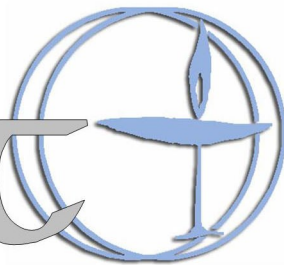


Oscailt



October 2024

IRELANDS UNITARIAN MAGAZINE

Vol.20 Nº 10



Please Note

If you are aware of any member of our community who is unwell, or who has suffered a bereavement, and who would welcome contact from others in the church, please e-mail Rev.Bridget Spain.

Vestry 01 - 4780638

e-mail: revbspain@gmail.com

Childrens Programme - Sunday Club

Takes place on the 2nd Sunday of each month

For any queries about Sunday Club, or to volunteer as a leader, please email Denise at sundayclubunitarianchurch@gmail.com

DUBLIN UNITARIAN CHURCH

Lunch-time service every Wednesday from 1.10 to 1.40 p.m.

Each week Eileen Delaney sends an e-mail circular as to what is happening in the church and the other activities associated with the church.

If you would like to receive this information you should send your details requesting your name be added to the list to:-
eileendelaney76@gmail.com



Oscailt since January 2005 has become the monthly magazine for Irish Unitarians. Originally it was the calendar for Dublin but due to popular demand by non members this new format was born and continues to grow and flourish.

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The Right Rev.Alister Bell Moderator of NSPCI and Rev.Bridget Spain (*Minister Emerita*)
At St.Stephens Green Unitarian Church Dublin.
(photo P.Spain)

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Our magazine title, **Oscailt**, is inspired by the account of the **Healing of the Deaf and Mute Man** in St. Mark's Gospel, Chapter 7. Jesus commands the mans ears to open up with Aramic word "Ephphatha" - open ! The Irish word **oscailt**, (from the verb **oscail**, to open), means an opening, or, metaphorically, it could mean a revelation or a beginning.

Suffering that hides in plain sight

My address this morning is entitled ‘Suffering that hides in plain sight’. It considers how and why we often avert our gaze away from the pain and suffering of others. We turn away and would appear to wilfully ignore such suffering.

In the parable of the Good Samaritan in the New Testament, a traveller is attacked, stripped of his clothing, beaten, and left half dead alongside the road. First, a Jewish priest and then a Levite come by, but both avoid the man. They pass to the other side of the road. The injured man’s condition is of little or no concern to them. For both the priest and the Levite, the injured man’s suffering is not apparent, goes unheeded, is hidden, but hidden in plain sight.

Have any of us ever ‘crossed to the other side’ to avoid engagement with a situation where there might be distress, discomfort, even pain to another? I certainly have. I am not very proud to say it. And it has nagged my conscience. But we can often rationalise our choice in certain ways. ‘We have offered help on other occasions... Let others do so now...’ Ignoring seems a very natural thing to do. But is there an underlying moral dilemma at issue?

For example, we come out of a supermarket and see in front of us a young homeless woman begging. Do we engage with an interested hello and perhaps a donation? Or do we quickly pass on, reasoning that there are charities that cope with this situation? This reasoning can become more troubled and complex if we come across a tent on the street with a destitute person, or perhaps a refugee, living in it. On another occasion we are asked to assist the victims of some catastrophe in a foreign land. Is this really relevant to us?

The theme, and title, of my address are the result of reading a thoughtful essay by Elisa Gabbert entitled ‘A poem (and a painting) about suffering that hides in plain sight’. The poem was written by W. H. Auden and was inspired by a Brueghel painting. Both the poem and the painting challenge us to reflect on how people often refuse to take notice and are indifferent when pain and cruelty happen. ‘It’s not my business... It’s the way of the world... And anyway, life must move on...’

