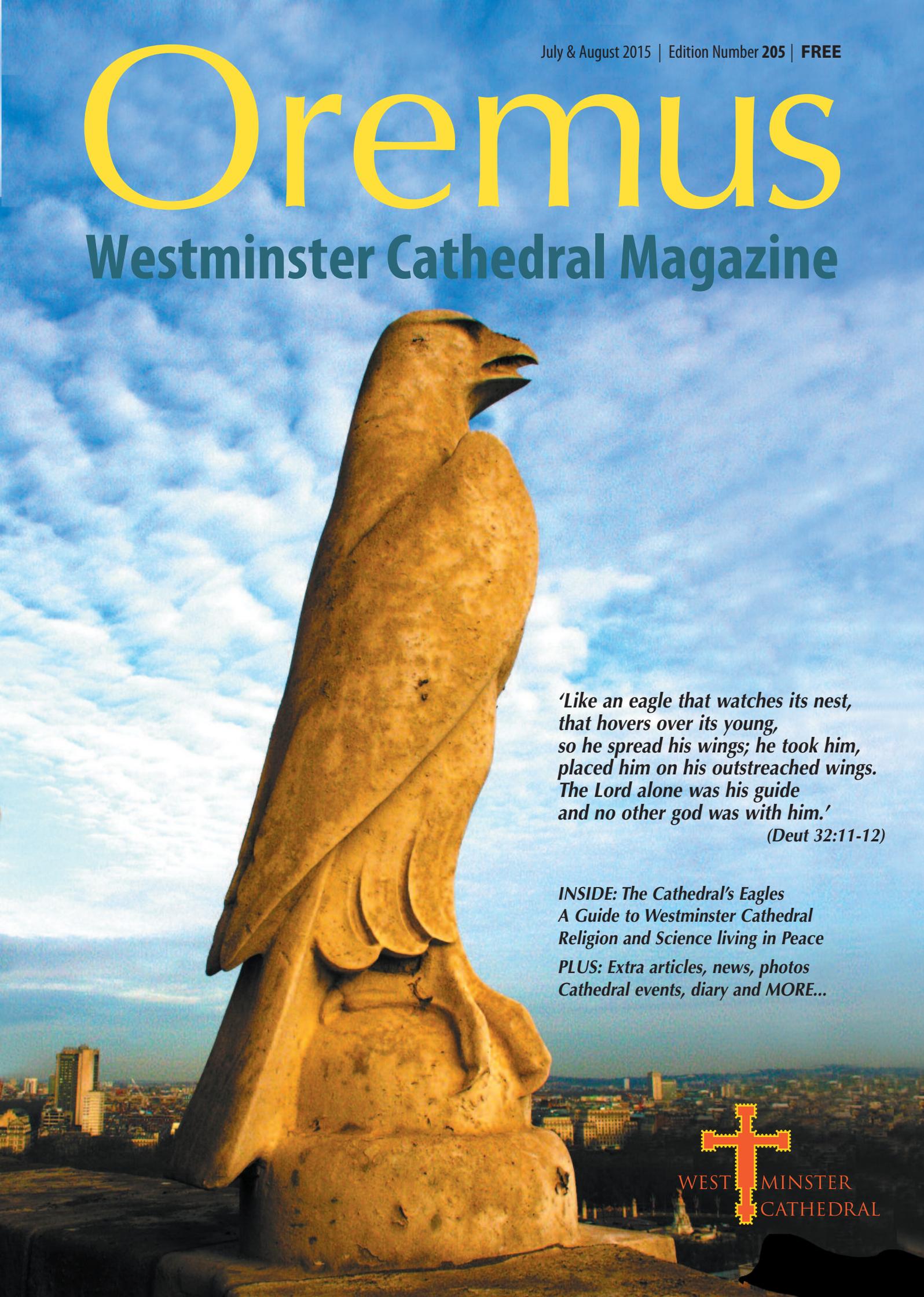


July & August 2015 | Edition Number 205 | FREE

Oremus

Westminster Cathedral Magazine

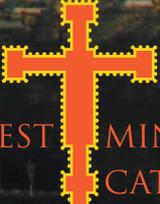


*'Like an eagle that watches its nest,
that hovers over its young,
so he spread his wings; he took him,
placed him on his outstretched wings.
The Lord alone was his guide
and no other god was with him.'*
(Deut 32:11-12)

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Oremus, the magazine of Westminster Cathedral, produced by volunteers, reflects the life of the Cathedral and the lives of those who make it a place of faith in central London. If you think that you would like to contribute an article or an item of news, please contact one of the editorial team.

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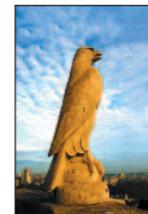
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One of the carved stone eagles that keep watch over the Cathedral.

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From the Chairman

One of the many perks that come from working at Westminster Cathedral is that of living in the centre of London and of being based in one of the most vibrant and interesting parts of the capital. Having said that, I do enjoy the occasional day out of London, and find that a day in the country, or by the sea, makes me appreciate the centre even more.

Just recently I have been lucky enough to enjoy two such outings. The first was to go with a group of the Friends of Westminster Cathedral to Rye in Sussex, where we were able to join the parish priest and some of his parishioners in a Mass in the lovely Italianate church of St Anthony of Padua. The church is very attractive both outside and in, but the real gem was the view from the sacristy window – looking out over Rye harbour, across the levels to Camber Castle and to the sea beyond. I could have sat for hours gazing at such a splendid view had time permitted.

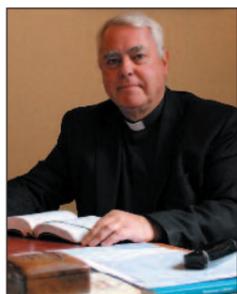
The second outing was to Douai in northern France, with a group of Canons led by the Provost, Canon Michael Brockie, who is particularly interested in the English Catholic links with that town. Every day, when I recite a prayer for those in formation at Allen Hall, I ask for the prayers of The Martyrs of Douai, and now I was to stand on the site of the seminary where they had trained for the priesthood. Although nothing

remains of the old English College, it was a very special moment to be there and to let one's imagination wander, and then to find a small plaque recording the site where the body of St John Southworth was discovered in 1927, and to picture his shrine in the Cathedral. Between 1577, the date of the martyrdom of St Cuthbert Mayne, the College's first martyr, and 1680, the date of the execution of Thomas Thwing, its last martyr, one hundred and fifty three College members met with a martyr's death. It was a great privilege to gather there and to remember them on a beautiful sunny day.

The annual ordinations to the diaconate and the priesthood are here again and very soon we shall be moving St John Southworth into the centre of the Cathedral. Let us ask for his prayers, and those of the other martyrs of Douai, for the men who are being ordained, for their families, and for the parishes where they will serve, and for all of us during these summer months, wherever we may spend them.

With every blessing,

Canon Christopher Tuckwell



Martyrs and martyrdom: Blood and fire



The Cathedral's Shrine of the Precious Blood

Stan Metheny

Blood is powerful, both as a liquid that sustains life and as a potent symbol of power, of love, and of life itself. The deliberate and needless spilling of it, especially to the ultimate end of a life, remains one of the few evils still recognized as such in our modern society.

Westminster Cathedral is dedicated to that most important spilling of blood in human history, the Most Precious Blood of Our Lord Jesus Christ. Through the centuries since then, in various persecutions and wars, the blood of many others has been spilled in defence of, and in opposition to, the God-Man who died and was raised again in a glorified body.

Taken from the Greek word martyrs (*martys*), the basic meaning of the word martyr is 'witness'; but it has come to mean one who dies, or at least suffers, for a belief or cause. People from all persuasions view those who gave their lives in defence of causes they support as heroic, as martyrs. More often than not, it is used in a religious context to describe those who choose to die, rather than deny the faith they hold or its tenets.

Early Christians used the word to describe those who were killed for their faith during various periods of

persecution. In recent years, Islamist radicals have used the term to describe those who die fighting against those who do not accept their particular version of Islam and/or their view of how the world should function under that version. For them, even choosing self-inflicted death is a form of martyrdom if done with a view to furthering their particular cause.

The Christian view of martyrdom

The Christian view of martyrdom, of course, is one that never embraces deliberate self-harm. A Christian martyr is so titled because he or she has suffered at the hands of others for being a witness to the reality of a person, to the reality of who Jesus Christ is.

In July and August we celebrate several famous and not so famous martyr saints: Oliver Plunkett, Thomas the Apostle, Maria Goretti, Augustine Zhao Rong, Apollinaris, Phillip Evans, John Lloyd, Sixtus II, Lawrence, Pontian, Hippolytus, Maximilian Kolbe, Bartholomew the Apostle, David Lewis, and John the Baptist. And we will remember an even longer list each day in the chanting of the Roman Martyrology. That long – and growing – list is a reminder of how many people have held fast to the truth of their faith, hope, and love for Jesus Christ to the point of being willing to suffer and die rather than deny what they knew to be real. The Martyrology reminds us that it's not something that only happened long ago.

Since childhood, I have wondered whether or not I would be able to hold fast when confronted with the agony and the torments those brave men and women have

undergone. Of course, the Fathers of the Church have often pointed out that we all have an opportunity to be witnesses (*martyrs*) to the faith in many situations of daily life.

In today's society, calmly but firmly explaining and defending the Catholic view of the world and morality in words and deeds can certainly be a form of martyrdom, as recent court cases will evidence. But the example of those who are currently swelling the ranks of blood martyrs from the wars in the Middle East, which we can see on our screens in all too vivid colour, makes the question far less theoretical than in years past. They challenge me anew. Knowing my own weakness, I recognize that only with a very special grace could I ever find that much strength and perseverance. It's not a question that I am eager to answer first hand.

It's not mere coincidence that the vestments are red on the days of the Lord's Passion, on the feasts of martyrs, and at Pentecost, to symbolise blood and fire. For if we are truly fired up with the presence of the Holy Spirit in our lives, then the shedding of blood will often follow. After taking it blithely for granted throughout my life, current events make me more aware of that connection. Even the great privilege of singing the Sacred Liturgy is increasingly under threat. Will the public celebration of it in an authentic manner be a part of our lives in future? And to what extent are we willing to suffer to share in it? The prediction of the late Cardinal George of Chicago that we are likely to face these questions sooner rather than later no longer seems so unlikely. I pray God will give me the grace of fortitude to stand fast in my faith.

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Bernadette's Sign of the Cross

Lourdes: A Place of Resurrection

Until a few weeks ago Fr Brian de Búrca OMI was the Coordinating Chaplain for English Speaking Pilgrims at Lourdes. In this, the second of two reflections on Lourdes, Fr Brian meditates on the place of the Cross in the life of St Bernadette and the French shrine.



Perhaps what influenced me more than anything else in Lourdes was the whole meaning of the Cross in our lives. That mystery which signifies vulnerability, weakness, failure and yet, at the same time, life, love and Joy. The life-giving Cross was present throughout Bernadette's short life, and continues to be a vital part of Lourdes to this day.

Bernadette is an amazing person. Small, 4' 6", poor, uneducated, always in bad

health, dead at the age of 35, and yet her short life and few words have affected so many. Millions of pilgrims come to Lourdes every year because Bernadette Soubirous had the courage to pass on a message given to her by the Lady she saw at the Grotto.

