

SAINT PATRICK'S CATHEDRAL DUBLIN

CLOSE NEWS

NOVEMBER 2011

VOLUME 1, ISSUE 11



SAINT PATRICK'S CATHEDRAL, DUBLIN 8, IRELAND

www.stpatrickscathedral.ie

THE NOVEMBER DIARY

3RD	18.00	LAUNCH OF <i>ST. BRIDE'S VESTRY RECORDS</i> IN THE DEANERY
5TH	ALL DAY	DIT GRADUATION - CATHEDRAL CLOSED
7TH	20.00	PLAY - <i>LOVE & FURY, THE PASSION OF JONATHAN SWIFT</i>
8TH	20.00	PLAY - <i>LOVE & FURY, THE PASSION OF JONATHAN SWIFT</i>
12TH	20.00	DIT GRADUATION - CATHEDRAL CLOSED
13TH	10.55	REMEMBRANCE SUNDAY MATINS
13TH	15.15	EVENSONG - ADDRESS: KEVIN MYERS
19TH	ALL DAY	DIT GRADUATION - CATHEDRAL CLOSED
20TH	15.15	COMMEMORATION OF THOSE WHO LOST THEIR LIVES ON IRISH SHIPS
20TH	20.00	CONCERT GAUDETTE SINGERS - LADY CHAPEL
23TH	20.00	<i>MESSIAH</i> CONCERT - CULWICK CHORAL SOCIETY
24TH	20.00	<i>MESSIAH</i> CONCERT - CULWICK CHORAL SOCIETY
27TH	15.15	ADVENT PROCESSION BY CANDLELIGHT

THE NOVEMBER PRAYER

2 November is All Souls' Day. The Maunsell window in the north aisle depicts Christ's appearance in Jerusalem after his resurrection.

'Jesus said, I am resurrection and I am life . Whoever has faith in me shall live, even though he dies.' (John 11:25)

Almighty God

We remember with thanksgiving those who worshipped in the Cathedral,
And who steeped its walls with their prayers

Before you called them away from your worship here below;

Grant that we may echo their praises

And come, through grace, to that dwelling of eternal rest and light
which you have prepared for all who have faith in your Son,

Even Jesus Christ our Lord. Amen.

CATHEDRAL CANONS-IN-RESIDENCE

November 6	The Revd J.M. Catterall	<i>Prebendary of Mulhuddart</i>
November 13	The Revd G. West	<i>Prebendary of Donaghmore</i>
November 20	The Revd G.J.O. Dunstan	<i>Prebendary of Swords</i>
November 27	The Ven. M.S. Harte	<i>Prebendary of Howth</i>

CHRISTMAS EVE TICKETS

Subscribers to the Cathedral, and members of the Friends, are reminded that applications for tickets for the Christmas Eve service of Nine Lessons and Carols should be made to the Dean's Vicar at the Cathedral Office by Friday 25 November. Applications must include a stamped, self-addressed envelope and a subscription / membership renewal fee where applicable. Each friend or Subscriber is entitled to a maximum of four tickets. Those entitled to reserved seats will receive two reserved and two unreserved tickets if they apply for the maximum number of tickets.

MR CHARLES REEDE

We are all very pleased to see Charles Reede's return to the Cathedral following his recent stay in hospital. We wish him well with his recovery.

PAST CHORISTERS' & PUPILS' ASSOCIATION

The Reunion Evensong for the Association was held in the Cathedral on Sunday 16 October. All past choristers, including past girl choristers were invited to come and join with the Cathedral choir to sing Evensong. This annual event, which has proved to be very popular, is a marvellous opportunity to meet again with former colleagues and revive memories of past days as a member of the choir. The music was specially selected for the occasion and was familiar to many. There were refreshments served afterwards in the Hewson room where old friends met and enjoyed each others company. A big thank you to Stephen Burleigh, Stuart Nicholson and David Leigh for arranging this very special occasion in the choir year.