To give the poem some context – Auden was only 31 when he wrote the poem ‘Musée des Beaux Arts’ in 1938, but he was already considered the major poet of his generation. He travelled extensively, visiting Spain and China during the late 1930s and writing of the wars and tensions he witnessed. The preoccupations of his work during this period were social and political – the rising threat of authoritarianism, the evils of capitalism, and fears of a wider European conflagration. In December 1938, he was in Brussels where he visited the city’s Royal Museum of Fine Art. He wrote his poem after walking through several rooms containing Old Masters’ painting, including the Brueghel. The poem is one the most famous ever written about a work of art. Here are the four opening lines:

*About suffering they were never wrong,
The old Masters: how well they understood
Its human position: how it takes place
While someone else is eating or opening a window or just
walking dully along.*

Auden’s subject is a painting by Pieter Bruegel the Elder entitled *Landscape with the Fall of Icarus*. The painting depicts a typical Brueghel landscape with people involved in many everyday activities. It foregrounds a farmer ploughing and a sailing ship in the nearby sea. At the edge of the canvas, almost unnoticed, we see Icarus plunge into the sea not far from the ship. But nobody seems to pay any attention to this amazing sight of a boy falling out of the sky. The farmer continues to plough with head down. The sailing ship, that might have saved Icarus, ‘sails calmly on’.

The painting – and indeed the poem – are a comment on the fraught relationship between attention and catastrophe. Something’s only a catastrophe if we notice it. Can we choose not to notice? Can we become complicit in others’ misery? Do we spare a thought for the suffering, or sail calmly on like the sailing ship in the painting? Elisa Gabbert, the author of the essay I draw on, suggests that there is a moral imperative at times to look and to engage.

Auden’s angst about 1930s Europe proved prescient. The Holocaust involved the industrial-like killing of millions of Jews. It could not have happened as effectually without the complicity of

many people in Germany and surrounding countries. While explanation of this collusion is fraught, a film currently in cinemas, and an Oscar winner, captures chillingly the way many ordinary humans can rationalise their association with continuing cruelty.

The Zone of Interest, made by British director Jonathan Glazer, follows the quotidian, and apparently serene, life of the commandant of Auschwitz concentration camp, Rudolf Höss, his wife Hedwig, and their children. She runs the family household in a home situated at the very camp's edge, while he attends to the bureaucracy required for the mass murder of the camp's population. In the film, we never actually see the horrors *inside* the camp, just occasional gunfire and cries of agony in the near distance.

The film's clinical approach does not attempt to find the 'why', but instead focuses on the banal 'how', on the mental accommodations made by the couple to ignore utterly the horrors they have nurtured, literally on their very doorstep. The female lead, Sandra Hüller who plays the wife, has been praised for being able 'to extinguish her inner life to portray the basic lousiness of someone who has fully normalised the suffering of others.' *The Zone of Interest* does not easily allow us to look away.

When I was a very young boy, I remember my mother bringing me regularly to Dun Laoghaire in south county Dublin on the 46A bus. We would pass an imposing institution on our way where my mother once told me bad boys were kept. Carriglea Park was, like Artane, an Industrial School run by the Congregation of Christian Brothers. *The Commission to Inquire into Child Abuse*, also known as the Ryan Report, confirmed in 2009 that ill-treatment and cruelty did occur in these Industrial Schools. My mother, and indeed most of the population, could not have known the extent of this abuse and suffering. But a significant number of those in positions of power, and close to power, must have known and chose to remain silent. In the case of the mother and baby homes and the Magdalene Laundries in Ireland, such complicity, and indeed suffering, were many times greater.

We must ask why, in the face of cruelty and pain, do people choose to ignore, avert their gaze, and pass to the other side? 'Well, it's not my problem... How much is to be expected of me...?

I already have my own family and financial issues... It's for the government to intervene... I am no hero... There is risk involved... Whatever I do will not change things... The world is basically unfair...'

These answers are not unreasonable. They reflect the reality of the human condition. Engagement with someone else's pain and suffering is very difficult for most of us, unless the someone else is close family. And if we begin to feel that our non-engagement looks like it will make another's suffering even worse, that we might become implicated, we begin to build mental walls in order to hide this pain from ourselves.