You and I live in a world where so much depends on getting on, doing well, passing exams, having luxuries, higher salaries, position in society, and even in the Church. Bernadette lived her life poorly, a sick and simple person all her life, often unable to work. She asked for nothing but God's love. She achieved nothing, and yet we look to her life and values for inspiration today. Bernadette found strength in the Cross. These values, this way of living, we find in Lourdes today. As St Paul tells us, 'God chooses the weak of this world to confound the strong' (1 Cor 1:27-29).

We proclaim, says St Paul, the crucified Christ, which is scandalous for some and nonsense for others, but for us who believe, God's wisdom is wiser than human wisdom, and what seems God's weakness, the Cross, is stronger than human strength (1 Cor 1:23ff).

There is nothing romantic about the Cross. It represents the bad and negative side of humanity. But God, in Jesus, made it a meeting place of our sin and God's love, and from this weak, vulnerable, and sinful sign came God's life.

Bernadette and the Sign of the Cross

The first apparition took place on Thursday 11 February when Bernadette, her sister Toinette and friend, Baloume, had gone to collect firewood and bones. Describing the apparition, Bernadette said: 'I put my hand in my pocket, and I found my rosary there. I wanted to make the sign of the Cross. I couldn't raise my hand to my forehead. It collapsed on me. My hand was trembling. The vision made the sign of the Cross. Then I tried a second time, and I was able. As soon as I made the sign of the Cross, the shock of fear I felt disappeared. I knelt down and said my rosary in the presence of the beautiful lady...' The sign of the Cross was the first gesture of the Lady at Lourdes. This sign was made at every apparition and during the apparitions.

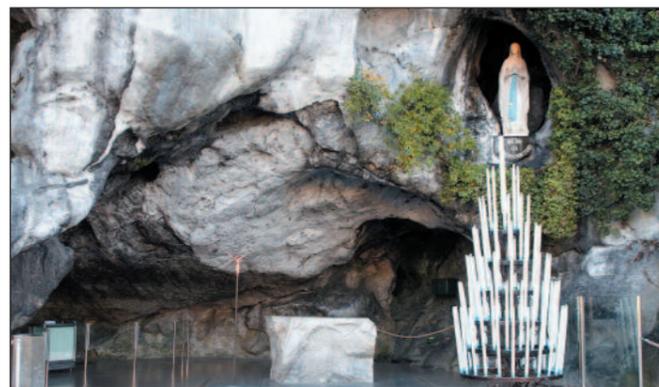
When asked, 'Were you afraid when you saw the apparitions?' Bernadette answered, 'At first yes, but after I made the sign of the Cross, I wasn't afraid any more.'

The way Bernadette made the sign of the Cross throughout her life influenced those around her. Abbé Montauzé said, 'I'd never seen the sign of the Cross done better. I'll remember it.'

As Bernadette was dying it was the Cross that sustained her. Just a few days before her death she had them remove all the holy pictures that had been pinned to the curtains of her bed. When asked why she pointed to the crucifix and replied, 'That's enough for me. I'm happier with my crucifix on my bed of pain than a queen on her throne.'

Living with the Cross

Bernadette was the daughter of a ruined miller, François Soubirous, whose life had gone from lower middle class to destitution. As food was very scarce, the children were fed first, before the parents, Louise and François. When work was not available, François stayed in bed while the children were fed and was wrongly called 'the lazy Soubirous'. Wrongly accused of stealing a sack of flour, François Soubirous spent nine days in prison, and wrongly got the name, among some, of 'Soubirous the robber'. The family lived in the Cachot, (meaning 'dungeon'), the rat hole, as it was called: a 12x12 foot room that was deemed too unhealthy for prisoners because it was so damp.



Bernadette was a puny, sickly child who suffered from asthma and who could rarely go to school. At the age of 14, she had not made her First Communion. The catechism was in French. Bernadette did not speak French, but the local Bigordane patois and was never long enough in school to make any progress. She would have felt herself excluded socially, culturally, economically and also religiously.

As a Sister in the convent at Nevers, Bernadette's Cross continued. She felt homesick, saying, 'It was the biggest sacrifice of my life'. She missed home and longed to see the Grotto again. Bernadette was also constantly sick with chronic asthma, chest pains accompanied by the spitting up of blood, an aneurysm, stomach pains, and a tumour on the

knee, which, during quite a long time, forced her to remain motionless. The bitterest of her trials was feeling useless, she said: 'You're very lucky, you people; you can do good, while I just sit around like some useless good for nothing.' And Bernadette felt she was a burden. 'Here I am, sick again. Still good for nothing, being given care and able to give none.'

Bernadette was humiliated and made to feel useless. Mother Vauzou, her Novice Mistress was hard on Bernadette and would look down on her. 'If the Blessed Virgin wanted to appear somewhere on earth, why should she choose a vulgar peasant girl, with no education, instead of a virtuous and well educated religious?' When Bernadette made her vows, the Mother General said, 'What can we do with her? She's good for nothing.'

Bernadette went to Nevers to hide from the curious, but the visits continued. 'Oh how tiresome this is,' she said, 'When will they stop treating me like a strange animal?' She was particularly fearful of visits from Bishops. When told that the Bishop had come to see her, Bernadette answered, 'The Bishop hasn't come to see me, he's come to show me off.'

Pilgrims

Lourdes is an extraordinary place, where the sick and disabled come in great numbers with their helpers. It is they, in their weakness and vulnerability, by their very presence, who 'speak' to me more eloquently than any homilies I hear or words I read. This Easter we had the Annual HCPT, the Pilgrims Trust – 5,000 present: disability, love and joy everywhere.

Just after my arrival, in 2010, I was privileged to be present at an exhibition of paintings, pottery, and a tactile model of the Lourdes Sanctuary, all accomplished by young disabled persons. All present, including the artists and their families, were led in song by a young blind pianist. Written on a sheet there I noticed these words, 'We may not be able to speak, but that does not mean we have nothing to say. We can communicate by other means.' How true! There was joy, happiness, love and life communicated in the midst of Cross and disability. That's life. That's Lourdes. That's the Cross!



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Guild Day Out: From Horse Guards to the Abbey

Anne Marie Micallef and Louise Sage



©Anne Marie Micallef

On 30 May, some members of the Guild of St John Southworth, along with their partners and friends, numbering 30 in all, attended the Major General's Review at Horse Guards Parade. This was a first rehearsal for the Trooping of the Colour, which this year took place on 13 June.

The custom of the Trooping of the Colour dates back to the time of Charles II in the seventeenth century. At that time, the Colours (flags) for a regiment were used as a rallying point in battle and carried, or 'trooped', in front of the soldiers each day to make sure that every man could recognise those of his own regiment. Since 1748, this parade has also marked the Sovereign's official birthday.

Although Queen Elizabeth II was born on 21 April, it has long been the tradition to celebrate the Sovereign's birthday publicly on a day in the summer, when good weather is more likely. The Queen, as Princess Elizabeth, took the salute for the first time in 1951, as her father, King George VI, was ill.

This year's parade was led by the Welsh Guards, who are celebrating their centenary. The more than 1,400 uniformed soldiers on parade were magnificent. The 400 horses were marvellous. Such beauty, such control – some of the horses even looked as though they had been 'polished'. The massed bands played a mixture of familiar and unfamiliar tunes and managed to perform a series of manoeuvres while playing their instruments at the same time. A truly magnificent sight and one which many of us are unlikely to forget!

Following the Review, we had a picnic outside the Queen Elizabeth II Hall in Westminster and then, as guests of Westminster Abbey, were given an excellent tour. The welcomers and guides at the Abbey are divided into those wearing red cloaks, who are all paid members of staff, and those wearing green cloaks, who are all volunteers. There is a strict one-way system around the church and most visitors had audio guides in their own language.

There is so much to see, that one afternoon cannot do the Abbey justice. We saw statues of statesmen, poets, authors, musicians, scientists, explorers and many tombs of the Kings and Queens of England and those of the aristocracy, as well as the Coronation Chair and the Grave of the Unknown Warrior. We were also very impressed by the Lady Chapel with its spectacular fan vaulting, the Quire and the 'Cosmati' pavement in front of the high altar - and so much more. We were very fortunate indeed to find ourselves at the shrine of St Edward the Confessor when the 3.00pm prayers were being said. The members of the Guild are very grateful to have been given such a rare privilege.

If you are interested in joining the Guild of St John Southworth please email Anne Marie Micallef annemariam@rcdow.org.uk



©Anne Marie Micallef

Poetry Corner

This month we are delighted to publish a poem by Andrew Parker, who was received into the Catholic Church at Westminster Cathedral a couple of years ago. If you have poems or articles you would like us to consider for publication, please send them to oremus42@gmail.com or, by post, to Oremus, Westminster Cathedral, 42 Francis St, London SW1P 1QW.

Wound of Love

*You wrenched my heart right from its cage,
And ripped it open raw.
Then on its flesh, most tenderly
Ten thousand kisses poured.*

*In streaming tears of agony
My knees came to the floor.
And in a sigh of ecstasy,
This wound of love was born.*

The Cathedral Eagles: From Stone to Silver

Christina White



Photos: © J & C Martin

Jamie Martin and Cathedral Manager, John Daly

In his inaugural address in 1965, President Lyndon B Johnson described the essence of America as the ‘uncrossed desert and the unclimbed ridge... the star that is not reached and the harvest that is sleeping in the unploughed ground’. Overseeing the American nation is the bald eagle, a symbol of freedom, protection and fierce national pride. Eagles also feature at Westminster Cathedral and there has been debate as to what inspired the 12 stone eagles which encircle the upper reaches of the Campanile, stark sentinels in the sky.

Some authors have suggested, Winefride De L’Hôpital among them, that an eagle, the emblem of St John the Evangelist, represents a stone tribute to the Cathedral Architect, John Francis Bentley. That theory – though tantalisingly romantic – seems a bit high-flown. The Westminster eagles have an altogether more prosaic purpose surely: frightening off the local birds, perhaps, or just an architectural whim, a flourish on the draughtsman’s page.

There are no recorded drawings of the eagles either in preparation or in situ. Bentley drew one architectural drawing which places the eagles (rather budgie-like) on a lower tier. It was left to Henry McCarthy to fashion them out of oolitic limestone, working by day in one of the chapels of the as-yet unfinished Cathedral. His birds, three sets of four, are utterly majestic. Up close you see the talons and the detailed feathers. They would not look out of place on the grandest Art Deco edifice.

