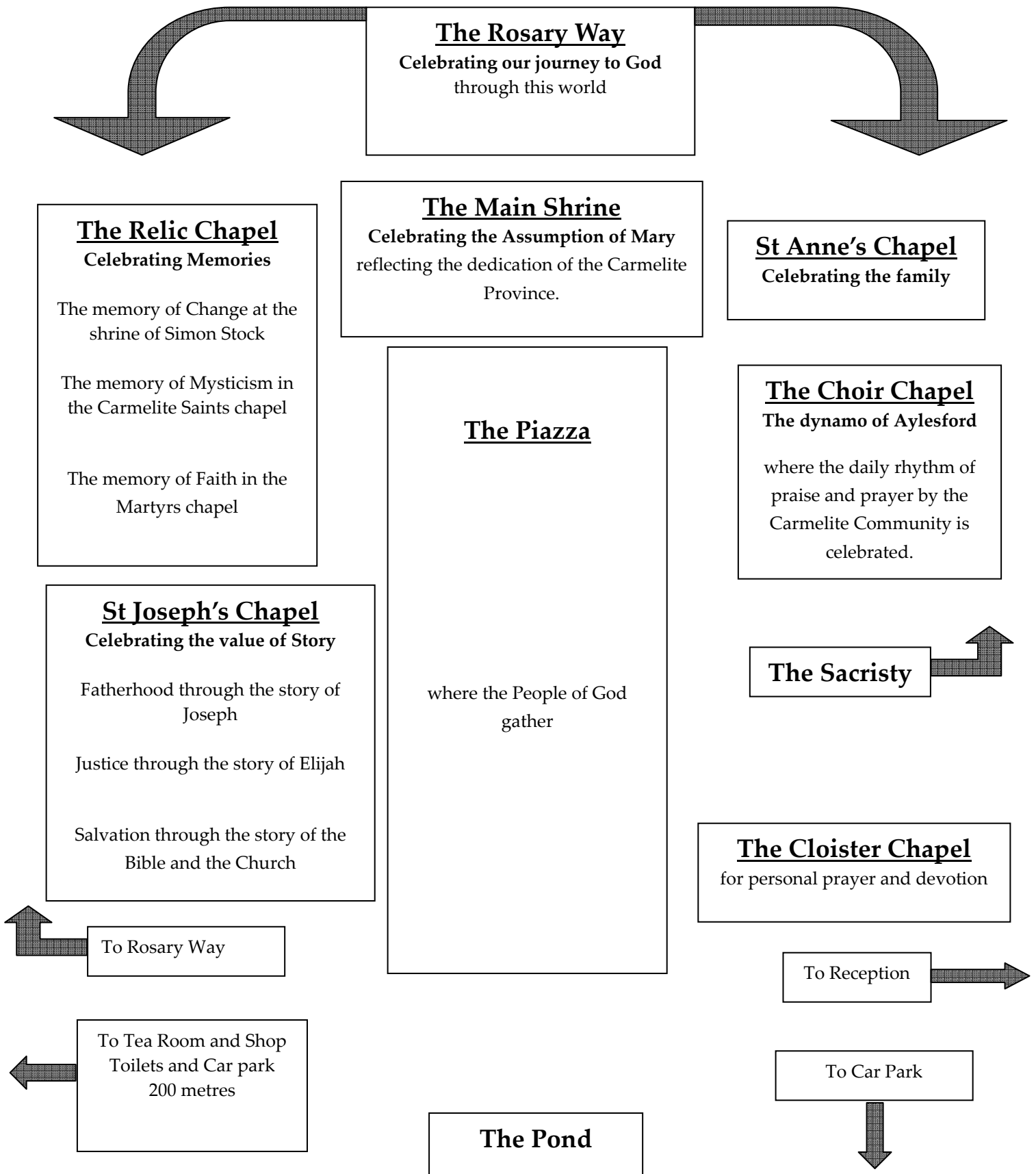
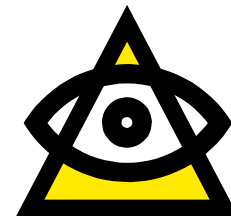




The Carmelite Shrine of the Assumption and Saint Simon Stock





THE CLOISTER CHAPEL

This chapel is mainly used for personal prayer and devotion.