We dismiss those with whom we don't want to engage as Other (spelt with a capital O) in a way that suggests their humanity is somehow less than ours. We strip them of their full diversity and richness as human beings. We deny the plurality of their identities and feelings. Instead, we label them in a false, one-dimensional way as a hated, threatening Other. We compartmentalise them as different from us based on a narrow, single dimension like race, ethnic origins, religion, gender, culture, sexual orientation, physical disability, and so on. It then becomes easier to normalise their suffering. Historians call this process 'otherising' or totalising.

The philosopher and political writer Hannah Arendt's classic work *The Origins of Totalitarianism*, published in 1951, explains how such totalising thinking played out in the Holocaust and in the Gulag. Arendt's much quoted phrase 'the banality of evil' suggests that evil is often not just carried out by tyrants and fanatics but is facilitated by the everyday collusion of so-called normal people.

Yet intriguingly, the place where Arendt finds solace and hope is in love. She came to believe that the most effective antidote to totalitarianism is to love the diverse reality of humankind and its world *so much* as to summon the courage to defend it. She wrote: 'We'd like to convince ourselves that those thin threads of love are able to hold together what remains of our world.'

Claire Keegan's much praised novel *Small Things Like These* is set in a small Irish provincial town of some forty years ago, where the Catholic Church and conservative values, hold strong sway. There is a commercial laundry operating, with the unpaid toil of girls and young women, in the local convent, and this convent may also function as a mother and baby home. Whatever suffering that might occur there is quietly ignored by those of influence in the town. The hero of the novel, Bill Furlong, a coal merchant, married with five daughters, decides to challenge the *status quo* with an act of kindness, an action he clearly knows will have consequences. The story is 'a moving reflection on moral choice', according to the journalist and writer, Fintan O'Toole.

To conclude, I return to the Parable of the Good Samaritan. Jesus uses the parable not only to celebrate the Samaritan's compassion, but to argue that it is necessary to 'Love your neighbour as yourself'. For Jesus, our neighbours include those who might do us harm, even our enemies. If head-on love towards our supposed enemies seems overly difficult, we can at least try to understand them, to walk a mile in their shoes, *not* seek 'to otherise' them, but to consider them as wonderfully diverse and sometimes flawed human beings, just like ourselves. If Jesus tells us to love our enemies, and the philosopher Hannah Arendt can recommend love in the face of the Gulag and the death camp, perhaps it behoves us to try a little harder on occasions.

Aidan O'Driscoll
St.Green Unitarian Church

24th March 2024

The early Christian Church

I recently attended a church service - within the NSPCI - where the preacher stated emphatically that The Bible is the “Infallible word of God”. At tea afterwards I heard the phrase repeated several times. I was taken aback, for while I respect the Bible as a book that has wisdom. When I read it I have more questions than certainties.

The Christian Religion has existed for just over two thousand years. In terms of the major religions of the world Christianity is relatively new. Hinduism, Taoism, Buddhism, Confucianism and Judaism are far older than Christianity. The only religion of global significance to emerge since Christianity is Islam.

Christianity traces its foundation to a Jewish teacher called Jesus. Despite the libraries written about Jesus we know very little about the historic Jesus. The New Testament was not written by Jesus or by followers or even eyewitness to the story. These are third hand accounts written years after the events. The Bible gives us only snippets of information about Jesus. There is no independent evidence that Jesus ever lived outside of the Bible.

The books that make up the New Testament are heavily edited. The Gospels contradict each another. There were many other Gospels and Epistles dating from the time of the Gospels these were excluded from the official canon. And when we critically examine the history of the Christian communities we know that the version of Christianity contained in the Gospel was just one of many versions of the Christian story. Even two thousand years ago religious leaders were not averse to – let’s just say – “tinkering” with the truth.

We can identify different versions of Christianity. The Christians under Peter in Jerusalem followed Jewish laws and there were hundreds of Jewish laws to obey. While Paul believed that the death of Jesus dispensed with the need to follow the laws of Moses. The two towering figures of Christianity disagreed about the basics.