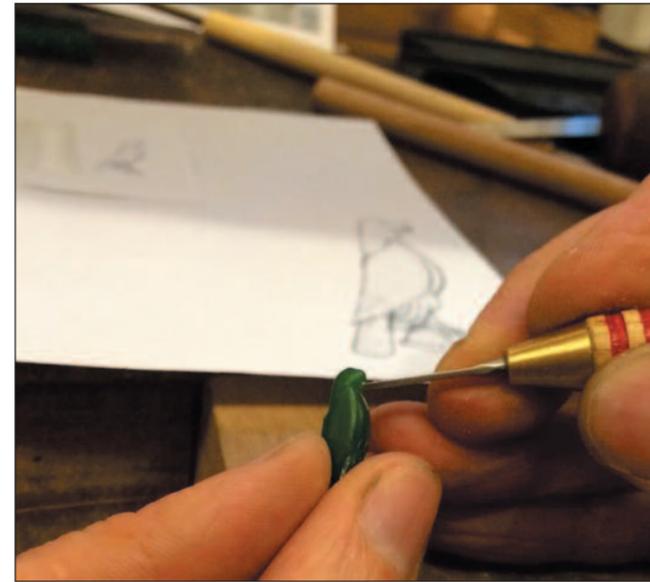
The Eagle Pendant

When the Friends of Westminster Cathedral agreed to take on the funding of the Cathedral Tower Lift and Viewing Gallery restoration and renovation, the eagles were an obvious focal point. Some are in need of repair – that belongs to a later campaign – and they seemed to

encapsulate the grandeur of the Cathedral Tower in need, also, of a bit of TLC. We approached the fashionable Mayfair Jewellers J & C Martin, run by brothers Jamie and Casey who, by happy coincidence, were childhood friends of the son of John Daly, the Cathedral Manager. Thus, the silver eagle pendant was born – emblem of the campaign and on sale in the Cathedral Shop and online for £150 a bird, with all profits going to the Tower Campaign.

I visited the Martin brothers at their Dickensian workshop and outlet in fashionable Shepherd Market. They are moments from Kitty Fisher’s, favourite eatery of the Prime Minister, and slap-bang in the heart of a thriving retail district that is also beloved of tour guides for all the wrong reasons. Jamie Martin recounts that, working in his eyrie one day, he heard a guide say that all the upper floors of the shops were still in use as brothels. He flung up the sash window and shouted down somewhat indignantly: ‘No they’re not!’

They moved to their Mayfair premises ten years ago. In the 1960s the shop had been used as a jewellers, later a booking office for flash cars. Today the displays of beautiful, bespoke jewellery suit the quaint 1860s’ frontage. There is nothing remotely bordello-esque about the quiet, small workroom on the first-floor with light filtering in from the narrow alleyway.



The Jewellers

The brothers came to jewellery design through a circuitous route. Jamie had left school and started working as a dental technician when he discovered that the tools of the trade lent themselves nicely to fashioning jewellery for his girlfriend. Determined to pursue jewellery-making as a full-time occupation, he took a BTEC in jewellery and jewellery design at Kingsway College, followed by a placement at the prestigious Clive Burr’s. This was expert gold and silver work with commissions for the Queen Mother and outstanding silver gilt bowls given at some of the hottest race meets in the country. Jamie was given free reign to work on individual, quirky pieces.

Casey in tandem had studied design and graphic design at college and the two brothers started working together at home. In the late 90s they produced a jewellery range for men, which was snapped up by the fashionable jeweller Jess James. The move to the premises in Shepherd Market, via a studio in Marble Arch, happened soon afterwards.

The Cathedral Eagle pendant started life on the end of a selfie-stick as Jamie and the intrepid John Daly climbed to the very top of the tower to take pictures of McCarthy’s birds of prey. Jamie describes the experience as ‘utterly exhilarating’. ‘I knew, the minute the project was mentioned, that I wanted to do this,’ he explains. ‘I knew it would work and I was really excited even before we saw the eagles up close.’

The Martins had worked previously on jewellery that combined an architectural/historical vibe. They have on sale a sweet Victorian chimney pot pendant with matching pigeon, but the Cathedral eagles were a step beyond.

He continues: ‘We have done architectural pieces before and it was just our thing but it is marvellous to see the eagles up close. Where the stone has weathered you can see fossils coming through; the level of detail is just incredible.’

That degree of detail has carried through into the finished pendant, which combines the very best features of the 12 originals. Casey was clear that an exact copy of an eagle wouldn’t work. It had to sit right, feel right. The feathers are different on each of the four sets.

‘We spent a day on feathers,’ says Jamie. ‘A day in the studio debating what worked.’

The base figure is sculpted in wax and then cast in silver. This provides the template on which the detailing and character may be engraved. The tools that Jamie uses haven’t changed in 300 years. He works off a carved-out jewellery bench, a leather apron catching the slivers of silver and other precious metals. The tools look hand-made, a shard of metal on a door knob, a solid smooth pad of leather which sits on the bench peg to be spun smoothly at will, turning the silver piece as the design takes shape.

It took eight days in total to create the Cathedral eagle and he is a handsome bird, with a patrician gaze on the world. It is not surprising that the Martins’ first jewellery design should have been for men. The eagle works for men and women and there have already been enquiries about eagle cufflinks.



He is a limited commission only so please, buy your eagle and wear it with pride.

The Cathedral Eagle, solid silver, fully-hallmarked and handmade by J & C Martin, is on sale now in the Cathedral Shop priced £150. All profits will go to the Friends Cathedral Tower Campaign.

London Through Fresh Eyes: Corpus Christi Procession



Peter Sefton Williams

As Londoners, we think we know the city. But on Sunday 7 June, the Solemnity of Corpus Christi, some of us saw it through fresh eyes... even tear-filled eyes. His Eminence Cardinal Nichols participated in one of the largest and most inspirational acts of Christian witness seen in central London in recent years.

The Blessed Sacrament, accompanied by 2,500 faithful, was taken in slow and solemn procession from the Jesuit Church of the Immaculate Conception, Farm Street, to St James's Church Spanish Place. En route it stopped for Benediction at the Ukrainian Catholic Cathedral of the Holy Family – where special prayers were offered for that troubled country – before crossing Oxford Street into Manchester Square. Where normally a mêlée of commerce takes place, a strange and beautiful silence descended. Perhaps most moving were the shoppers who fell to their knees as the *Sanctissimum* passed by. The crowds who watched, many clearly of other faiths, were extraordinarily respectful, even to the point of reverence.

Four Knights of the Holy Sepulchre carried the canopy above the Blessed Sacrament for half the procession, handing over to the Knights of Malta at the Ukrainian Cathedral. Many Knights and Dames of both the Orders also participated. These included HE Richard Fitzalan Howard, President of the British Association of the Sovereign Military Order of Malta and HE Dr David Smith, Lieutenant of Order of the Holy Sepulchre in England and Wales.

The Cardinal processed in choir dress flanked by Canon Christopher Tuckwell and Canon Daniel Cronin of the Cathedral's Metropolitan Chapter. Mgr Keith Newton, the Ordinary of the Personal Ordinariate of Our Lady of Walsingham, participated together with Fra' Ian Scott, Grand Prior of England, Order of Malta. Many first communion children were present, the girls throwing handfuls of petals along the route. Fr Dominic Robinson SJ of Farm Street carried the Most Holy Sacrament for the first half of the Procession and Fr Christopher Colven, Rector of Spanish Place, carried it for the second half.

On arrival at Spanish Place the great crowd thronged into the church, with many still left on the steps and in the street, and the Most Holy Sacrament, now carried by the His Eminence the Cardinal, moved slowly up to the high altar to the soaring strains of Felix Mendelsohn's *Lauda Sion Salvatorem*.

Though lasting only two hours, memories of the event will linger much longer, especially in the minds of the children present. Though the total silence which descended, briefly, on Oxford Street may have seemed like a miracle, who knows what greater miracles were taking place in the hearts of the spectators as our Saviour himself walked beside them?

Peter Sefton Williams was one of the organisers of the Corpus Christi Procession. Details of next year's procession will be available on the Corpus Christi London Procession Facebook page www.facebook.com/CCPLondon

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St Benedict's Rule in a Secular World: Simplicity, Silence and Solidarity

Donato Tallo

While many may see St Benedict's Rule as something applicable only to the monks and nuns of Benedictine congregations, or something that's out of touch with today's world, it is more than fair to say that many aspects of the Rule can be applied to nearly every aspect of our busy and hectic daily lives. The Rule of St Benedict reminds us that God is at the heart of all things, and that all of us must therefore seek to put God at the centre of our lives – 'So that in everything God may be glorified' (Peter 4:11).

In following the Rule of St Benedict, members of Benedictine houses, as well as other clergy and lay people, must be flexible and adaptable. Throughout the centuries, as a result of time, culture, and geographical location, flexibility and adaptation have definitely been necessary for Benedictine communities to be faithful and obedient to the Rule.

Simplicity, silence and solidarity are three key themes within St Benedict's Rule and each one of them is as relevant to us today as they were for St Benedict.

Simplicity

In his Rule, St Benedict emphasises the importance of simplicity, both in our daily lives and our prayer lives. How often do we over-complicate our prayers? How often do we over-complicate situations and simple actions? Simplicity can help bring us closer to God. In being sincere, genuine and simple in our prayer and actions all of us can come closer to Our Lord. Simplicity is something that helps us focus on the issues that need to be focused on, putting aside those that are not important. Simplicity in prayer helps us bring our important and genuine concerns before the Lord.

Silence

It may often feel as if there is not always room for silence in our busy lives with all the noise and sounds that surround us, but St Benedict teaches us to 'be silent and to listen' (RB 6). From our silence, both in prayer and meditation, we allow God to enter our hearts, allowing ourselves time to be still and to ponder situations in our life. Silence allows God to speak to us and guide us in our lives. As Leo Taz, Chinese philosopher and poet once said, 'Silence is a source of great strength' and it provides us not only with an opportunity to give thanks to God through prayer but to truly allow the word of God to enter our hearts.

Solidarity

St Benedict's Rule teaches us the importance of community life and working with others for the greater glory of God. In our interactions with others, in our families, in our church communities, in our work places, all of us need to strengthen the bonds that connect us. Fellowship, kindness, humility and honesty are themes that St Benedict places great importance on with regard to solidarity with those around us. All of us co-exist and do not live in isolation – the need to value those around us is vital and essential if we are to call ourselves Christians, and it is something that we should never forget to do.

Let us open our hearts to God and take inspiration from St Benedict as we live in our secular and materialistic world. He provides us with values and morals that so many are thirsting for in this life. Perhaps those who do not know his teachings and Rule may well appreciate and find comfort in experiencing his way of life through those who choose to embody it each and every day?

The feast of St Benedict falls on Saturday 11 July.



A Day Without Yesterday: Monsignor Lemaître and the Big Bang

Dylan Parry

The reality of the Church's relationship with science is far from that portrayed by her detractors. In fact, it could be argued that, over the centuries, and despite arguments to the contrary, the Catholic Church has often been rational science's best advocate. As Benedict XVI once commented, quoting a medieval Byzantine Emperor, 'Not to act reasonably, not to act with *logos* is contrary to the nature of God.' Reason is fundamental to authentic Christianity.

It is also true to say that some of the world's greatest scientists have been active members of the Church. Here are the names of a few Catholics, many of whom were clerics, who've made enormous contributions to the world of science: Roger Bacon (founder of the modern scientific method); Robert Grosseteste (father of scientific experimentation); Basil Valentine (father of modern chemistry); Nicolaus Copernicus (proponent of heliocentrism); Galileo Galilei (astronomer – yes, he was a Catholic!); Giovanni Battista Riccioli (first person to measure the rate of acceleration of a freely falling body); Athanasius Kircher (first man to view microbes); Jean Mabillon (founder of palaeography); Louis Pasteur (genius of micro-biology); and Gregor Mendel (father of genetics).

Another scientist, not mentioned in the above list, is Mgr Georges Henri Joseph Édouard Lemaître (17 July 1894 – 20 June 1966). He is rightly listed among the most important astronomers, mathematicians and physicists of the twentieth century. He is also often called the 'father of cosmology'. Yet, sadly, we hear very little about this man, who, many argue, was the first to come up with the theory of the 'Big Bang' – probably the most important scientific idea of the modern age. He was also a Catholic priest, who had discerned a vocation aged 10, and was ordained in 1923.

