunday 27 March, Easter Sunday

8am Holy Communion

9.30am Holy Communion

11am All Age Celebration followed by shortened Holy Communion and Easter Egg Hunt

6.30pm Evensong



My name is Rusty. Come and see me in the Churchyard before our Palm Sunday Service

From the Registers

Baptisms

- 24 January Olivia Ellen Robinson
- 31 January Heath Matthew Parker
- 21 February Lana Elsie Irene Mary Goodson
Evelyn Rose Brown



Thanksgiving for the Birth of a Child

- 20 December Edward Anthony Sibley-Walsh
James Tapayan Amparo

Funerals

- 15 December Joan Margaret Freeman, aged 96 years, of Deer Park View Nursing Home, to South West Middlesex Crematorium
- 16 December Patricia Joan Holmes, aged 73 years, of Park Close, to South West Middlesex Crematorium, followed by a Thanksgiving Service on 18 December in St Mary's Church
- 21 December Audrey Christine Martin, aged 84 years, of Scotts Drive, to South West Middlesex
- 8 January Alastair Logan Thompson, aged 80 years, of Station Road, to St Mary's Church, then to Kingston Crematorium
- 13 January Thomas William Lapping, aged 90 years, of Belgrade Road, to Kingston Crematorium
- 21 January Edna Dorothy Harmer, aged 96 years, of Marling Court, to St Mary's Church, then to South West Middlesex Crematorium
- 26 January John William Borrás, aged 81 years, of Orione House, Station Road, Hampton Wick, to Kingston Crematorium
- 8 February Shirley May Kember, aged 82 years, of Redcotts Care Home, to Kingston Crematorium
- 12 February John Nigel Culver, aged 70 years, of Gloucester Road, to South West Middlesex Crematorium
- 19 February Audrey Rose O'Sullivan, aged 84 years, of Hampton Care Home, to South West Middlesex

Interment of Ashes

- 4 February Thomas William Lapping

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I Remember It Well

Written by Derek Winterburn

I have been watching a very illuminating TV programme, *The Brain with David Eagleman*. If there is one clear message so far it is that you and I have a very hazy grasp of the real world: our perception of time is variable, our experience of colour is entirely generated by our brain, and our memories are 'flexible.' In one sense this is comforting (everyone's as likely to misremember things as me!) but on the other hand it is rather disconcerting.

On page 20 I write about the sense of history and place that one gains by visiting Israel and the sites of the Bible stories. But it is quite normal for modern people to be suspicious of the memory of the events that have been said to take place there. Eagleman's show suggest we are right to be cautious.

At Eastertime Christians remember two great events; Jesus's crucifixion and his resurrection. Scholars of ancient history are not greatly troubled by the historicity of the crucifixion. Although most people only know of Jesus's death on a cross, it was a common enough execution in Roman times. If Jesus had been put to death as a rebel by the imperial power, it is highly likely that he would have been crucified. But the resurrection is another matter...

However, first-century folk were not as credulous as we might think. The early Christian faced disbelief from Easter Sunday onwards. The apostle Paul was sensitive to the charge that it all had been made up, or mis-remembered. In his first letter to the Corinthians he sets out the account: *'I should remind you of the good news, that*

I proclaimed... I handed on to you as of first importance what I had in turn received...' and then he carefully lists a number of occasions that Jesus has appeared, risen, to small numbers and large groups, and that last of all himself.

While Eagleman might lead us to mistrust any account that is remembered, we should pause for a moment. There are situations in which memories are controlled and strengthened. One scholar after a careful review of the psychology says 'The eyewitnesses who remembered the history of Jesus were remembering inherently very memorable events, unusual events that would have impressed themselves on the memory, events of key significance for those who remembered them, landmark or life-changing events for them in many cases, and their memories would have been reinforced and stabilised by frequent rehearsal, beginning soon after the event... We may conclude that the memories of (these) eyewitnesses... score highly by the criteria of likely reliability that have been established by the psychological study of recollective memory.' (Prof Richard Bauckham)

Paul wrote to the Corinthians because the teaching that Jesus has risen from the dead would have a huge impact on the church to which he was writing; he says that this gives a believer tremendous hope that beyond our physical death – there is in fact life. That hope then gives a fresh perspective on the life we now live. Not that this life does not count, but rather all the good we build here now is carried forward into the next world: 'you know that in the Lord your labour is not in vain.'

We dare to say that good evidence points to a tremendous breakthrough; death is defeated. Faith in Christ and courage to live in this hope is not fantasy or wishful thinking after all. So Easter Day is a day of celebration. Let us rejoice!