NOTES FROM THE GRAMMAR SCHOOL

Transition Year students are currently away in Killary Adventure Centre for an action-packed week of raft building, wall climbing, canoeing and hill walking amongst other activities. This is always one of the highlights of the year. Prior to this trip TY students ran a bake sale to raise funds to stock their 'Fair Trade' shop. They will run the shop at lunchtime two days a week. The aim is to sell some Fair Trade products as well as raise awareness of the issues involved. TY students are also busy producing the first edition of this year's volume of their newsletter 'The Grammar Gazette'. The first edition will be available before half term. Junior boys played their first ever rugby match last week; a cup match against Confey College, Leixlip. Unfortunately the lads were well beaten but there is plenty of promise amongst the team members. They will now enter the Leinster Shield competition that will be more suited to a new side. Seniors have a match to play next week. Hockey and basketball are up and running and as requested by parents both sports have been opened up to boys and girls. This week saw the launch of our 'Scholarships for girl choristers'. Two scholarships, worth half fees, are being offered to girls entering the Grammar School in September 2012 provided they commit to joining the Cathedral Choir as girl choristers. Brochures advertising the scholarships have been sent to a large number of national schools around Dublin. The girl choristers rehearse on Wednesday afternoons and sing at Evensong on Wednesday. Senior girls also sing on Thursdays. In return the girls receive free hot lunch on Wednesday, free singing lessons from a professional singing teacher and the opportunity to sing regularly with the professional singers of the Cathedral Choir, the Lay Vicars Choral. All in the beautiful surroundings of Saint Patrick's Cathedral!

Finally, I include advance notice of the Grammar School Open Day on Friday 16th December, 9.30 – 12.00 noon. As usual this is followed by our Christmas Carol Service and annual Prize Distribution.

SH

LOVE AND FURY

Paul Hayes, producer of *LOVE & FURY, the Passion of Jonathan Swift*, will bring the play to Saint Patrick's Cathedral on 7th & 8th November. Directed by Paul Hayes and performed by David Heap, this play is a chance to hear some of the best bits of Gulliver's Travels and discover something of the life and the brilliant creative range of one of the greatest writers in English fall time.

"David Heap's Swift playfully engages with the audience, his long-published words tumbling out as if crafted there in the moment of utterance.....an engrossing performance" – Irish Theatre Magazine.

The play will begin at 8pm, with doors open at 7.30pm.

Tickets will be sale at the door only and prices are €12 / €10 conc.

ALL HALLOWS' EVE

The Cathedral was host to various events on All Hallows' Eve. There were costumed characters stationed around the Cathedral and there was a colouring fun trail for children to follow. Canon Charles Mullen delighted a crowd with his tour of graves; and Mr Stuart Nicholson played an organ recital accompanied on guitar by Victoria Green. The programme included; *Danse Macabre* - Camille Saint Saens, arr. Nicholson; *Kiwi Fireworks* - Paul Spicer; *Star Wars Suite* - John Williams, arr. Nicholson and various other pieces that thrilled the audience. A thank you is due to all the staff who helped out on this busy day which was thoroughly enjoyed by all.

DIT GRADUATIONS

It's that time of year again when DIT hold their series of graduations ceremonies in the Cathedral for students who have successfully completed their courses. To that end the Cathedral will be closed for visits on Saturdays 5, 12 and 19 November. We apologise for any inconvenience this might cause.

AN APPENDIX—BY THE DEAN'S VICAR

Thank you for the prayers and good wishes offered during my recent sickness. It was very good to receive your messages in hospital, during my initial convalescence in Cavan, and on my return to Dublin. An appendix is something added; an endectomy is something removed. So I feel perfectly normal. Almost.

CHRISTMAS SHOP

The Christmas season is nearly upon us and we should like to remind congregation, volunteers, visitors and Friends that the shop has stock of various items that would make suitable Christmas presents for friends and family alike. We have also produced new Christmas cards this year that are on sale at the shop and are great value. Happy shopping!



SWIFT SYMPOSIUM

The 10th Annual Swift Symposium was held in the Deanery on October 22 on “Swift and Church of Ireland” The attendance was welcomed by the Dean and the speakers were introduced by Professor Robert Mahony of the Jonathan Swift Foundation.

Papers were read by Professor Christopher Fauske of Salem State University, by Professor Regina Janis of Skidmore College, New York, by Professor Marcus Walsh of Liverpool University and by Brendan Twoomey. Professor Louise Barnett of Rutgers University, New Jersey led the response.

THE DEAN WRITES

The following are some of the letters I have received following Alan Graham’s attack on me in *The Irish Times*:-

1. Copy of a letter sent to Mr Graham – “I refer to your letter published in last Friday’s Irish Times.

Frankly, as a member of the Church of Ireland, I was deeply offended with the comment you made in the final paragraph of your tirade against Dean MacCarthy when you suggested that the Church of Ireland community felt the Dean should resign and ‘the sooner the better’!