Sit and savour the calm prayerful atmosphere.

Notice the light reflected from the trees and the river.

Notice the aids to private prayer and devotion.

The Stations of the Cross which lead us to meditate on the passion of Jesus.

Three Carmelite devotions:

1. The window showing Mary, the flower of Carmel, who is the model for the Carmelite way of life.
2. The statue of St Jude who is called upon to help when we are desperate.
3. The statue of the Infant of Prague which reminds us that God became human in Jesus.

Before you leave spend a moment reflecting on your own relationship with God.

Prayer

Lord, in the quiet of this sacred space I feel your calm presence and know you have walked with me all my life. Outside, in the turmoil of the world, it is easy to lose sight of you. Increase my desire for a deeper relationship with you and, as I leave the tranquillity of this chapel, help me to take some of its peace with me through the grace of Jesus Christ. Amen.

THE CLOISTER CHAPEL

The Altar:

Fashioned from stones from the original friary
by Philip Lindsey Clark (1949).

The Crucifix (behind and above the altar):

Note the whale-bone ivory figure and the images
carved in the ends of the cross.

The Carving of Mary with the Infant Jesus (to the right of the altar):

Florentine, in style of Mino de Fiesole (mid 19th Century).

The Stations of the Cross (to the left of the altar):

Acrylic paintings by Adam Kossowski (1973).

Flos Carmeli (Flower of Carmel) Window:

Stained Glass by Moira Forsyth (1957).

Statue of St Jude:

Ceramic by Adam Kossowski.

Statue of the Infant of Prague:

The clothes are changed to suit the colours of the
liturgical season.



THE CHOIR CHAPEL

This chapel is where the Carmelite community gathers for prayer.

Notice the simplicity of the chapel compared to the rest of the shrine reflecting the Carmelite belief that God wishes to offer a relationship of love directly to each one of us.

How we respond and develop that relationship is unique to each one of us.

The Carmelite experience is that

- by gathering around the altar to celebrate the Eucharist;
- by pondering the Word of God (found in the Bible), reflected by the lectern;
- by offering praise to God, reflected by the choir stalls facing each other;

our relationship with God is most readily deepened as we journey together.

The veiled tabernacle and the sanctuary lamp indicate the presence of God here.

The carving of Mary and her infant, Jesus offers us a perfect model of how to be with God.

Before you leave pause and reflect on the power generated through the communities to which you belong.

Prayer

Loving Creator I pray for the Carmelite Community gathering for daily prayer in this place. Strengthen them in their work and fill them with hope as they journey together in faith. Help me in my desire to give support to the communities to which I belong. May I always seek to give as well as receive, never to put myself first, but be ever conscious that it is you I serve. Amen

THE CHOIR CHAPEL

Crucifix:

Ceramic figure by Adam Kossowski.

Carving of Mary with Infant:

Oak by Phillip Lindsey Clark (1950).

Door to Tribune:

Wrought Iron Art Deco style by John Emery.

ST. ANNE'S CHAPEL



A chapel which reflects the value of our families.

Notice how green is used to reflect hope and new life.

The walls with ceramics tell the story of Mary's parents Joachim and Anne as told in the apocryphal gospel of James.

Starting on the left

- An angel appears to Joachim in the fields telling him his prayers are answered;
- He meets his wife at the city gates and she tells him she is pregnant at long last;
- The birth of Mary;
- Anne and Mary going to the temple so Mary can be dedicated to the service of God.

The books remember the family of Aylesford
those who have gone before and those who have been benefactors.

Before you go you may like to
light a candle to celebrate your own family.

Prayer

God of love as I see the importance of the family at the heart of faith I bring my own family before you and thank you for their presence in my life. You alone know the longings and struggles of each one of us, and you alone know our failures and regrets. Bless us with loving forbearance with one another. Heal any wounds that divide us and bring us together in eternal life with you. Amen

ST. ANNE'S CHAPEL

Walls:

Sgraffito and Ceramic by Adam Kossowski (1961-1963).

(Sgraffito is where the work is carved and painted into wet plaster).



THE MAIN SHRINE

The heart of Aylesford

The statue of Mary's Assumption shows her being taken into heaven as the first fruits of the Resurrection of Jesus in which we all hope to share.