Gnosticism was a strand, that was once widespread within Christianity. Gnostics believed that Jesus had given his follows knowledge of how to experience God through prayer, meditation and other practices and rituals. This knowledge was gradually revealed to the followers of Jesus. Gnostic beliefs were declared to be heresy in the second century and they eventually disappeared.

From the time of Peter and Paul until the fourth century Christianity gradually developed into a religion of beliefs. These articles of faith are contained in the Creeds. For example that God is Trinity, that Jesus was resurrected from the dead and ascended into heaven and so on.

We inherited St. Paul's Christianity and even this has changed from the time of St. Paul. In the churches Paul founded Christians met in their homes, they shared bread and wine and they sang hymns. They also spoke in tongues, healed the sick and prophesied, others were gifted in the interpretation of prophecies. There was no priest and no bishop. Speaking in tongues, prophesying and faith healing are held with great suspicion in the mainstream churches.

In the early days Christians were persecuted for their faith but slowly they not only gained acceptance by the Rome they become part of the power structure of that Empire. In the early years of the fourth century CE. The Roman Emperor Constantine the Great became a nominal Christian. Constantine fought wars with the symbol of the Cross on his battle banners. He attributed his success in war to Jesus. While Constantine had become a Christian in name he waited until he was on his deathbed to be baptised. In this way he believed that he didn't have to reform his unchristian behaviour. Then at his baptism all his sins would be forgiven and he would go directly to heaven!

Of course, this is a travesty of the teaching of Jesus who never held power, who promoted poverty and went to his death without any resistance. Jesus whose great commandment is to love one another. It is an insult to the concept of God's Justice.

Unfortunately, the mainstream Christian Church allied itself with power. Power in the political sphere and power over its followers. In every aspect of life over the last two thousand years, knowledge has changed human beliefs and thinking. We now

know that the sun is at the centre of the solar system. We know the earth is not three tiered - the earth, with hell below and heaven in the sky. The notable exception is the Christian Church. They insist that the creeds are eternally true. Yet very few Christians believe in the actual truth of these articles of faith.

Their insistence on maintaining the creeds would be understandable had Jesus said something along the lines of “to follow me you must believe in the Virgin Birth, that I am part of a Trinitarian God...” Jesus never said this. There is no creed in the Bible.

Jesus did say that he did not come to over ride Jewish teaching, Judaism is based on the Oneness of God. Jews do not believe in Three persons in the one God.

This attachment to Power and the refusal to reassess beliefs that were decided almost two thousand years ago obscures - to the point of elimination - the teachings of Jesus particularly in the Sermon on the mount. The fallout from this may well lead to the demise of mainstream Christianity.

In 2016 Pope Francis wrote “priests must act as guides, supporters, and provide comfort to those who have committed a sin and are looking for forgiveness from the Church. The Christian church today is one of the wealthiest and also one of the oldest power structures in existence.

When the present Pope speaks against poverty and injustice - as indeed Pope Francis does - the fact that he is speaking from a place that holds enormous wealth, disempowers the message. People wriggle out of doing the Christian thing with the excuse - “let the Vatican sell its treasures.”

There were Christian groups that eschewed this connection with power structures. As the church drew closer to the Roman empire those now called the Desert Fathers went to live in isolation in the deserts of Egypt, they lived in poverty, simplicity to pray and hopefully to experience God. They didn't recognise the authority of an official church. They tried to live the example of Jesus.

It was this simpler form of Christianity that first developed in Ireland. Ireland did not become part of the Roman system until the twelfth century. The earliest Christian settlements in Ireland were based around local monasteries. The remains of churches in monastic settlements such as Glendalough are small, simple buildings. There are no big Cathedrals. These churches are set in places of natural beauty. The people there found god in the world of Nature.

The monastic settlement on the Skellig rock is the Irish version of the desert. This early Celtic Christianity, without power attachment, was the faith Irish Monks established on continental Europe with such success. They brought with them the teachings of Jesus. They live by those teachings. Jesus travelled the dusty roads of Judea bringing fresh thinking to an ancient wisdom. The Jewish temple had become part of the Roman Occupation. Meanwhile the priests and temple officials argued about the nitty-gritty of keeping laws.