Science and religion

The modern world is uncomfortable with the fact that a Belgian Catholic priest was also one of its greatest scientists. Fr Georges Lemaître, who taught at the Catholic University of Louvain, is quite a stumbling block to those who suffer from the common delusion that science and religious faith cannot (or should not) be compatible. Neither the fundamentalists of atheism, nor those on the extreme fringes of religion, want to accept that, as Pope Francis teaches in his recent encyclical, *Laudato Si*, 'Science and religion, with their distinctive approaches to understanding reality, can enter into an intense dialogue fruitful for both.'

Among many other great scientific achievements, Mgr Georges Lemaître proposed a theory of the origin of the universe which he called his 'hypothesis of the primeval atom' – the term 'Big Bang' was later coined by Fred Hoyle, in what some claim to be an attempt at sarcasm, as he was opposed to the theory. In proposing his hypothesis, Lemaître opened himself up to ridicule and harassment from the scientific community of the time.



Those who place absolute faith in human reason alone, and deny even the chance of the existence of God, probably wouldn't like to be viewed as 'heretic hunters' (for they prefer to project such irrational behaviour on to religious believers). But, the case of Fr Lemaître is a classic example of how some so-called 'rationalists' reject advances in knowledge that clash with their own, often atheistic world-views. By the 1920s, when Lemaître first advanced his 'hypothesis of the primeval atom', many of his fellow scientists believed in the 'eternal universe' – a universe without a beginning, or 'moment of creation'. So they recoiled with a certain distain, or distrust, when a Catholic priest, who happened to be a superior mathematician and physicist, suggested that the cosmos probably came into being like 'a burst of fireworks' in which galaxies, 'like burning embers', spread out in a growing sphere from the centre of the explosion.

Mark Midbon, writing in *A Day Without Yesterday: Georges Lemaître and the Big Bang* says, 'When Georges Lemaître was born in Charleroi, Belgium, most scientists thought that the universe was infinite in age and constant in its general appearance. The work of Isaac Newton and James C Maxwell suggested an eternal universe. When Albert Einstein first published his theory of relativity in 1916, it seemed to confirm that the universe had gone on forever, stable and unchanging.' So when the young Lemaître began revising the theory of relativity as a doctorate student in astronomy at St Edmund's, Cambridge, in 1923/4, he knew that his conclusions – that the universe was expanding, and therefore must have had a beginning – would rock the scientific world.

After leaving Cambridge, the young priest studied at MIT and Harvard before returning to his native Belgium. Back home, Fr Lemaître became a part-time lecturer at the Catholic University of Louvain. It was at this time that he published his theory of an expanding universe in the 1927 *Annales de la Société Scientifique de Bruxelles* (Annals of the Scientific Society of Brussels). He named his paper, 'A homogeneous Universe of constant mass and growing radius accounting for the radial velocity of extragalactic nebulae'. It had little impact, as few astronomers outside Belgium took any notice of the journal. However, Lemaître was able to present his findings to Albert Einstein at a conference in Brussels later that year. Einstein's initial response seems patronising. He told the young priest, 'Your calculations are correct, but your grasp of physics is abominable!' Midbon writes, 'It was Einstein's own grasp of physics, however, that soon came under fire.'

The Exploding Egg

By 1930, after Edwin Hubble observed far off galaxies appearing to be moving further away, Lemaître's hypothesis began to gain support. Even so, while Hubble and his colleague, Sir Arthur Eddington, realised that the priest had bridged the gap between objective observation and the 'theory of relativity', neither seemed ready to accept that the universe had a beginning. Writing in a 1930 issue of the *Monthly Notices of the Royal Astronomical Society*, Arthur Eddington described Georges Lemaître's 1927 article as a 'brilliant solution' to the problems then facing cosmology. Within a few months, though, he wrote another article in *Nature* (March, 1931) calling Lemaître's hypothesis 'repugnant' – not, it would seem, a word normally used by an objective or dispassionate man!

It was around this time that Georges Lemaître attended a conference on spirituality and cosmology in London. It was at this event that he explicitly discussed his idea that the universe had expanded from an initial point, a theory he called the 'Primeval Atom' or the 'the Cosmic Egg exploding at the moment of the creation' – which, it must be said, isn't as catchy as the 'Big Bang'!

In 1933, while Lemaître was jointly touring California with Einstein for a series of seminars, he further detailed his theory of the exploding 'cosmic egg'. After one particular lecture, Einstein stood up, applauded, and apparently said, 'This is the most beautiful and satisfactory explanation of creation to

which I have ever listened.' Later on in that same year, Lemaître wrote another paper for the *Annales* in which he expanded upon his work, so that it developed into what many would now recognise as the 'Big Bang' theory. This led to international fame and his work was widely circulated in the international press.

Lemaître became a member of the Royal Academy of Belgium and also received – after being proposed by men such as Einstein – the Francqui Prize, the highest award for Belgian scientists. In 1935, Fr Lemaître was installed as a Canon of Malines Cathedral, while Pope Pius XI made him a member of Pontifical Academy of Sciences a year later. He became the President of this Academy in 1960, at which time Bl John XXIII made him a prelate of honour, with the title 'Monsignor'. In 1953, Lemaître was also awarded the Royal Astronomical Society's very first Eddington Medal.

Despite the accolades, a large section of the scientific community, especially in the more secular parts of the world, continued to oppose Lemaître's hypothesis. And, as mentioned above, some even began to ridicule his idea by cynically referring to it as the 'Big Bang'.

One of the main centres of resistance to Mgr Lemaître's scientifically rational theory was at Cambridge. Some cosmologists at this University seemed to recoil at Lemaître's proposition – possibly because, as atheists, they personally preferred the 'steady state' or 'eternal universe' concepts. However, a significant breakthrough in support of Lemaître's 'Cosmic Egg' theory occurred in 1964. While trying to fix a radio telescope at the Bell Laboratories in New Jersey, some astrophysicists monitored a constant microwave interference. This interference was what is now commonly called 'cosmic background radiation', which is a result of the 'Big Bang'. The men who were fixing their telescopes that day, and who later won the Nobel Prize for their work, had accidentally discovered observable proof that seemed to add extra weight to Mgr Lemaître's theory that the universe has a beginning, an explosive and unique point in time when 'we' came into being. We who are informed by faith might add that this starting point is also the first moment of physical creation.

In 1966, soon after being told that his theory had been given added credence, Mgr George Lemaître died. His ideas, though, continue to shine their light in the fields of cosmology, physics and mathematics. His spirituality and witness to Catholicism's love of science and reason also continue to inspire many. Most scientists now believe, to a lesser or greater extent, that there was a time when the universe came into being – 'a day without yesterday' as Georges Lemaître rather whimsically put it. However, the debate continues within the scientific world as to what exactly happened just before, during and immediately after the 'Big Bang'.

We Christians believe that, compelled by sheer love, all things were created by and for God's infinite delight. But to believe in this 'theory', one needs a gift that is higher than mere human reason – a gift called faith.

The Monumental Act of Creation: Morning Has Broken

Frances Streeke

*Morning has broken
Like the first morning,
Blackbird has spoken
Like the first bird.*

*Praise for the singing,
Praise for the morning,
Praise for them springing
Fresh from the Word.*

*Sweet the rain's new fall
Sunlit from heaven,
Like the first dewfall
On the first grass.*

*Praise for the sweetness
Of the wet garden,
Sprung in completeness
Where his feet pass.*

*Mine is the sunlight,
Mine is the morning
Born of the one light
Eden saw play.*

*Praise with elation,
Praise every morning,
God's re-creation
Of the new day.*

Eleanor Farjeon (1881-1965)

Like Marmite, this famous hymn divides opinion sharply. The heart of many a traditionalist will sink at the sight of it printed in an Order of Service, for a wedding, school prize-giving, memorial, or other celebration. But many others will smile: it is an easy hymn to sing – every syllable fits the tune perfectly, the words appear simple and repetitive, and the rhyming is effortless. Singing it, moreover, transports us back to school assemblies and a time when life seemed uncomplicated. It might also float us back to days of hippyness with Cat Stevens!

Arguments in the 'no' corner seem to be based on two criticisms: that the sentiment is simplistic and childish, and that the hymn is theist, rather than clearly Christian. It is indeed true that Eleanor Farjeon became famous as a children's author, winning several awards. She was a serious writer, though, and moved in the highest literary circles, counting amongst her intimates D H Lawrence, Walter de la Mare, Robert Frost and Edward Thomas – whom she loved greatly. Her output also includes some excellent writing for adults, including the extremely moving poem 'Easter Monday', written about the death of Thomas in the Battle of Arras in 1917. Indeed, it is worth wondering if Farjeon herself saw much distinction between 'children's' and 'adult's' literature at all.



The words of this hymn seem to fit into both categories. It speaks of things easily grasped: a new and beautiful morning, a blackbird singing, some rain, some sunlight, a feeling of freshness and that the day was made for me. But small and personal though this all is, it is linked in every verse to God's monumental act of creation. He moves throughout the poem: in verse one he is the Word which started everything, the Alpha, reminding us of the repeated 'And God said...' phrases of Genesis. In verse 2, he walks in the garden, and the movement creates it whole. His light in verse 3 plays in the garden, suggesting his own delight; ('And God saw that it was very good.') If this is simplistic, then so are the Psalms, which constantly sound the same song of personal praise to the Creator.

Like the Psalms, Farjeon's hymn makes no direct mention of Christ; indeed, there is no mention here either of man's tendency to tear holes in the 'completeness' of God's creation, and expel himself from the perfect garden. But this is surely not at odds with Christian teaching. Through the Sacraments, we are encouraged and indeed able to begin each day in a state of 'Eden freshness' (no matter how much we have ruined it by the evening!) We, like creation, can be newly made. And far from being some vague pantheistic lilt, the hymn clearly shows the Blessed Trinity: 'The Word' in verse one is obviously a reference to Christ through whom the world came into being; and in the other two verses, there is more than a hint of the Spirit, who is light, moving in the garden.

It is claimed that Eleanor Farjeon was an agnostic for much of her life; but her writing, with its constant awareness of the presence of the eternal, very much belies this. In this hymn alone, through its use of the present perfect tense and the description of the Lord's actions as they are happening, she manages to capture a sort of eternal present, a 'now' which is one moment as well as timeless. Her conversion in 1951 to Catholicism was surely public confirmation of a life-long faith.

Annoyingly classed so often as a children's hymn, the attitude it strikes is 'child-like' rather than 'childish'. Here we see an unquestioning embrace of the new day, alongside that wonderful mixture of entitlement and humility which children uniquely possess. The humble creature is filled with awe and praise at 'God's re-creation'; but he is also certain that it was re-created for him. This is for all of us to emulate: as Christ himself tells us, we must be born again as little children if we are to enter the everlasting Eden, the Kingdom of Heaven.

The Church's Year of Consecrated Life

Offering a special kind of witness to the Gospel

To highlight the Church's Year of Consecrated Life, we publish this month a piece by Sr Veronica Hagen FC.