Notice in red on the wall behind the Latin litany praising Mary and the images on the altar front representing the history of salvation.

As you pause for prayer realise that
the people of God gathered in the piazza

are linked with:

The past,

by the cross in the piazza marking those buried here;

The present,

us as pilgrims here now,
united with Jesus in the Eucharist (the altar);

The future,

together with the heavens,
represented by the angels and archangels above you.

Prayer

Here, at the heart of this shrine, I praise you, God of the entire human family who has journeyed with us throughout history to this point, where I stand now. I remember all that has gone before to bring me to this place and give you glory for those who have lived and worked here, for all the pilgrims who have passed through here and those to come. I thank you for Mary whose selfless love brought Jesus into our world. Amen.

THE MAIN SHRINE

The Statue of the Assumption: Gilded Agaba wood by Michael Clark (1960) and awarded Otto Beit Medal.

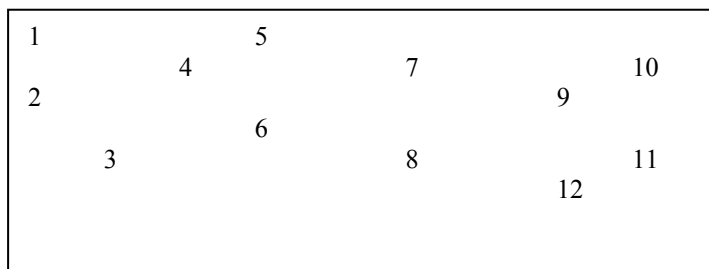
Red Wall behind Altar: by Adam Kossowski.

Sgraffito where the work is carved and painted into wet plaster.

From the Litany of Loretto; Rosa Mystica (Mystical Rose); Ora Pro Nobis (Pray For Us); Domus Aurea (House of Gold); Stella Matutina (Morning Star); Foederis Arca, (Arc of Covenant); Janua Caeli, (Gate of Heaven); Turris Davidica, (Tower of David); Turris Eburnea, (Tower of Ivory).

Altar and Candlesticks: Ceramic by Adam Kossowski (1959).

The altar is made as if of twelve stones each with a symbol.



- | | | |
|-------------------------------|--|----------------------|
| 1. Seven branched candlestick | 6. A burning sacrifice | 11. Carmelite emblem |
| 2. King David | 7. The Temple | 12. Noah's Ark |
| 3. Fish | 8. Ten Commandments | |
| 4. Moses' bronze serpent | 9. First two letters for Greek word for Christ | |
| 5. Paschal Lamb | 10. Grapes (Eucharist) | |

The Ceiling Angels: Ceramic by Adam Kossowski (1962-4).

From the left: A group of ten angels some with Marian symbols;
Archangel Raphael with travelling staff;
Archangel Gabriel with hands in greeting;
Aylesford's Guardian Angel, with the shrine, the village and bridge;
Archangel Michael with sword;
A group of eight angels.



THE RELIC CHAPEL

This chapel shows the influence of our history and environment on us.

Notice how the light through the stained glass affects you.

The shrine of St Simon Stock, behind the altar, reminds us that change can be managed successfully with hope and courage.

The Carmelite Saints chapel, in blue and grey, shows us that whatever our circumstances anyone can become close to God.

The Martyrs' Chapel, in red and black, indicates the price that may have to be paid.

As you reflect on the last journey of Jesus in the Stations of the Cross around the walls, ponder on what you value in your life and how you strive to achieve it.

The Empty Tomb ceramic above the altar enshrines the Christian's belief in the Resurrection.

You might like to light a candle as a symbol of faith in your own journey.

Prayer

*Loving God, all Earth is holy ground because you created it and because Jesus lived in it. All around are symbols of struggle and suffering, of surrender and courage. Teach us to know what is right and give us the courage to stand up for it. Help us to discern when acceptance and surrender are more positive choices. Strengthen us when we are afraid and help us towards that perfect emptying of self that Jesus understood and carried through in his life on Earth.
Amen.*

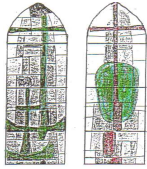
THE RELIC CHAPEL

Carving of Teresa of Avila (quill) and Thérèse of Lisieux (rose):

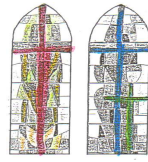
Oak by Phillip Linsey Clark (1957/8).