What was the basis of your sweeping hostile remark? Have you carried out some type of opinion poll in the form of unhealthy quasi whispering & bitching?

I have no doubt that Dean Robert MacCarthy is a thoroughly decent man and it was quite wrong of you to choose the medium of the Irish Times letters page to publicly ‘advertise’ your apparent deep rooted rift with him.

It may well be time to, at least, further consider an expanding ecumenical role for our beloved St Patrick's Cathedral & I would suggest that cool calm Board members need to settle their differences in a private manner asap. Yours sincerely, Norman F. Lowther"

2. "I write to express my continued support and my horror at the immoderate knee-jerk letter by a lay member of the Board which appeared in the Irish Times yesterday. Whatever his own views and the uncharitable style in which he couched them, he had no right to assume to speak of what is or isn't "generally felt...in...the Church of Ireland" or in my opinion in the "cathedral community". His letter read especially badly in the eyes of Irish Times readers outside the Church of Ireland, and he certainly does not speak for me.

I had been preparing a letter regarding your reported proposition which certainly has merit (and I suspect would have Dean Swift's approval) – but I have not yet come up with a properly formulated idea of how it might be achieved – so I am emailing you so that my assurance of support, such as it is, is not further delayed. I shall write in greater detail in due course.

Your proposal does however resurrect rather more quickly than I had expected the need for your inclusion as an ex officio member of General Synod, and I shall refer to this again if I am re-elected to that body. Yours sincerely, David Millar"

3. "Sir, I welcome the three letters in today's *Irish Times* in support of the Dean of St Patrick's, the Very Rev Robert MacCarthy. One way of showing support might be attendance at Holy Communion/Matins on Sundays in the cathedral at 11.15. There must be many Dubliners, not to say Irish Catholics in general, who have never been inside our great cathedral. To their detriment and ours. Gerald Morgan"
4. "With regard to the letter from Mr Graham published on Friday 28 October 2011 I wish to state that I totally disagree with its contents.

Furthermore I consider Dean Robert MacCarthy's instigation of the matter is progressive and worthy of support. Yours sincerely, Norman M. Sudbury, Board member"

Dean Griffin has telephoned me to say that he made a very similar proposal in 1970 and that he didn't consult either Chapter or Board before doing so.

**SERMON PREACHED BY THE TREASURER AT THE ANNUAL
COMMEMORATION OF JONATHAN SWIFT
DEAN OF SAINT PATRICKS CATHEDRAL 1713—1745**

Jonathan Swift was mad. This is not an original assertion about the Dean of St. Patrick's. That he was mad was a very popular opinion about Swift throughout the nineteenth century. It is in the writings of such well-known figures as Macaulay and Thackeray, Sir Walter Scott, the author of such novels as *Rob Roy* and *Ivanhoe*, made direct reference to Swift's "incipient mental disease". What was it about Swift that brought about this judgement? Why did so many people come to the conclusion that he was mad?

There is no single answer. In part it has to do with Swift's apparent willingness to change his mind on matters of significance. He was, for example, in the early part of his career aligned to the liberal political wing but later became what was effectively the Tory party spin-doctor. Similarly, he could at one moment describe himself as "a Teague, an Irishman, or what people please, and at another as "an obscure exile in a most obscure and enslaved country". A Whig and then a Tory, an Irishman and then an Englishman, such gargantuan leaps in perspective signal a restlessness, a refusal to be corralled, perhaps even an instability.

Then there was the matter of his health in general. There is no doubt that in 1742, at the age of seventy-five, Swift's friends protected him by legally declaring that he was *non compos mentis*. Three years later he was dead. Perhaps as early as 1691, when only twenty-four, Swift began to suffer nausea and dizzy spells. This physical affliction would remain with him for the whole of his life. In an effort to relieve his symptoms Swift took to horse riding: when writing about his time as Dean of St Patrick's he declared, " I ride every fair day a dozen miles, on a large Strand, or Turnpike roads". Whether all this gadding about did him much good, I'm not sure, but it is clear that Swift was well aware of his own suffering, and his need to find some means of alleviation.

To this we must add his choice of literary style, his way of telling a story. Swift chose not to use conventional novel writing techniques but instead to employ satire. Nowadays satire and irony lurk in every corner, and we are accustomed to reading authors who appear to say one thing but mean quite another.