Daughters of the Cross of Liège: A Shared Vision

Sr Veronica Hagen FC

Blessed Marie Thérèse Haze founded the Congregation of the Daughters of the Cross in Liège, Belgium, in 1833. She was a woman of tremendous faith and a deep compassion with a daring and dynamism that was untroubled by seemingly insurmountable obstacles. On returning to Liège after living in exile in the aftermath of the French Revolution, she and her companions felt called to address the poverty and misery which surrounded them. Her inspiration was, '...To proclaim to others that the love of God has been revealed to us in the most striking way in the Passion, Death and Resurrection of Jesus, by loving and serving him above all in His weakest and most suffering members' (Constitutions Article 1).

Why 'Daughters of the Cross'?

The title that Bl Marie Thérèse gave to her Congregation is significant. She had thought about it for a long time and, from her contemplation of the passion and compassion of the Crucified Christ, she learnt a tender, generous love, which led her to follow him to the end, faithful to the Holy Spirit and alert to his call. It summed up all she understood of the dual ideal of sacrifice and service, which is at the very heart of Christianity. Our Lord also reminded her that there was another dimension to his Cross – it was a pledge of victory over death. By it, Jesus has brought



about our redemption. Its meaning is more apparent in the French, for 'Filles de la Croix' means 'Servant' as well as 'Daughters'.

The Congregation spread from Belgium to Germany, Holland, Italy, England, Ireland, India, Pakistan, Nepal, California, Brazil, and Africa. 'Wherever the Sisters minister

they will remain faithful to their original Charism which excludes no work of mercy' (Constitutions Article 8).

In England, our Sisters are actively involved in the regulated activities for which we are responsible; in particular: Holy Cross Hospital in Haslemere, St Raphael's Hospice in Cheam, St Wilfrid's Care Home for the Elderly in Chelsea, and St Elizabeth's Centre, at Much Hadham – which offers specialised facilities for those with challenging epilepsy and other complex medical needs. The Sisters remain involved, as Trustees and Governors, in Holy Cross Sixth Form College, Bury, and St Philomena's High School in Carshalton.



justice and peace activities and hospital and hospice chaplaincy.

As Daughters of the Cross we are working ever more closely with our Associates and Lay Colleagues, together '...our openness to the Holy Spirit helps us to discern the signs of the times and to be true witnesses to Christ and bearers of the Good News to all those we meet' (Constitutions Article 6).

Sister Veronica Hagen FC is Provincial of the English Province of the Daughters of the Cross of Liège, which has communities in England, Ireland and California. More information is available at www.daughtersofthecross.org.uk



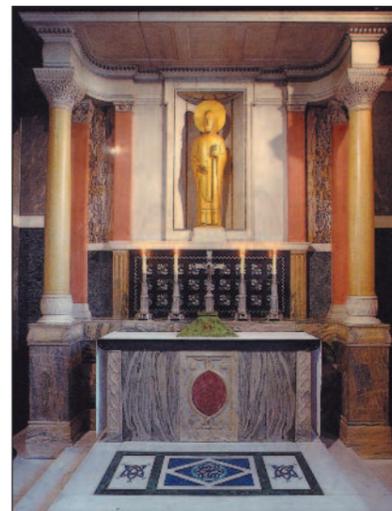
Westminster Cathedral: A Tour

Patrick Rogers

Westminster Cathedral is dedicated to the Most Precious Blood of Our Lord Jesus Christ. It is therefore fitting that on entering the building by the main doors one will be standing in front of twin columns of Swedish red granite – the colour of blood – and that the first feature to be seen is likely to be the great, nine metre high, red and gold cross bearing the body of Christ, in front of the altar.

Turning to the right, the visitor will come first to the **Baptistry** where Christians are born into a new life in Jesus Christ through the waters of baptism. The large octagonal font was designed by the architect of the Cathedral, John Francis Bentley, in 1901 and made in Rome the following year. The statue is of St John the Baptist, who baptised Christ in the Jordan. It is a copy of the original work of the Danish sculptor, Bertel Thorvaldsen, which is on the portico of Copenhagen Cathedral.

Next, is the **Chapel of St Gregory the Great and St Augustine of Canterbury**, who together brought Christianity to England from Rome in 597. The two saints stand above the altar with St Paulinus, St Justus, St Laurence and St Mellitus, who continued their work in the conversion of England. Other early English saints are portrayed in mosaic on the vault above – St Wilfrid of York, St Benedict Biscop, St Cuthbert of Lindisfarne, St Edmund of East Anglia, St Bede the Venerable, and St Oswald of Northumbria. A panel on the right of the entrance depicts St Gregory meeting English children in the slave market in Rome, a meeting which inspired him to convert the English to Christianity. The panel opposite portrays the Wisdom of Solomon and commemorates the donor of the chapel – Judge Brampton. Entombed in the chapel are two great leaders of the Catholic Church in England – Bishop Richard Challoner (1691-1781) and Cardinal George Basil Hume (1923-1999).



The Chapel of St Patrick

(symbolised by serpents) from Ireland, and to have used the shamrock to illustrate the doctrine of the Holy Trinity. So serpents and shamrocks can be found throughout the chapel.

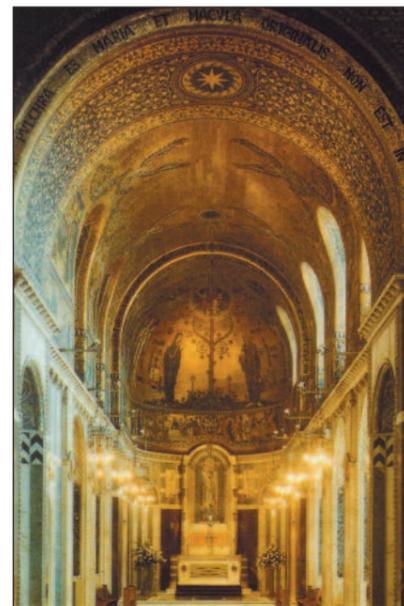
St Patrick and the Saints of Ireland feature in the next chapel. St Patrick (387-461) brought the Christian faith to the Irish people and is venerated as Ireland's patron saint. A gilt bronze statue of St Patrick stands above the altar – the work of Arthur Pollen in 1961, while to the left of the altar the saint is portrayed in mosaic – produced by Trevor Caley in 1999.

St Patrick is said to have expelled evil

The badges on the walls are those of the 50,000 Irishmen who were killed in the 1914-18 War, before Ireland achieved its independence from Britain. A green marble casket containing their names stands to the left of the altar.

The next chapel is dedicated to **St Andrew and the Saints of Scotland**. Designed by Robert Weir Schultz in the Byzantine style, the craftsmen employed were members of the Arts and Crafts Movement and the stalls against the back wall, made of brown ebony inlaid with bone, are said by Pevsner to be among the best decorative woodwork of its date anywhere in Europe. St Andrew is shown in mosaic on the wall above the stalls, and the other walls are decorated with scenes from his life and subsequent history – born in Bethsaida on the Sea of Galilee, a fisherman by trade, subsequently made Bishop of Constantinople, and executed for his faith on a Greek cross (X) in Patras. His remains were then seized by the Fourth Crusaders in 1204 and taken to Milan, Amalfi and St Andrews in Scotland.

The final chapel on the left of the south aisle is that of **St Paul, Apostle to the Gentiles**, and he is portrayed in gilt bronze in a triptych above the altar. He is shown with his symbol, a sword, referring to the instrument of his martyrdom and his struggle to convert the Gentiles to Christianity. A great tent is shown on the vault above, for St Paul was originally a tentmaker, together with the letter 'P' for Paul and the palm leaves of his martyrdom. On the walls are scenes of his conversion to Christianity on the road from Jerusalem to Damascus, his shipwreck off Malta (Melita), and the three churches which stand on the place where he was executed (Trefontane). The bees around the head of a lion on the same wall represent the riddle of Samson and symbolise sweetness coming forth from strength – the conversion of St Paul from persecutor of Christians to apostle of the Christian Church.



The Lady Chapel.

At the end of the south aisle stands the **Lady Chapel** dedicated to Our Blessed Lady, the mother of Christ. Here was held the first Mass in the Cathedral, on 19 March 1903. The lovely blue mosaic of Our Lady above the altar was the first to be installed in the Chapel, in 1912, and in 1930-35 the other mosaics followed – scenes from the life of Our Lady in a frieze above the marble, and a garland of ten blue flowers followed by a red flower (a rosary) held by angels and

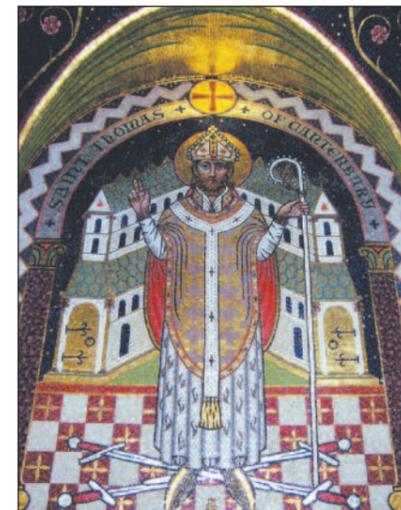
finishing above the altar with a medallion showing Christ, the Tree of Life. The chapel is perhaps the most popular in the Cathedral. Morning and evening prayer, weddings and funeral services are held here.



The sanctuary, high altar and baldacchino.

where the Cathedral Choir accompanies the daily Solemn Mass and other liturgies.

Turning now to the north side of the Cathedral, is the **Blessed Sacrament Chapel** in which the consecrated host is present in a tabernacle on the altar. It is thus perhaps the holiest and most revered of all the chapels, where many people come for private meditation and prayer. The mosaics were designed by the Russian artist Boris Anrep and were installed in 1961-62. They portray scenes from both the Old and the New Testaments symbolising the Eucharist, sacrifice, and the Trinity. The chapel abounds with symbolism with such images as the peacock (immortality), the phoenix (resurrection) and the pelican (sacrifice). Almost as an adjunct to the Blessed Sacrament Chapel, beside it on the far left, is the inconspicuous **Shrine of the Sacred Heart and St Michael**, where many also find a quiet place for privacy and silent prayer.



The mosaic of St Thomas of Canterbury in the Vaughan Chantry.

So to the focus of the Cathedral – the **Sanctuary and High Altar** where Mass is celebrated several times a day. The altar consists of 12 tons of Cornish granite and is surmounted by a huge marble canopy or baldacchino, from an Arabic word meaning 'a tent'. To the left stands the throne, or 'cathedra', of the Archbishop of Westminster – currently Cardinal Vincent Nichols, the eleventh archbishop. Behind the sanctuary is the curved apse of the Cathedral, from



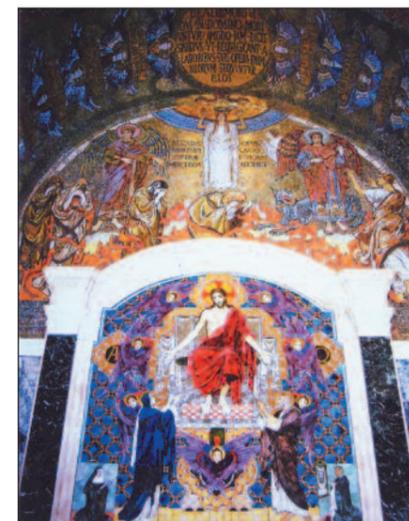
The Holy Family mosaic in the Chapel of St Joseph.

the Byzantine/Romanesque style of the time. They were produced and installed in 2003-4, about the same time as those in the adjoining **Chapel of St Joseph**, foster-father of Christ and husband of Our Blessed Lady. These were installed in 2003-6 and show the Holy Family, St Joseph and fellow workers, tools of the carpenter's trade and a basket-weave pattern on the vault.