Windows: Stained Glass by Dom Charles Norris.

Front Windows

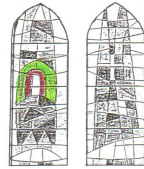


Hope Faith

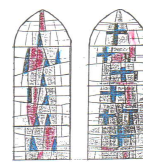


Zeal Prayer

Back Windows



Solitude
Contemplation



Penance
Sacrifice

Reliquary of Simon Stock: Ceramic by Adam Kossowski (1963-4).

Shows Mount Carmel with hermit cells, containing the cranium of St. Simon Stock and around it his hymn *Flos Carmeli* (*Flower of Carmel*).

Statue of Simon Stock: Oak by Phillip Linsey Clark.

Carmelite Saints Chapel: Ceramic by Adam Kossowski (1964-5).

The altar frontal depicts the empty tomb, with Mount Carmel on the wall behind.

Higher on the wall two groups saints spanning the centuries from the 13th to the present day.

Statue of the Scapular Vision: (in the centre of the wall)

Oak of Flemish origin of about the 15th Century showing Simon Stock kneeling before Mary and the infant Jesus.

Martyrs' Chapel: Ceramic by Adam Kossowski (1965-7).

The names are of the 40 English and Welsh Martyrs of Tudor times, along with Thomas More and John Fisher.

The walls illustrate how they were often martyred.

The altar frontal is of Thomas Becket martyred at Canterbury in the 12th century.

The windows reflect the theme of martyrdom with gold crowns and green palms.

Stations of the Cross and the Empty Tomb: Ceramic by Adam Kossowski (1963-6).

Altar and Lecterns: Ceramic by Adam Kossowski.

Lecterns, with wood from the tree growing where the chapel was built, have symbols of the four evangelists; on the left, Matthew (angel) and Mark (lion); on the right, John (eagle) and Luke (ox).

The altar frontal depicts Calvary where Jesus was crucified.

ST. JOSEPH'S CHAPEL



A wealth of stories for you to interact with.

Notice how the calm statue of Joseph dominates and reassures.

The role of Joseph as protector is shown in the cycle of ceramics above him. his betrothal to Mary; the dream where the angel tells him of Mary's pregnancy; the birth of Jesus; the flight into Egypt and the finding of Jesus in the Temple.

The alcove behind St Joseph represents the Church and its Jewish ancestry.

The floor represents the four evangelists and their symbols.

Elijah, a Carmelite role model, is shown on the opposite wall.

Elijah is the man of action, constantly calling us to remember our traditions and to be true to who we are called to be.

The ceramics on the wall opposite the entrance

show the sun and the moon, creation, the world in which we live, the Transfiguration of Christ is in the centre, Jesus revealed as God present with us.

The ceramics over the entrance could be seen as
an abstract of the history of salvation.

Take the energy echoed in this chapel when you leave the shrine area
and explore the wider world,
perhaps lighting a candle for what has been evoked for you today.

Prayer1

Loving God, help us to live with a gentle spirit of responsibility towards one another and to the Earth. As Joseph protected Mary and Jesus may we too develop a quiet strength that enables us to protect the weak and to be open-handed to the poor and under-privileged of the world. May all our senses be alert to the wonder and beauty of your creation so that we learn to respect it and work tirelessly for its preservation. Amen.

ST. JOSEPH'S CHAPEL

Statue of St Joseph: Oak by Michael Clark (1962-3).
The figure is younger than is usually portrayed.

Ceramics by Adam Kossowski (1966-72), his last work for Aylesford.

The Elijah Cycle (1 Kings 17-21)

Elijah the prophet of fidelity and justice, rooted in Jewish tradition is with Mary the model for Carmelite life. The ceramic on the left shows the battle Elijah had with the prophets of Baal on Carmel showing the constant need we have to root out all that is false in our society. The central ceramic is the approval of Elisha as Elijah's successor which happens after Elijah has encountered God on Horeb in a totally unexpected form (the murmur of a gentle breeze), learning that he had not listened hard enough to what God was asking of him. The ceramic on the right is Elijah's ascent into heaven in a fiery chariot (alluded to in the spiritual, 'Swing Low Sweet Chariot,') and the promise that God's spirit will rest on Elisha until Elijah returns at the end of time. Elijah is the man of action, constantly calling us to remember our traditions and be true to who we are called to be.