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St Luke's PASSION

(attributed to JS Bach)

Written by David Pimm, Organist and Choir Director

Baroque music characteristically has an elegance and a satisfying purity of sound that can charm the ear. It was, and still is, often played or sung with somewhat smaller instrumental resources than became available to later, romantic composers, or indeed to modern day musicians of all styles. On Palm Sunday (20 March at 6.30pm), our choir and a small musical ensemble of harpsichord and string quartet will sing a thoroughly typical late German Baroque passion oratorio, as the principle part of the evening service: The St Luke Passion, long attributed to JS Bach (BWV 246). The baroque period in music, of which the lead exponents were JS Bach and Handel, was a time in which western harmony emerged in the form that we know it in nearly all the music we hear today.

The St Luke Passion has nothing like the scale or complexity of Bach's St John or St Matthew passions, although in the original version it lasted very nearly two hours! We will be singing a version published in London in 1926 that lasts about 50 minutes, and so fits neatly within a church service.

It is now thought highly unlikely that this passion was actually written by JS Bach, even though there is a copy partly in his hand-writing. It may have been written by a family member or pupil but what does seem to be the case is that JS Bach arranged it hurriedly for a performance in Leipzig on Good Friday 1730.

Following a tradition dating back to the 12th Century, the majority of the text comes straight from St Luke's Gospel and is sung by a tenor soloist, the Evangelist, whilst the words of Jesus are sung by a bass soloist. They sing in the baroque recitative style accompanied by harpsichord and 'cello continuo. Thoroughly in keeping with the German reformers (Bach's own church), the words we sing will be in English, whilst of course the original was in German, 'so that people should be able to follow the words of the service'. The words in the 1926 English version which we will use (Kelk and Diack) come from the Authorised or the Revised Standard Version with very little need to adapt to fit the music.

It is my hope that, at the beginning of Holy Week, this delightful music with its biblical recitative, dramatic choruses, Lutheran hymns and one or two exquisite arias, will help us to focus on the greatest events in history that unfolded in 1st Century Israel. Luke begins his gospel explaining that he has carefully investigated 'the things that have been fulfilled among us, just as they were handed down to us by those who from the first were eye-witnesses and servants of the word' in order to write an orderly account for his friend Theophilus.

The account addresses the biggest issues for mankind still hugely relevant to today. The question, addressed by the political leaders to Jesus and set here to a fugue: 'Art Thou the



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Christ?' (ie Anointed One) and 'Art Thou the Son of God?' demanded by the chorus challenge us as to what we think of Jesus. Based on his own claims, it is hard to view him as simply a good teacher.

Jesus' response to the political leaders rings true to our modern experience of politics and the affairs of men and women: 'If I tell you, you will not believe, and if I ask you, you will not answer me'. The political agenda of the local leaders, feeling their positions to be threatened by Jesus' teaching, lead them to demand his death. Pilate, the Roman governor concludes 'I find no fault in this man' and yet eventually sentences him any way. The clamouring voices of the crowd cry 'Crucify Him'. By contrast Jesus' serenity is described in the words of Isaiah: 'The lamb is dumb before his shearers'. The work begins with a prayer: 'Grant us peace, and life with Thee', promising that 'Sin and sorrow, here find healing'. It concludes with Jesus' final monumental words from the cross: 'It is finished'.

If you enjoy the work of Bach or Handel, you will enjoy this music as it sets out to bring to life Luke's methodical account of those first century events for us again this Easter time.

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Art and the Passion of Christ

Written by Ivan Powell

The Bible, for artists, has always been a treasure trove of wonderful stories and, in particular, the story of the events leading up to and following the crucifixion of Christ have captured the imagination of artists. As a result many masterpieces have been created and these dynamic images for most people in the 14th and 15th centuries replaced the written word in their understanding of the Passion.

The Last Supper paintings depict the final meal Jesus shared with the disciples in Jerusalem before his arrest and at which he announced to the Twelve that one of them would betray him. Such paintings can either portray Betrayal and Eucharist, such as the celebrated painting by Leonardo da Vinci, or Farewell and Washing of Feet. Da Vinci's painting portrays the reaction given by each apostle when Jesus says one of them would betray him. The words of Christ, as he consecrated the bread and wine marked the inauguration of the Communion.



The Last Supper, Leonardo da Vinci, c. 1495

After supper Jesus takes Peter, James and John with him to the Garden of Gethsemane and he asks them to watch over him while he prays to God but instead they fall asleep. Mantegna in his painting, The Agony in the Garden (NG) illustrates the bitter moment when Christ must resign to God the Father's will. Instruments of his Passion are held by the five angels, the vulture in the barren/dead tree senses the approach to death but new life is promised with shoots springing from the ground.