Next is the **Chapel of St George and the English Martyrs** where the main feature is the altarpiece of Christ as King, reigning in glory from the cross. The mosaic decoration of the chapel, symbolising the deaths of the English martyrs, is currently underway and should be completed in 2016. Eric Gill also carved in low relief the fourteen **Stations of the Cross** in the Cathedral in 1914-18, using Hopton Wood stone from Derbyshire. They can be found on the aisle piers and are generally believed to be one of his finest works.

The final chapel, appropriately enough, is the **Chapel of the Holy Souls**. The themes are death and redemption. The chapel is the only one in which the architect of the Cathedral, J F Bentley, played a direct part. The sombre silver and red mosaics show the passage of the soul through the cleansing

fires of Purgatory, where the clothes of this world fall away, past Raphael, the archangel of healing, and Michael, the archangel of judgement, and up to paradise. On the wall opposite the altar are portrayed the three youths (Shadrach, Meshach and Abednego) who were condemned by King Nebuchadnezzar to death in the burning fiery furnace, because they refused to renounce their faith.



The Chapel of the Holy Souls.

They are shown accompanied by Christ and 'suffer no hurt'. The other mosaics, on the north and south walls, portray Adam in the tomb of death – 'And as in Adam, all shall die', and Christ, the new Adam – 'And so in Christ, all shall live'. The tour concludes at the **great bronze statue of St Peter**, our first Pope, his foot much polished by the caresses of the faithful.



©Diocese of Westminster

Ordinations to the Diaconate

On Saturday 13 June, five men were ordained to the diaconate at the Cathedral – four for the Diocese of Westminster and one for the Diocese of Nottingham. They are: Revv Christian de Lisle, Damian Ryan, Tony Thomas, Chinedu Udo and Daniel Palmer. They will now continue their studies for priesthood, so that they may, God willing, be ordained priests next year. Please keep these men in your prayers.

Friends' Summer Party

The Friends of Westminster Cathedral 'Eve of Waterloo' Summer Party was held in the gardens Allen Hall Seminary, Chelsea, on Wednesday 17 June. The evening included a BBQ with a complimentary Eve of Waterloo cocktail, musical entertainment from the The Melodic Belles, and the world première of Sharon Jennings' new drama, *The Other Side of the Ball*, which tells the story of the glamorous ball the night before the Battle of Waterloo.



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Statue of Our Lady of Walsingham

On Tuesday 26 May, a new lily, which was commissioned by Antonia Moffat and sculpted by Keith German, was attached to the Cathedral's statue of Our Lady of Walsingham. The restorer, Jacek Korzeniowski, worked in Clergy House Library with great care and precision, with help from Mark Stella-Sawicki, to fit the lily into place. He then filled in all the cracks and prepared the statue for some restoration and painting – a work which painstakingly undertaken by Sharon Jennings. An article on the Cathedral's statue of Our Lady of Walsingham will appear in the September issue of *Oremus*.



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Remembering Wiseman and Manning



©Diocese of Westminster

On 9 June, the Feast of St Columba, the Cardinal offered the 5.30pm Mass for the repose of the souls of Cardinals Wiseman and Manning. The event also marked the 150th anniversary of the death of Cardinal Wiseman and the consecration of Henry Manning as the second Archbishop of Westminster. Fr Nicholas Schofield preached the sermon, in which he recalled the lives and legacy of these two great men. He said, 'Though neither of them lived to see the building of this Cathedral, it is appropriate that they lie directly below the sanctuary in the crypt, their tombs almost acting as foundation stones – because all that this cathedral and diocese are about today are a direct result of their bold vision and their courageous labours.'

Chancellor of St Mary's, Twickenham

Cardinal Vincent Nichols was installed as the inaugural Chancellor of St Mary's University, Twickenham on 27 May, during a special service of Vespers at Westminster Cathedral.



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First Holy Communion

Many congratulations to those young parishioners who made their First Holy Communion at the 12.30pm Mass on Saturday 23 May.



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Mass for Matrimony

On Saturday 23 May, the Cardinal celebrated a special Mass in thanksgiving for the Sacrament of Matrimony. Over 500 couples were present, all of whom were celebrating significant anniversaries. Of those present, 132 were celebrating golden anniversaries and another 34 couples were marking their diamond jubilees.



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Joint Vespers in Honour of Our Lady

On Friday 22 May, the clergy and choir of Westminster Abbey joined the clergy and choir of the Cathedral for the annual 'joint Vespers' in honour of Our Lady of Westminster. Pictured: The Very Revd Dr John Hall, Dean of Westminster (left), with Canon Christopher Tuckwell, Cathedral Administrator (right).

Please Note: Many events happen at Westminster Cathedral every month and, as we are constrained by space, we cannot always feature stories immediately in *Oremus*. For up-to-date stories and photos, please visit our Facebook or Flickr pages:

www.facebook.com/westminstercath and www.flickr.com/photos/westminstercathedral

The Cathedral Historian: An Interview with Patrick Rogers



©Peter Cox

With George at Rhossili in the Gower Peninsula, 2014

To mark the 20th anniversary of Patrick Rogers' membership of the Oremus team, the current editor, Dylan Parry speaks with the popular Cathedral Historian.

Could you tell us how your voluntary work for the Cathedral started?

I had two heart attacks, the second of which was nearly fatal, in 1986 when I was working in the Cabinet Office. After my return to work I realised that I was pretty much burnt-out and would have to stop work earlier than I'd planned. I retired on health grounds in 1991. Initially, I intended to work as a guide for the National Trust, but my nearest National Trust building, Ham House, closed at that time for extensive renovation and, at the same time, Mgr Pat O'Donoghue appealed for volunteers at the Cathedral – which I was attending as a parishioner. Therefore, one door closed and another opened, and I became a Cathedral volunteer in April 1992.

What did you do first of all as a volunteer?

I served on the Information Desk and in 1993 I was asked by Sr Anna Teresa to become a Cathedral reader and also a tour guide. I was subsequently made Visits Officer, and then Tours Director, by Barry Palmer, the Cathedral General Manager.

How did this lead to you becoming the Cathedral Historian?

As I remember it, I started to write occasionally for the *Westminster Cathedral Bulletin* as it then was. Then in 1995, Joseph Bonner, who was the managing editor, and Fr Tim Dean, the editor, asked me to join the team of what became *Oremus* two years later, in 1997, and the job grew from there.

You've written many books on the Cathedral and its history – what sources have you used over the years?

First of all, I've used the Cathedral archives and the plans that were produced by John Bentley [the Cathedral Architect] and his successors. I've also talked to people who remembered what had happened, or whose descendants were told what had happened – for example, the artist Aelred Bartlett, the

nephew of Eric Gill and the daughter of Gilbert Pownall who designed many of the mosaics in the Cathedral. I have also used the newspaper section of the British Library at Colindale for reports on the Cathedral, particularly during the periods when there was no Cathedral magazine from 1902 to 1907. Obviously, I read all the books I could find about the Cathedral, notably Winefride de L'Hôpital's *Westminster Cathedral and its Architect*, which was published in 1919 and the *Westminster Cathedral Chronicles* of 1907-67

My initial research project was on the Cathedral marbles and this involved asking marble merchants to identify particular marbles and for any information they had about them. It also meant going out to marble quarries in Europe and North Africa. That project lasted from 1995 until 2008, when I published the book *Westminster Cathedral: The Beauty of Stone*.

Of your books, do you have a favourite or one you enjoyed working on the most?

The most effort was put into *Westminster Cathedral: The Beauty of Stone* and that involved the most travel and the most incidents, some of which weren't entirely pleasant – for example, being bitten by a dog in Ireland and falling 30ft on a mountain near Athens! I also enjoyed working on *Reflections: The Westminster Cathedral Mosaics*, which was simpler to research as mosaics are usually within buildings, such as cathedrals and churches – which are easier to get to. Though I was, on one occasion, pick-pocketed on a bus in Sicily on my way from Palermo to Monreale. The most comprehensive book I suppose, and the one that gave me the most satisfaction, was the most recent one, *Westminster Cathedral – An Illustrated History*. For this book I was asked to write down everything I knew about the Cathedral "before I...", as it was put to me! [Laughing]

So, writing books can be quite a perilous occupation?!

On occasion it can, but it can also be extremely rewarding and I've met some really lovely people in different places throughout Europe particularly, who were extremely helpful and kind and gave me far more assistance than I'd dared to hope for.

Earlier, you mentioned your work for the Cabinet Office. I know that a lot of your work probably falls under the Official Secrets Act. But is there much that you could tell us about your work before you came to the Cathedral?

After university I had to decide whether to remain and do academic research or to go into government service as a research officer. I decided upon the latter, because it was better paid essentially. I believe I took the right decision, because I was able to travel and research and write assessments on security and political developments overseas. In the Cabinet Office I was responsible for South and South East Asia, which took me to several countries, notably Sri Lanka during the civil war. I was also involved in the Falklands campaign, working with British defence companies, and went there after the war.



Walking the South Downs with friends in 1993

Were you in the military at any point?

Not as a profession, but members of my family were. My father was an officer in the army in the First and Second World Wars and was also with the British Expeditionary Force against the Bolsheviks in Russia. My great-grandfather served in the Indian army and retired as a Major-General in the Royal Madras Engineers. My great uncle, after whom I'm named (Stephen), was a Catholic army chaplain. In fact, he was an Army Chaplain First Class, which is the equivalent of a Colonel. The army was in my blood and I wanted to become an army officer, like members of my family, but I suffered an accident at prep school in 1956 which resulted in the loss of sight in one eye. This ruled out the regular army, and I then thought, "Ok, I'll try the Territorial Army" and was commissioned a Second Lieutenant. This took place after leaving school and before going to Northern Ireland with the security forces for four years in 1972.

Having studied the history of the Cathedral and the life of the Diocese, is there a past Cardinal or Administrator, before your time, whom you would have liked to have met?

Yes. I think Cardinal Hinsley, who was Archbishop of Westminster from 1935-43. He really knew what he was talking about and was an inspirational writer and broadcaster during the 1939-45 War. He spoke about the Soviet and the Fascist threats long before it was fashionable to talk about such matters. He understood the dangers they posed and what he said was spot on.

What kind of man do you think the Cathedral Architect, Bentley, was? Would you have liked to have met him?

He was very unassuming, dedicated, meticulous, and determined to do his best for the Cathedral and achieve perfection in all that he did. The result was that he overworked for many years. As Cardinal Vaughan said about him in his funeral oration, his work on the Cathedral killed him.

Do you think he may have been what we nowadays call a 'workaholic'?

Yes, he was.

Do you think, then, that the book about the Cathedral by Winefride de L'Hôpital [Bentley's eldest daughter] was her attempt to connect to and commemorate her father?

Yes. The best source for the early years of the Cathedral remains Winefride de L'Hôpital because she had access to her father's papers and those of his firm, which was formed

after his death. But for Winefride, Bentley could do no wrong. There was never any criticism of her father, to whom she was clearly devoted. She remains, though, the most authoritative source on the Cathedral for the period before 1919.