Jesus put the welfare of people before laws - he healed on the Sabbath, he sided with the poor, he associated with sinners and outcasts. He said the way to follow him was to give away your wealth - he was not joking. His teachings are difficult to follow. They are so difficult that we choose to concentrate on discussions about Jesus, rather than doing what he told us we need to do to enter the Kingdom of God.

Rev.Bridget Spain

(Minister Emerita) St.Green Unitarian Church

20th August. 2023

St. Stephen's Green Unitarian Book Club
choice for August 2024.

The Marriage Portrait

by
Maggie O'Farrell

The protagonist in 'The Marriage Portrait' is Lucrezia de Medici (1545 -1561). Her parents were part of the European elite of the time , Grand Duke of Tuscany, Cosimo de Medici and Eleanor of Toledo.

Her eldest sister Maria was promised in a politically arranged marriage to Alfonso d'Estes, Duke of Ferrara but Maria died and so Lucrezia took her place. She married Alfonso in 1558 but did not join his court in Ferrara until 1560. Lucrezia was considered a frail girl and reportedly spent much of her time in her rooms. She died in 1561 aged sixteen after suffering a month of fever, severe weight loss, constant coughing and bleeding from the nose. Modern historians believe her death was caused by pulmonary tuberculosis but at the time rumours quickly spread that she had been poisoned.

Three hundred years later the poet Robert Browning on seeing her portrait wrote 'My Last Duchess' , a dramatic monologue in which the poet imagines that Lucrezia was murdered by her husband Alfonso because he was insanely jealous and he could not contain or possess her except in her portrait where she is frozen in time and is his forever.

In this retelling of Lucrezia's story Maggie O'Farrell melds together some of the historical facts of her life with the poetic fantasy and imaginings of Robert Browning.

The novel opens In 1561. Lucrezia is one year married to Alfonso and she is at his hunting lodge away from his castle and servants. They are accompanied by Alfonso's side kick and advisor Leonello Baldassere. Lucrezia tells us from the start that she suspects that Alfonso intends to kill her as she has failed to produce a much needed heir. This sets the tone of the story throughout the novel, there is tension and mood in abundance, sometimes reading like a crime thriller set in the Renaissance.

The writing is very descriptive and some of our readers felt it a bit too ornate but perhaps apt as we are talking about the opulence of the Renaissance period and the author certainly paints pictures giving a great sense of time and place filled with castles and villas furnished with lush tapestries and furnishings, banquet halls, cellars with menageries of wild beasts. There's a fairytale quality to the story where we have a young innocent heroine with benevolent yet ambitious parents, a seemingly perfect suitor who hides a cruel and evil nature, a hero with a pure heart in the shape of an artist's apprentice, a gruff protective old nursemaid, lofty tutors and kindly loyal servants. But there are two sides to every story and on the surface we have this depiction of wealth, health and happiness but hidden underneath is the reality of their lives.

The castles become fortresses and prisons, you get the sense of the characters being trapped and caged in a world where you obey those in power, even their clothes become cages where Lucrezia's wedding dress is described as a 'fortress in silk'. Yet throughout the book characters defy the rules and influence power by forging a space for themselves whether through silence as with Jacopo the artist's apprentice, subterfuge as with Alfonso's advisor Leonello, compromise as with Eleanor, Lucrezia's mother and cunning as with Sophia the nursemaid.

So where does Lucrezia find her power? We go back to her childhood where from the outset she was an unruly baby and child. She was sent to be nursed by a kitchen maid where she thrived and learnt the ways and dialect of the servants. When she was returned to the nursery she became an outsider to her siblings but like the servants she kept her own counsel, hiding her real self and thoughts as protection, she knew how to be invisible, hidden in plain sight. She was a clever student and a talented artist which she developed by painting miniatures on wood. Firstly she painted what she saw in her father's palace, people, animals, scenes from her imagination but then she covered them over 'inside a tomb of paint' and painted scenes more appropriate for a young girl of her time and status, all the while in this story the perceived perfect world covers over reality.