Opposite the Entrance

The sun and the moon, creation, the world in which we live;

on the left, John the Baptist, the forerunner of Christ;
over the arch, The Transfiguration of Christ;
Jesus revealed as God present with us, flanked by the prophets
Elijah and Moses;
on the right, John the Evangelist who revealed God's constant presence with us.

Above the Entrance

On the left, Psalm 90 (89):2

reflects the creative power and constant presence of God.

Over the centre, Rev 21:5

sums up the life of Jesus, God present on earth among us, and showing the path Jesus followed, with the two angels, one with a crown and one kneeling before the cross.

On the right, 2 Cor 5:17

Shows the world we are in, awaiting the second coming.

THE PRIOR'S HALL



You are very welcome to Aylesford,
a place where many have found peace
and become aware of what is sacred for them.

In this room you can get a sense of what is important to the Carmelites,
a community of Roman Catholic friars who live here.

They first came to Britain in 1242 seeking to be contemplatives,
friends with God, and to be at the service of all God's people.

The Prior as leader of the community
probably greeted guests and conducted business in this hall.

The paintings sketch out significant moments in the Carmelite story
and some of the people associated with it.

The statue in the niche portrays significant role models for Carmelites.

The mediaeval tiles on the window ledge remind us how much love
and care has been lavished here over the ages.

WELCOME

Stand for a while and catch,
between a seagull's cry
and the skim of its wings on water,
other sounds that swell
in the stillest ear.

A pebble drops in a brook
and a raven calls
the prophet's cloak rustles
as it falls and is taken up
and fire rises and crackles.

Look through the door, a small cloud
no bigger than your fist rides the sky,
you could pinch it between
finger and thumb and yet
it comes with a promise

of rain that washes and quenches
beyond thirst again
here you will be fed, here
you will drink and your soul
well up and brim over.

Plant your feet on flagstones
feel the ancient tread of sandals
stepping century to century
find in the wood the memory
of a harsh splinter and a driven nail

yet beyond all these listen
for the transporting voice
carried on the restful breeze
quietly gathered for you
in the willow the cloister and the hall

THE PRIOR'S HALL

Seven Paintings: Tempera on hardboard by Adam Kossowski (1950-51).

1. The rule (the way of life) being given by the Patriarch of Jerusalem, to the Carmelite hermits on Mount Carmel in Israel.
2. Carmelite hermits being driven off Mount Carmel.
3. Carmelite hermits arriving in England with the returning Crusaders. Sir Richard Grey returned to Aylesford with some Carmelites in January 1242.
4. The General Chapter (Meeting) when the Carmelites decided to change from hermits to friars, at Aylesford in 1247.
5. The building of the priory church during the 14th Century.
6. Carmelites being driven out of Aylesford by Henry VIII's Commissioner in 1538.
7. The return of the Carmelites to Aylesford in 1949.

Two paintings: Sgraffito on board by Adam Kosowski (1952).

Saint Peter Thomas and Thomas Netter (born in Saffron Walden) were prominent mediaeval Carmelites.

Statue: in Ancaster stone by Phillip Linsey Clark (1950).

Elijah, the prophet of Mount Carmel, ascending to heaven in a fiery chariot, is giving his cloak (power) to his follower Elisha (and by implication to the Carmelites). Mary the mother of God, with Jesus her son, is holding the scapular (an apron like garment) of Simon Stock. Simon Stock was the Carmelite once thought to have inspired the change from hermit to friar. The scapular is seen as a sign of Mary's favour and protection. John the Baptist, a hermit, is the forerunner of Jesus, the Lamb of God.

Portrait: Oil on canvas by Sally Sargeant.

Fr Malachy Lynch who rebuilt the Shrine in the 1950's.

Bust: Bronze effect plaster by Jaroslav Krechler (1940).

Fr. Malachy Lynch.

The table: Elm.

9 metres long from a tree felled in the grounds in the 19th Century.