You've covered the mosaics and marbles in your books. Do you have a favourite mosaic or chapel in the Cathedral?

Yes, my favourite mosaic is St Alban on the north aisle, and dates from 2001. It was designed by Christopher Hobbs and executed by Tessa Hunkin. It can be seen from many places in the Cathedral. St Alban has a lovely, otherworldly expression and his gold halo always appears to be glittering. I think both the design and execution are excellent.

What's the most interesting thing that you've discovered about the Cathedral during years of painstaking research?

I think the most notable thing is that the date for the first Mass in the Cathedral was listed incorrectly. It was recorded in 1907 by a bishop as Lady Day, 25 March 1903, whereas in fact it didn't occur on Lady Day but on the Feast of St Joseph, 19 March 1903. The reason for this was that Cardinal Vaughan, who founded the Cathedral, was devoted to St Joseph and ordered that it should take place on that day. But for a hundred years, it had been listed as Lady Day.

Another thing I discovered about the Cathedral was what Eric Gill's stone carving of St Thomas More's monkey in the Chapel of St George and the English Martyrs looked like. It had been removed from the altarpiece on the orders of Cardinal Griffin at a private viewing in 1946, before it was seen by the public. Fortunately, I was able to locate drawings of the altarpiece made by Gill in 1939, which included the monkey. One drawing was held by John Skelton, Eric Gill's nephew, and he very magnanimously allowed me to see and photograph it shortly before his death in 1999.

Finally, Patrick, what do you like to do in your spare time?

I used to do a lot of long distance walking but I am now over 70 and am unable to walk the distances I used to. My age and health have finally caught up with me and I am unable to do as much "exploring" and "adventuring", which I've always loved doing ever since I was a small child.



Patrick (centre) enjoying the Kent countryside with his younger brother and sister in 1952.



Saint of the Month: Thomas the Apostle

JayLou Bituin, aged 10



St Thomas was one of the twelve disciples of Jesus. He was also called the Twin (*Didymus*). After the resurrection of Jesus, the disciples were together in the Upper Room. Jesus appeared to them and showed them his hands and his side and they believed, finally, that Jesus had risen from the dead. Thomas was not there at the time. When Thomas returned and heard all the other apostles talking about Jesus appearing to them, he did not believe them and he said, 'Unless I see the scars of the nails in his hands and put my finger on those scars and my hand in his side, I will not believe' (John 20:25).

A week later Jesus appeared to the disciples again, and this time Thomas was there. Jesus spoke to Thomas and said, 'Put your finger here, and look at my hands; then stretch out your hand and put it in my side. Stop your doubting, and believe!'

Thomas, ashamed, cried out, 'My Lord and my God!' Jesus said to him, 'Do you believe because you see me? How happy are those who believe without seeing me!'

After this, the Holy Spirit came at Pentecost and the disciples became apostles. As disciples they learnt from Jesus, but when they went out to teach about Jesus we call them apostles – messengers. They all went in different directions and according to tradition, Thomas went to India.

There is a story that Thomas travelled to north India, to the kingdom of Gondophernes, who reigned from AD 19 to AD 45. Unlike some of the other apostles, who were fishermen,

Thomas was a builder and he was asked by the king to construct a palace. When the king gave the money for the palace to Thomas, he gave it away to the poor people in the city! Gondophernes saw that no palace had been built so he asked for the money to be returned. Thomas told him the money was gone because he was not building a palace on earth but in heaven. The king was outraged and threw Thomas in prison. However, the king soon embraced Christianity and Thomas was released.

Thomas then travelled to south east India, to Mylapore, which was known as the 'City of Peacocks' on the Coromandel coast. One day as he was walking beside a hill near Madras, a group of priests met him and demanded that he come to the temple on the hill and worship the goddess Kali in the temple. They took Thomas to the temple but when he entered the temple, then it seemed to the priests that they could no longer feel the presence of the goddess Kali in the temple. They were angry with Thomas and killed him with a spear, which is why he is often pictured with a spear. It is believed he died in AD 72. Throughout India, St Thomas is one of the most popular saints because many people believe that he brought Christianity to India.

St Thomas is a very special saint. Through him we learn that even though we cannot see Jesus with our own eyes, we must still believe. Many people think of St Thomas when the host is raised up by the priest after the consecration at Mass and, like him, when he saw Jesus in the upper room, they say his words 'My Lord and my God!'

When there are difficult times and we find it hard to believe, we should also think of St Thomas, remember what happened in the Upper Room and ask him to help us to keep firm in our faith and believe.

Night Shelter Project: Westminster Cathedral

Fr Brian O'Mahony



For seven consecutive Wednesday nights in the weeks after Easter, we hosted a group of homeless men and women in the Cathedral Hall, offering them somewhere warm and safe to sleep, a hot meal, breakfast and companionship.

This was a small part of a wider project co-ordinated by the West London Day Centre –

which supports homeless people and assists them towards stable accommodation and employment. Involving seven venues around West London opening their doors for one night of the week each, this scheme has been running for some years as a winter project. We were asked to join five other local churches and one synagogue in a seven-week extension of the program until the end of May.

Through the enthusiastic support of many willing volunteers from different parts of the Cathedral parish and community, we were able to run our night shelter successfully, and participate in something very worthwhile. With funding made available through Caritas, we provided each guest with a camp-bed, sleeping-bag and pillow, and each evening our guests and volunteers sat down to a hot meal prepared by various individuals and groups in the parish.

Without our volunteers, it would have not been possible, and it is important that they are acknowledged and thanked. It was tremendous to experience community and friendship developing over the seven weeks. Thanks must also go to the various families from our primary school and First Holy Communion class, the members of the Cathedral SVP Conference, and the Filipino Club, all of whom provided wonderful meals for us. Catering for 25 is no mean feat!

Without this project our guests would have been on the streets. Through the work of the West London Mission, all of our guests were able to obtain help during the course of the project, and a good number of were able to access stable accommodation. Thank you again to all who made this work so smoothly and with cheerfulness that was infectious. Please keep our guests in your prayers.



Remembering Cardinal Hume

Friends of the Cardinal Hume Centre filled the Sacred Heart chapel at the Centre on Tuesday 16 June, celebrating an anniversary Mass for Cardinal Hume alongside members of his family and friends. Last month was 16 years since the Cardinal's death, who founded the Centre almost thirty years ago.



The Mass celebrated by Bishop Nicholas Hudson, a trustee of the Centre, had the theme of 'mercy' ahead of the Holy Year of Mercy announced by Pope Francis which begins in December.

During the celebration, words of Cardinal Hume inspired and challenged those gathered. In his book, *To be a Pilgrim: A spiritual notebook*, the Cardinal reflected that

'God's love is manifested in Jesus Christ... a love which is merciful... that understands the weakness of humanity'. This merciful approach to all those who come to the Centre for sanctuary is fundamental to its ethos.

Cathy Corcoran, CEO of the Centre, said, 'The annual Mass of Thanksgiving is an important part of our year. It is a moment when the Centre's whole community is reminded of our founder's abiding compassion for people on the margins of society. It is also a time when we recommit ourselves to offer sanctuary and support to those people in most need in these increasingly difficult times, with more people in working families living below the poverty line, struggling to make ends meet.'

It is inevitable that when we remember the late Cardinal Hume we will remember his Benedictine ethos, which has so strongly influenced the work that is carried out at the Cardinal Hume Centre. As well as providing a loving and non-judgemental welcome to all who come to the Centre, there is a second Benedictine value which resonates particularly strongly here and that is a focus on community as a source of strength for the individual. Staff at the Centre, together with our volunteers and our supporters, form a community which provides support and understanding for those with nowhere else to turn.

Please if you have not already, become a member of the George Basil Hume Foundation and help preserve Cardinal Hume's legacy. You can join the George Basil Hume Foundation by giving a regular donation to the Centre. Please fill in the form included in this month's copy of Oremus or by calling 020 7222 1602 or visiting www.cardinalhumecentre.org.uk.

Colette Dungey, RIP

The friends
OF WESTMINSTER CATHEDRAL



Christina White

The morning of the Friends' trip to Rye we were gathered on the pavement outside Clergy House and the conversation turned to a dear and loyal friend Colette Dungey who had always loved our days out. Colette had been poorly for some time and was in a nursing home in Beckenham. I had visited her just a few weeks before with a colleague from Clergy House. Canon Christopher celebrated Mass in Rye at the beautiful church of St Anthony of Padua and I thought of Colette especially and prayed for her. The following day I came in early to the office. Colette's daughter Sue had sent an email the previous afternoon to say that her mum had died in the early hours of the 9 June – the day we went to Rye. I suppose it wasn't a surprise that she should have been in our thoughts, even though we were unaware that she had, finally, passed away.

I think it was Mary Maxwell who first suggested that Colette would be an ideal candidate to help in the Friends' Office. The filing was piling up in drifts and one day a week we needed someone to bring order to the administrative chaos. I don't remember her first day but I loved her coming in. Colette was an avid reader; she read more books than anyone I have ever met and she was a source of stories. We swapped books, suggested authors, talked politics. She would always leave me her newspaper to read on the tube home. She would sit at the spare desk and we would chat, all day. She

became much more than a volunteer to me. I thought of her, I think of her now, as a beloved auntie and a good, good friend.

Colette was a great walker. Those of you who have accompanied the Friends on days away know that the groups tend to meander. Not Colette. I see her now striding ahead with purpose. There is a photo on the mantelpiece in the office of the Friends' trip to Oxford with Fr Michael Durand some years ago. Colette is at the back, which is a surprise. She was always at the front, always interested. I remember her particularly on that Oxford day. It was glorious weather – the bluest of skies – and the gardens at New College and Magdalen were in full bloom. She was in her element.

Colette's family were her world and she talked often of her grandsons and beloved great-granddaughter, Mia. She started to feel unwell and I remember her planning a great gathering of the clans, when her brothers and sisters decided to get together in Ireland, travelling from all corners of the world. Her illness affected her physically but it did not destroy her spirit. On the wall of her room, in the nursing home, there was a photograph of her taken on a boat trip, loving life. Kevin Greenan remarked to me that she was such a stylish lady, always elegant and that is how I will remember her. I can hear her laugh now, she had a great laugh. She was kind, clever, self-deprecating and funny. She was much

loved and we mourn her passing. Colette, may the Lord hold you in the palm of His hand.

Tickets are selling out for the Friends' trip to St Albans and Dunstable Priory on 25 September. Do try and book before the end of the summer; we have a limited number of places available.

There will be a Quiz and Fish and Chip Supper on 14 July. The profits from this event will not be going to the Friends but to Missio, to pay for the training of a seminarian. The Friends' Office will be closed in July so please book your quiz tickets directly with Mary Maxwell on 0207 798 9181.

An early keep the date: The Friends will be running the Christmas Fair on 13 December so please, if you are planning a summer clear out, think of us. We are looking for DVDs, CDs, bric a brac and all manner of items. We have a team on hand to sort through boxes and items that we cannot sell will be distributed to either the SVP booksale or to the Cardinal Hume centre charity shop. Chuck out your chintz and deliver it to Clergy House, clearly marked 'FRIENDS' CHRISTMAS SALE'. Enjoy the summer, we look forward to seeing you in the autumn.