The Agony in the Garden, Andrea Mantegna, c. 1460

You will have noticed in the previous painting that the soldiers are on their way to arrest Jesus. According to the Synoptic Gospels, Judas identified Jesus to the soldiers by means of a kiss. This is the kiss of Judas,

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also known (especially in art) as the Betrayal of Christ, which occurs in the Garden of Gethsemane after the Last Supper, and leads directly to the arrest of Jesus. Also in the painting, *The Betrayal of Christ* (NG) by Ugo di Nerio on the left you will see one of the disciples protecting Jesus by cutting off the ear of someone in the crowd.



The Betrayal of Christ, Ugo di Nerio, c.1325



Christ before the High Priest, Gerard van Honthorst, c. 1617

After his capture Jesus is taken for interrogation and trial before the high priest, Caiaphas, where two false witnesses speak against him, probably the two shifty characters behind Caiaphas.

The illumination is from a single light source, the candle on the table, but the effect is that the light seems to radiate from Jesus. All captured in this wonderful painting by the Dutch artist Honthorst, *Christ Before the High Priest* (NG).

The Crucifixion, Diego Velazquez, 1632

In early Christian art the crucifixion was rarely depicted since church leaders regarded the crucifixion with horror and thus an unfit subject for portrayal. However by the Middle Ages Jesus was seen as a human being capable of suffering (and



at the same time getting over the positive message of resurrection and faith). Portraying a solitary figure on the cross served as a simple aid to devotion. John (19:19-20) tells how Pilate wrote an inscription to be fastened to the cross; it read, *Iesus Nazarenus Rex Iudaeorum* (Jesus of Nazareth King of the Jews). John also writes that Jesus bowed his head at the moment of death as in Velazquez's portrayal of *The Crucifixion* (Prado Madrid).

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The story of Christ's entombment is told in all of the Gospels. Joseph of Arimathea is said to have begged the body of Jesus from Pilate and wrapped it in a clean linen cloth and laid it in his own new tomb. The Entombment of Christ (Vatican) by Caravaggio shows St John, Nicodemus, The Virgin Mary, Mary Magdalene and Mary Cleophas lowering the body of Jesus from the cross. Joseph of Arimathea is missing. This is an altar piece and therefore one can imagine what effect it would have on one whilst taking communion.



The Entombment of Christ, Caravaggio, 1602

On Sunday, early in the morning, Mary Magdalene went to the sepulchre where the body of Christ had been laid taking with her a jar of ointment to anoint the body. She saw that the stone had been taken away from the entrance and that the sepulchre was empty. Then she sees someone and thinking it was the gardener she implores him to tell her what he has done with the body. Jesus calls out her name. She recognises him and leaning on her jar of ointment she reaches out to him but he says to her: 'Touch me not; for I am not yet ascended to my Father.' This scene is captured in the wonderful painting by Titian called Noli Me Tangere (NG).



Noli Me Tangere, Titian, c.1514

There are many wonderful paintings in the National Gallery which I have not mentioned that depict the Passion of Christ, most of which can be found in the Sainsbury wing, so why not put together your own collection. The Honthorst and Titian paintings are in the main wing.

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8, 22 June



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For further details contact Sam Waako 07923 331108 sam.waako@hampton-church.org.uk

Welcome to St Mary's School

Written by Victoria, Year 2

We made our welcome board by working in partners. We looked at our partners and I used different materials to create our picture. Then they were put on the welcome board in a circle. Above our pictures was the word welcome in different languages. The board is by our main entrance.
by Victoria Year 2



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The Golden Spoon

Written by Mariyah, Year 2

We choose our choices for lunch first. Then later on we walk into the hall, say our grace and get our lunch. We also have a golden spoon for the table that's well mannered and doesn't make a mess.

It is very important to get the golden spoon so we have to try really hard to earn it.

When its the holidays we have prizes instead. We only do it on friday. Our teacher calls out the table name and we all drumroll.

by mariyah year 2



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St Mary's Drama Group news...

Written by Andrea Harris

A big thank you to all our members, friends and supporters who joined us for a splendid Quiz Evening held in

the Church Hall on Saturday 23 January. A "full house" turned out to enjoy a tasty fish and chip supper, delicious homemade shortbread (thank you Jean Wood!), a fabulous raffle that included two paintings by local artist Jane Bellamy, and a fun and challenging quiz, expertly compered as usual by Andy Smith and Margaret Lamb. We're already looking forward to the same again next year so watch this space...