The author gives the story a fairy tale ending but she predicates this ending with a cost as is in keeping with the duality of the narrative, on the surface is perfection but there is the harsh reality underneath. Overall the book club readers found this book a good read. It was

beautifully written evoking a magical world of lavish castles, mountains and forests, wild and tame animals. Some of the scenes were uncomfortable such as the caging and keeping of animals, the violence inflicted on servants, and the subjugation of women and the powerless. It had plenty of pace and tension and built up nicely to the end, which some readers liked more than others.

We would recommend this book but remembering that it is a fictionalised version of Lucrezia de' Medici's life.

Alison Claffey

St. Stephen's Green Unitarian Church, Dublin

Membership

October is our traditional time to invite those who wish to have a more formal association with our church to sign the membership book. Membership is open to those who have been attending church for about one year. Those wishing to become members need to be proposed by two existing members. The application goes to the Managing Committee for ratification. Then on a designated Sunday we hold a short service of welcome.

As we point out during the service, signing our membership book does not confer many advantages on those who sign, rather it encourages the church to ask you to use your talents for the benefit of the community.

Please note *that signing the book does not automatically give voting rights.*

If you would like to sign our book, let me know and I will arrange an application form.

The process may sound difficult (in fact it isn't) however it is necessary for good governance.

Rev.Bridget Spain (Minister Emerita) St.Green Unitarian Church

Harvest Thanksgiving Lunch

Sunday 20th October 2024

On the 20th October 2024 we intend to have a Harvest Thanksgiving Lunch, We hope to make the day special. The choir will sing at the service. Then with the help of volunteers, we hope to provide a lunch for 50-60 people, we can share in the Damer Hall.

Diners are expected to make a donation which will go to Christian Aid. The service is to focus our minds on the millions of people who, every day, do not have enough to eat.

Volunteers needed

Volunteers are needed to provide something to eat, for about 8-10 people, either Main course, salad, something sweet.

“Fingers crossed and Hoping it will turn out on the day”

Around The World In Eighty Minutes

During August 2024, I travelled to Great Hucklow in the Derbyshire Peak District to attend and participate in the annual meetings of the Unitarian Music Society.

Since the sad passing of our longtime president David Dawson during the Covid Pandemic in 2020, the society has resumed its meetings eager to remain familiar and yet also embracing the opportunity to hear different voices and different ways of doing things. Mistakes of former sessions can be learned from and rectified, and a whole slew of other musicians and teachers have stepped up to the plate to offer their talents.

The weekend takes on a few different forms at different times. The centrepiece is our Sunday evening concert where guests of members and local residents in Great Hucklow are invited to join us to listen to a selection of the music we have practised over the weekend. Whereas, in this concert, the society used to present complete, or highlights of, a musical opus, be it a stage musical, oratorio, or operetta, the focus has shifted in recent years to the suggestion of a theme which can be interpreted to find a variety of suitable repertoire. This allowed a lot more flexibility and subjectivity, lateral thinking and personal contribution by attendees to the shape of the weekend.

This year, our theme was “Around The World In Eighty Minutes”. Four society members were invited to select 1 – 2 choral arrangements and teach it to the whole choir (with the help of a nominated rehearsal pianist/accompanist) in a short 90 minute session at some point during the weekend. A tough call and, considering the wide ranges of musical standards amongst the members, a particularly tricky ask for some of the choir but, thanks to another session at the end for all the pieces to be briefly revisited, all the pieces were learnt and the final performance was better than many would have imagined – a great testament to all musicians and teachers, as well as focused teamwork in the face of a deadline. Those who preferred, were invited to join the orchestra who then also learnt a selection of pieces and arrangements (arranged wonderfully by Marcie McGaughy & Ben Applequist, incidentally our youngest meeting attendee). For one piece at the end of the concert, the orchestra and the choir performed together.