The danger is – and it is a real danger – that the author may be misunderstood. Queen Anne, having read the deeply satirical *A Tale of a Tub* decided that Swift was not an appropriate person to serve as an English bishop. On a separate occasion an Irish bishop who made his way through *Gulliver's Travels* pronounced that the “Book was full of improbable lies, and for his part, he hardly believed a word of it”. Mistaking satire in this way is a significant blunder and one that did Swift no favours. It lost him Episcopal preferment within the Church and gave his critics the opening to pronounce that such writing could only be the result of a deranged mind.

On top of his physical condition, his lack of positional constancy, and his use of satire, we must finally add his apparent misanthropy, his alleged dislike of human beings. Not long after Swift's death, the Earl of Orrery wrote that Swift “has indulged a misanthropy that is intolerable. The representation which gives us of human nature, must terrify, and even debase the mind of the reader who views it”. We need to remember that this was a time when many thinkers – the Earl of Shaftesbury amongst them – were arguing that human beings were not so much sinful as benevolent creatures. It is no surprise then that Swift's darker portrayal of humanity, as seen for example in *Gulliver's Travels*, was greeted with raised eyebrows. And once again the conclusion drawn was simple: such mistrust of humanity had to be the product of some kind of madness.

So it was that a clear picture emerged: Jonathan Swift was mad.

Is it a fair picture? Hardly. It is true that Swift vacillated between allegiance to the Liberal and Tory parties, but that was more a matter of convenience than ideology. It is also true that his not finding preferment in England caused him a certain amount of disillusionment but he remained loyal and faithful to the people of Ireland. Indeed he could proudly refer to himself as “absolute Monarch in the Liberties, and King of the Mob”. This was neither bombast nor self-delusion: there are records of him arriving back in Dublin following a trip to London, when he was greeted by boats adorned with streamers, the ringing of bells, bonfires on every street, and his grateful countrymen crying out ‘Long live the Draper’. In these parts of Dublin he was well known as ‘the Draper’ because under that title he had fought the Irish cause against an ill considered English plan to introduce a new copper coinage in Ireland. And in his *Modest Proposal* he once again sided with the Irish as they endured the famine of 1741. He blamed not only the great frost that brought such horrible devastation but also the effects of English trade restrictions. To that witness we might add his founding of a school for the poor children of the liberties and, of course, his extraordinary legacy that re

sulted in the founding of St Patrick's Hospital. Swift in death, as I life,, took on the cause of the oppressed; he was the supporter of the underdog, the champion of liberty.

As to his physical symptoms there are only two things to say. First, is it a fact that Swift grew old and with increasing age came decreasing mental faculty, not necessarily madness but a slow tedious deterioration. Second, the nausea and dizziness that he experienced is now known to have been the result of Meniere's disease. It is a disease of the inner ear; it affects hearing and balance and results in vertigo and precisely the kind of symptoms suffered by Swift. It is, mind you, a disease that was only discovered in the 1860's, more than one hundred years after the onset of Swift's symptoms. That might explain how some of Swift's critics arrived at their misdiagnosis.

In fact Ehrenpreis, writing his twentieth century biography, reassures us that Swift was "fundamentally rational and self-possessed". This is certainly true in relation to his writing style. Swift knew exactly what he was doing, when he choose to write satirically. He knew that he would leave himself open to misunderstanding. This is clearly seen in the opening to the final chapter of *Gulliver's Travels*, where he has Gulliver say:

Thus, gentle Reader, I have given thee a faithful History of my Travels for Sixteen Years, and above Seven Month; wherein I have not been so studious of Ornament as of Truth. I could perhaps like others have astonished thee with strange improbable Tales; but I rather chose to relate plain Matter of Fact in the simplest Manner and Style; because my principal Design was to inform, and not to amuse thee.

That paragraph alone assures us that Swift was in control of his material and his mind. *Gulliver's Travels* was exactly the opposite of what he here outlined: it was not a history; it was an amusement. But an amusement with a sting. Swift knew full well that satire might amuse but his intention was to use the cover of satire to prod, to poke, to ask the reader questions. And why? Because he wanted the reader to become the judge of his or her own behaviour. For Swift satire is the means of bringing about self-judgement; and through self-judgement comes the possibility of change. Satire judges; satire changes. So for me, that Swift's satire and his understanding of humanity are inextricably linked. Certainly he held a view that was fast losing ground.