2016 is Arts Richmond's 50th anniversary year, and to mark the occasion they are mounting a series of events and an exhibition in the Stables Gallery at Orleans House between 10 March and 24 April. As an affiliated society, SMDG has been invited to contribute a display board showcasing the group. This will comprise a mounted and framed collection of recent and historical photographs and memorabilia. We have also been offered an opportunity to contribute to a continuous reading of all Shakespeare's sonnets scheduled to take place on 23 April 2016.

We hope that you will be able to turn out to support the society and indeed to visit the exciting exhibition at Orleans House.

Meanwhile we are very excited to announce that our autumn production, to be performed at Hampton Hill Theatre will be Oscar Wilde's 'trivial comedy for serious people' – *The Importance of being Earnest*, directed by Michael Harris.



Our Garrick Temple Event, now scheduled for 11 June 2016, is entitled *Capability!* and will once more be written and directed by Keith Wait. This production is now included in the list of events on Garrick's Temple website www.garrickstemple.org

SMDG will also once again be running the raffle stall at St Mary's Summer Fete on the afternoon of 18 June so please write this date too in your diary and come along and support us: it's always a fun occasion – and you might win the fabulous cash prize!

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Lancelot 'Capability' Brown

Written by Didie Bucknall

2016 marks the anniversary of the death of William Shakespeare in 1616 and the birth of landscape architect, Lancelot 'Capability' Brown in 1716. Both men made a lasting impact on Hampton. David Garrick's love of Shakespeare led him to build his little temple in homage to the great man in his Thameside garden across the road from Garrick's Villa. He commissioned Lancelot Brown to design the gardens around both his villa and the temple.

So called 'Capability' Brown because he used to say he saw 'great capabilities' in a garden, Brown became the leading designer of his time, creating almost 300 gardens around the country. Up to this time, gardens had been formal and enclosed with hedging and straight avenues of trees, but Brown opened up the views and created gardens which looked more like beautiful natural landscapes with no visible break between the house and the world outside. He moved huge quantities of earth, transplanted full grown trees, dug lakes and provided distant vistas to draw the eye.



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Brown worked for eight years on the much celebrated gardens at Stowe, first under William Kent, one of the founders of the new English landscape style, and then as Head Gardener where Lord Cobham allowed him to take on outside commissions. Patrons returning with Italian landscape paintings from the Grand Tour were charmed by his natural handling of vistas with their clumps of trees and serpentine lakes. Brown, an accomplished rider, was able to survey and assess prospects quickly on horseback. By the 1760's it was estimated that he was earning £6,000 a year, charging £500 a commission.

There is a Capability Brown Festival running throughout the Borough which includes an art exhibition at Orleans House running until 19 June and a programme of events looking at his revolutionary ideas. There will also be a Carnival on the 19 June, with a parade starting from York House and ending up at Orleans House. The website for events is http://www.richmond.gov.uk/home/services/arts/arts_festivals/capabilityfestival.htm

Hampton Court Palace will focus on the theme of 'Capability Brown – the Royal Gardener' as Brown was Head Gardener there between 1764 and 1783. There are many Capability Brown events planned throughout the country including an exhibition in Somerset House and information for all these can be found on the website www.capabilitybrown.org



Spring Gardening Tips

Written by Pat Stancliffe

I am writing this article in early January, and you could be forgiven for thinking that it is already spring, as the snowdrop photograph was taken on New Year's Day at Kew. Further evidence can be seen with a large display of daffodils in Oak Avenue. Maybe by the time you are reading this, we will have had some real winter weather! But, whatever the conditions, spring is the time to start preparing our gardens for the coming year and here are a few suggestions.

It's the perfect time to give your borders and flower beds a good tidy, removing leaves, other debris and cutting back any dead growth from herbaceous perennials and other plants. Use a dutch hoe to remove



any existing weed growth and cut off any emerging new ones. Follow this with a mulch of organic matter such as garden compost or well-rotted manure. This will retain moisture, help suppress weeds, and add nutrients.

Have you got plants that are outgrowing their space, or plants that are struggling to establish? Perhaps they need sunny conditions and they are at the back of a border or under a tree, or are they in full sun when they need a shadier place? Whatever the reason, this is the time to re-locate them. Try to move them before they come into leaf (if they are deciduous), and take as large a root ball as you can manage, so as not to damage the roots. Replant at the same depth as they were before, and don't forget to give them a really good soaking afterwards. Pruning is a very important task, particularly in a small garden, where failure to prune can very quickly lead to overgrown conditions and a case of the survival of strongest at the expense of smaller, and often, the more attractive plants.