A feature of the weekend is also having various breakout sessions. This year, they were Madrigal Choir and Recorders. Both were completely voluntary and could of course be substituted with “Relaxing Walk In The Peak District” or Informal Music Making

should the attendee prefer. I took myself away during one of these sessions and continued writing a song that is on the go at the moment. Other people relaxed sitting on the patio. On the Saturday evening, we also enjoyed a more informal concert where anyone who opted in could present a modestly sized party piece, most of which were chosen to fit the theme as well.

Each evening, an epilogue service capped off our day, created and led by one of our members, featuring hymns, prayers and other reflections, calming our spirits and offering personal and communal gratitude for the flurry of activity and projects during the afternoon. "Finding The Spirit In Music", our Sunday morning service, was created and led by Richard & Helen Merritt and was enjoyed greatly by the choir, a few locals and lots of teddy bears currently residing in the church having been collected across the UK for the children who come to the Nightingale Centre as part of the work of Send A Child To Hucklow.

And we also found time to have our society's AGM, a generally jolly affair where we consider the ongoing business of the society and how we might improve it and the annual meetings in future years

From Friday afternoon to Monday lunchtime, thirty or so Unitarian church musicians and music enthusiasts convened in the Nightingale Centre in Great Hucklow, Derbyshire to enjoy the stillness, solace and beauty of being amongst our own in music and stories, and the buzz of communal music making. We can accommodate more and are very excited when new people join us. If you would like to do this in future years, either becoming a member or coming to the meetings, or both, we'd love that too. Please make contact with me at the email address below and I will put you in contact with the appropriate person.

Josh Johnston Organist & Director of Music
St. Stephen's Green Unitarian Church, Dublin



Dublin Unitarian Church

112 St. Stephens Green Dublin 2.

Service 11.00a.m.

Sunday Rota for October 2024

6 th October	<i>Honest to God</i>
Service	Paul Murray
Reader	Trish Webb Duffy
Flowers	Denise Dunne
Welcomer	Paula Mills
Coffee	Chris Quinn, Malachy Hevehan, Katy Goulding

13 th October	<i>The Art of Storytelling and The Design of the Divine</i>
Service	Mary Kate O'Flanagan
Reader	Alison Claffey
Flowers	Dorene Grocock
Welcomer	Kevin O'Hara - Gráinne Carty
Coffee	Dorene Grocock, David O'Dowd, Sean Fontana

20 th October	<i>Wandering wondering</i>
Service	Monica Cremins
Reader	Denise Dunne
Flowers	Carol Stafford
Welcomer	Carol Stafford - Emer O'Reilly
Coffee	Alison, Claffey, Janet Mulroy, Gráinne Carty

27 th October	<i>What is, is</i>
Service	Frank Tracy
Reader	Emer O'Reilly
Flowers	Valerie Shanley
Welcomer	Valerie Shanley - Jennifer Buller
Coffee	Emer O'Reilly, Michael Robinson, Malachy Hevehan

Services are broadcast live from the church each Sunday at 11a.m.
On our WebCam, click and connect at www.dublinunitarianchurch.org

Recordings of previous services are also available on the website.

DUBLIN UNITARIAN CHURCH

112 St.Stephen's Green, Dublin D02 YP23, Ireland.
Unitarian Church - Dublin Registered Charity Number 20000622

Service: Sunday at 11a.m. Phone: Vestry 01-4780638

Managing committee:- Madam Chairperson: Denise Dunne;
Vice Chairman: Dennis Aylmer; Secretary: Trish Webb-Duffy; Treasurer: Rory Delany;
Andy Pollak; Peter White; Will O'Connell; Collette Douglas;
Malachy Hevehan; Paul Murray; Madeline Stringer; Gavin Byrne.

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Vestry 01 - 4780638

Rev.Bill Darlison (*Minister Emeritus*)

Madam Chairperson: Denise Dunne:- Tel: 087-2450660

Secretary: Trish Webb-Duffy:- Tel: 087-9346720

Treasurer: Rory Delany: 087-2217414, e-mail: roryjdelany@hotmail.com

Musical Director: Josh Johnston :- 086 892 0602

Recordings of the church services are available on the church website.