In fact in less than a decade after Swift's death, writers of the strength and influence of Rousseau were teaching about the core goodness of humanity. But while he had breath, Swift argues to the contrary. He would have been much happier sitting down with the philosopher Thomas Hobbes, who argued in his *Leviathan* that human beings are naturally wicked. That Swift should have agreed with Hobbes is a matter of no surprise. Swift may well have been a champion of liberty but he was also an orthodox Christian, or at least what passed for an orthodox Christian in late seventeenth century terms. Anglican faith was laid out, he believed in the thirty-nine articles, the Book of Common Prayer, and the Creeds. And Christian truth, whatever else might be said of it, was sufficiently revealed through Scripture. Given these parameters, Swift will have felt his opinions on humanity, well supported. In the Prayer Book service we hear ourselves described as "miserable sinners" and are invited to "acknowledge and bewail our manifold sins and wickedness". Indeed in the Collect for the Ninth Sunday after Trinity, as we pray for the spirit to think correctly we recognise "that we...cannot do any thing that is good without thee", without God. There is a real sense in the Christian tradition, from Augustine, writing in the fifth century, through to the early eighteenth century, that human beings are fallen.

Swift used other language: he preferred to say that people were not so much rational animals as animals capable of reason; a capacity they exercised less ably and less often than they imagined. Although most people consider themselves rational, they actually have very little understanding of the world around them, the people they meet, or more importantly the God they claim to worship. We human beings, Swift suggests, need to learn humility, the kind of humility that recognises the need for God's guidance. It is true that Swift has a poor view of human nature, but given two world wars, a mosaic of contemporary conflict across our globe, hunger, poverty, and the unbridled greed that has led to our current economic crisis, do we still think he's mad?

There is another way to describe Swift: a rare genius. As you might imagine Swift had a view about geniuses. Writing – obviously not about himself – he once remarked: "When a true Genius appears in the World, you may know him by this infallible Sign; that the Dunces are all in Confederacy against him". Let us not be part of that confederacy. Instead let us ask what he wants from us. The answer to that question is chiselled in stone in this very Cathedral. Readers of his memorial are clearly instructed: Depart, wayfarer, and imitate if you can a man who to his utmost, strenuously championed liberty. We are encouraged to be champions of liberty.

Of course, our reading from Mark's gospel told us of one who is the genuine champion of liberty. We meet him among the tombs, where he meets a strange man. A man who had been strong enough to break the physical chains of his captors, but a man who could never manage to break free of his inner demons. Jesus saw him, and saw him as he really was. Jesus knew what it was to be accused of madness. Just remember how his own family had tried to control him saying, "He is out of his mind". He knew about false demons but he knew also about real demons; he knew how to lead this man back to his right mind. The healing caused consternation in the local community. 'Look at this chap who until recently was the bane of our lives. Look at him, sitting over there fully clothed and in conversation.' They had witnessed the real champion of liberty bring this man up out of the tombs and restore him to new life. It is a great story. Actually, it's not. It is gospel.

For, just as satire might provoke judgement and change, gospel does so supremely. It grabs you the listener, and insists on your attention. Look where you are sitting today: among the tombs. We all live with our inner demons and we each of us wait for our own freedom. Of course let us champion freedom, as Swift demands but let us also recognise those small encounters of grace when we get a glimpse into life in all its fullness, when we are drawn a step closer to redemption. In such moments and with humility Swift beseeches us to show, we have only one more thing to do: to follow the same instructions Jesus gave to man: Go home to your own people and tell them what the Lord in his mercy has done for you.

CATHEDRAL SERVICES

Sunday

- 08.30 The Holy Eucharist (*said in the Lady Chapel*)
11.15 Sung Eucharist / Choral Matins
15.15 Choral Evensong

Monday to Friday

- 09.00 Sung Matins (*during school term*)
11.05 The Holy Eucharist (*said in the Lady Chapel on Wednesdays, Thursdays, Saints' Days and Festivals*)
17.30 Choral Evensong

Saturday

- 11.05 The Holy Eucharist (*said in the Lady Chapel*)

CATHEDRAL CONTACTS

Dean: The Very Revd Robert MacCarthy (475 5449 / 453 9472)

Dean's Vicar: The Revd Canon Charles Mullen (453 9472)

Administrator: Mr Gavan Woods (453 9472)

Cathedral Manager/Verger: Mr Louis Parminter (475 4817)

Cathedral Assistant Manager: Mr Colin Chadwick (475 4817)

Cathedral Office: Tour Accounts: Mrs Joy Stewart

Dean's Secretary and Office Manager: Mrs Jennifer Hickey

Education Officer: Mr Andrew Staunton Smith (453 9472)

Organist and Master of the Choristers: Mr Stuart Nicholson (453 9472)

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