Pruning shrubs is a relatively simple operation as long as you remember one very important bit of information – when does your shrub flower?

If it flowers in the spring then it generally means that the flowers are produced on the previous year's growth (for example, Forsythia). Therefore, leave the pruning until the shrub has finished flowering, which then gives the shrub the rest of the year to produce the branches which will bear flowers next spring.

Other shrubs, such as Hydrangea, produce their flowers much later in the year on the current year's growth. Such shrubs can be pruned in early spring giving them plenty of time to produce new growth which will bear the flowers.

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Your rose bushes will also need some attention, remove any dead or weak wood and prune back the healthy stems. I like to prune back to outward facing buds to encourage a well-balanced and open centred bush.

Finally, I think the part of any garden that requires the most regular attention is the lawn. Preparation starts in March as soon as the grass starts to grow and when ground conditions are favourable (not too damp). The first job is to rake the lawn (not too vigorously) to remove leaves and other surface debris, then the first cut should be just enough to remove the tips of the new growth, so set the mower fairly high.

Feeding, and control of moss and weeds can start toward the end of April, providing the grass and weeds are actively growing. Follow the manufacturer's instructions as over feeding can damage the lawn. If dry weather persists for more than a couple of days after the application, water the lawn.

Remember that when it comes to mowing your lawn, little and often will produce the best results.

*Happy Gardening
Pat Stancliffe*



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New Hall for Old

Written by Nigel Francis

Well not quite! But during the holidays last year St Mary's Community Hall underwent a transformation. It all started in the summer holidays when the stage was removed. At one fell swoop this created extra floor space and allowed extra light to flood in from the windows behind the old stage. At the same time the walls and ceiling were redecorated and new large cupboards built. So now all the tables and chairs are stored neatly out of sight in the new stores rather than as an unsightly jumble at the top of the stairs. But work did not stop there.

During the autumn half term a new floor was laid further lightening the room. Finally in the Christmas holidays a new skirting board was put in and some final touches added. The transformed Hall has met with general acclaim and in some instances surprised delight.

Although it is always invidious to pick out one person when the project has been a team effort I think Paul Revis, the chair of the Premises Team, deserves particular mention as he supervised the whole project and even went so far as to spend a couple of days fitting new plastic feet to any chairs and tables which needed them so as to protect the new floor. Such an extended refurbishment is an expensive business and St Mary's is very thankful for Hampton Fuel Allotment Charity's grant covering half the cost.

The Hall is now an even better venue for children's parties and can be booked at weekends or evenings. To check availability please call the booking secretary Pat Lewis on 020 8979 2615 or email hall-booking@hampton-church.org.uk








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Would you like to visit Israel & Jordan?

Written by Derek Winterburn

I know a number of people who have been on holiday to the World War One battlefields. It's a moment's work on the web to find one company offering sixteen different tours! But it's not something I particularly want to do. Still, I am sure that standing in a trench on the Western Front would bring home in a very visceral way the size of the human tragedy that the war was. One would say 'it happened right here.'

That experience is one of the reasons that I love taking groups to the Holy Land. Even the most 'Bible-believing' Christian can be lulled into imagining that it all happened 'a long time ago, in a galaxy far, far away' or in some fairyland, like Tolkien's Middle Earth.

However, to stand on the shore of Galilee is to stand where Jesus stood (no serious historian would say otherwise.) So for many of the events of his life, we can say it 'happened here' (or if not exactly here, somewhere very near!) Instead of understanding at a distance we are on the scene itself.

It is true that there have been many years since the times of the Bible and sometimes winding back the years is an act of will. Jerusalem, while still having an 'old city', has changed beyond recognition and Bethlehem is far from a little town (or a village as it would have been). Nevertheless, walking the streets, or even driving from town to town, narrows the distance between now and then.

A pilgrimage is more than a history or geography field trip. As we read the Bible stories, and pray in each place something of the deeper truth of it all comes closer. It's more than a holiday for the head, there is a message for the heart. One of the wonders is that different people are touched by different moments: the pandemonium of the City, the tranquillity of the shepherds' fields, the antiquity of the churches, the grandeur of the wilderness, the heart-wrenching stories of the people, the peace of the lake...

Would you like to join our next trip to Israel and Jordan? Our dates are Tuesday 13 – Friday 23 September. Further details are available from: Derek Winterburn (vicar@hampton-church.org.uk or 020 8979 3071).



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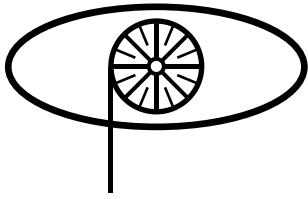
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