Forthcoming Events

30 June: An evening in Andalucia with Paul Pickering. Tapas, music and talk. The Friary, 47 Francis Street. Doors open at 6.30pm. Tickets £18.00

14 July Quiz and Fish and Chip Supper. Westminster Cathedral Hall 6.45pm. Tickets £15.00

25 September Trip to St Albans and Dunstable Priory. Coach will depart from Clergy House at 9.00am. Afternoon tea included. Tickets £40.00

How to contact us

- Write to: Friends' Office, 42 Francis Street, London SW1P 1QW
- Call: 020 7798 9059
- Email: friends@westminstercathedral.org.uk

Registered Charity number 272899

Super Flumena... A history of Westminster



Joanna Bogle

On History Walks in the area around Westminster Cathedral, people are always intrigued when I explain that the name of the long road that leads down to the river – Horseferry Road – comes simply from the fact that there was once a horse ferry that crossed the Thames at this point. 'A ferry for horses?' Yes, of course – in the days when horses were the main form of transport, such a ferry was of great value and importance: it took horses and carts, laden with produce, and played a major role in London's commerce.

The ferry was in fact owned by the Archbishop of Canterbury, who lived – as the current one still does – at Lambeth Palace, just across the river from Westminster. For many hundreds of years, there were very few bridges across the Thames. The Romans built one after they invaded Britain in AD 43 and established a town, Londinium. There was a famous Saxon battle against the Vikings at London Bridge in the eleventh century, and a new wooden bridge was constructed in the twelfth century, replaced by a stone one completed in 1209, which had a chapel dedicated to St Thomas Becket.

But there was nothing at Westminster, although the monks were tilling the land around Westminster Abbey – the names of their chapels and fields are still to be found in road names such as Abbey Orchard Street, St Ann's Street, St Matthew Street – and Parliament was meeting on the land alongside. Westminster Bridge was built in the eighteenth century, opened to the public in 1750. Because it would mean that the old horse ferry would no longer be needed, the Archbishop of Canterbury was paid compensation of £3,000 – an enormous sum in those days. Probably revenue from the ferry had paid for much of the Archbishop's staff, diocesan administration, upkeep of Lambeth Palace, etc, and its loss would have been significant.

The river today surges strongly as it passes through Westminster. The Embankment – designed by Sir John Bazalgette who also gave us London's sewage system, eliminating the filth and contamination that had given rise to periodic epidemics of cholera in the capital – protects this area from flooding. In the past, the water at this point was not so deep as it is today: in the Great Frost of 1684 it was possible to walk across the frozen river from Westminster to Lambeth.

Westminster Cathedral stands on what was once the site of a prison, in an impoverished area on the edge of the old Abbey lands. When the monks were sent away from the Abbey in 1535 on the orders of Henry VIII, this whole area fell into neglect and this remained a poor district for a long while. What changed everything, of course, was the coming of the railway and the construction of the great terminus that was named after the Queen, Victoria. Our Cathedral today benefits from its proximity to Victoria station: many people from the southern suburbs feel this is 'their' cathedral, even though technically theirs is St George's Cathedral in Southwark, as their homes are in that diocese.

'Ferry' seems to come from the Greek *pherian*, the Anglo-Saxon *ferian*, 'to carry': thus we get 'transfer', 'prefer', 'defer', and so on. The Anglo-Saxon *faru* meant 'a journey', and there is a link with the Arabic *safari*.

The Horseferry Road leads down to a bridge that was built later than the Westminster one: Lambeth Bridge, opened in 1862, again the work of Joseph Bazalgette. This Autumn, (Saturday 3 October) the Procession of the Blessed Sacrament that starts at Westminster Cathedral will cross Lambeth Bridge to finish with Benediction at St George's Cathedral, Southwark, carrying the Blessed Sacrament across the river.

Joanna Bogle DSG is a writer, broadcaster and journalist.

Catholic Music for a Protestant Nation: William Byrd's part in reviving Catholicism

On 7 July the Choir of Westminster Cathedral will be performing a concert of the Masses of William Byrd. John Milsom offers an insight into the role these Masses would have played during the turbulent years of the English Reformation.



It is hard to imagine a time when William Byrd's Latin Masses and motets were not a cherished part of England's musical culture. Today these works seem to soar among the pinnacles of Tudor achievement, alongside the plays of Shakespeare, Byrd's contemporary. Yet for two hundred years, from roughly the mid-seventeenth century to the mid-nineteenth, they fell almost wholly from favour and use. This long neglect has nothing to do with their intrinsic quality, which has never been questioned. It is to do with the fact that they are Catholic.

Since 1558, England has been officially a Protestant nation, and Catholic culture has had to negotiate its place as best it can. Byrd's Catholic music, composed for a suppressed minority group in the decades around 1600, was by necessity inconspicuous when it was new, and it was wholly shunned by the established church. Only in more tolerant times has it risen to the surface, to be recognised and loved for its true worth.

This concert celebrates Byrd's Catholic Masses in two ways simultaneously. Most obviously, it addresses great and timeless works, which themselves address great and timeless liturgical texts. But at the same time, it reminds us that the revival of Byrd's Masses in the late nineteenth century was pioneered by Catholic church choirs. This is a point worth pondering.

Distinctive musical repertory

Since the accession of Queen Elizabeth I in 1558, the choirs of England's Protestant cathedrals and college chapels have had their own distinctive musical repertory, which has flourished and grown in unbroken tradition. The anthems and services of Thomas Tallis, for instance, have never fallen from cathedral use; they have been the epitome of Choral Evensong and Eucharist for more than four centuries. This Anglican repertory, however, is not what Roman Catholic worship requires. When major Catholic choral foundations were established in late Victorian and Edwardian England, at Downside Abbey, the Brompton Oratory, and above all at Westminster Cathedral, there was a quest for new and more relevant music; and it was at these places that William Byrd's three Latin Masses were revived. Hence the pertinence of this forthcoming concert – it celebrates that Catholic revival no less than it celebrates the works themselves.

Secret Chamber Music

That being said, William Byrd, if he could hear these performances, would be amazed, for they are not at all what he had in mind. In the 1590s, when his Masses were composed, there were no Catholic church choirs in England, and he never envisaged them being sung proudly and publicly in cathedrals for all to hear.

Few hard facts survive about the kinds of performances Byrd's Catholic works received in his lifetime, but we can speculate with a fair degree of confidence. In the age of the Spanish Armada and the Gunpowder Plot, England's Catholic community celebrated Mass covertly behind closed doors, taking pains not to be found out and punished or fined. Their secret services took place in rooms hastily converted into chapels, led by priests who themselves led surreptitious lives. If music was used, then it was sung and played by whoever came safely to hand: family members, invited guests and trusted servants. By definition, then, Byrd's Masses really fall into the category of chamber music, not choral repertory, and it was never Byrd's intention that they should be sung in the resonant ambience of a great church, by a choir such as that of Westminster Cathedral.

Living a double life

Grand choral polyphony was, however, the stuff of Byrd's main career; for he lived a double life. In public, Byrd was the towering member of Queen Elizabeth's Chapel Royal, a choir that served monarch, court, and the swarm of overseas diplomats and visitors that mingled with them.

This choir typically sang in the grand chapels of the queen's palaces, such as Westminster, Greenwich and Richmond, and on occasions it also sang in more public places, even out of doors. It was for this choir, wearing his public hat as England's foremost musician, that Byrd sang, composed and played the organ, and it was therefore with the Chapel Royal in mind that Byrd composed his Great Service, a work of the greatest splendour, setting texts from the Book of Common Prayer for use at Matins, Eucharist and Evensong. But this was only one side of Byrd's life. In private, he moved in the network of England's Catholic community, whose religious beliefs he shared, and for whom he also wrote music – initially motets, but latterly also works for liturgical use, such as the three Masses and, later, the impressive cycle called *Gradualia*. As Byrd grew older, his allegiances shifted, and he spent less time in London, and more time with the Catholics in rural Essex, where he set up home. But his retreat never became a rift. Up to his death, Byrd remained loyal to his queen and his country, and he was tolerated at court, even by those who knew of his double life.

The power of his three Masses

Palpable differences of musical language exist between Byrd's public music and his private. In his Great Service, Byrd delivers the words like an orator. Sometimes the choir sings in chains of chords, sometimes in symmetrical blocks, sometimes with polyphonic exuberance, but always with an aloof grandeur suited to ceremony and show; the effect is never intimate or confessional.

The motets and Masses, conversely, savour their words more meditatively, and speak with a more personal voice. It is these Catholic works that have won Byrd his reputation for being one of England's most sensitive setters of words. Byrd himself claimed that, when composing, it was always the words that came first, and his vehemence emerges most clearly and powerfully in settings of those words that clearly mattered most to him. Hence the power of his three Masses; though written for undercover use by amateurs, these works engage powerfully and intensely with their words.

Nostalgia for the Tudor past

The Englishness of Byrd's Masses must also be mentioned, for these settings do not sound remotely like the Masses of Lassus or Palestrina. This is partly because of the way they were made, partly because of the way they allude to their Tudor past. Unlike most other Catholic composers of his generation, Byrd composed his three Masses freely, without directly quoting any pre-existing music. Hence the contrast with Palestrina and Lassus: those two composers habitually based their Masses on models, such as a motet or a plainchant melody, so that the Mass becomes a commentary on that model.

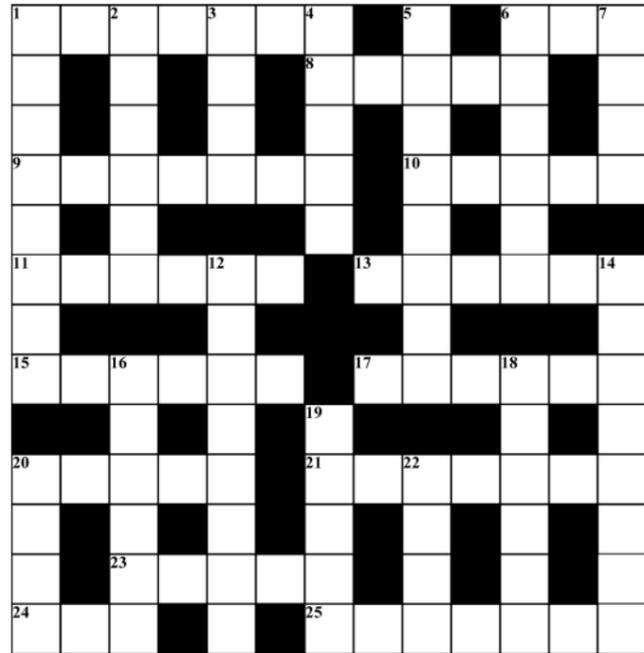
Byrd, in contrast, simply took the words of the Mass as they came to him, and savoured them intuitively, using whatever melodies came into his head. Sometimes he made audible allusion to the musical styles of his Tudor past, for instance through the turn of a melodic phrase or the choice of a chord or a selection of texture. By doing so, he invoked the music of his boyhood – the truly

Catholic music of the reigns of Henry VIII (d 1547), and of England's last Catholic monarch, Queen Mary (reigned 1553-8), which coincided with the years when Byrd was a boy chorister. A nostalgia for the Tudor past therefore haunts these works, especially in the *Mass for Four Voices*, which was the first to be composed.

It is in fact possible to date the three Masses with reasonable precision. In 1589 and 1591, Byrd published two collections of motets – called by him 'sacred songs' (*Cantiones sacrae*) – that summed up his achievement to that date. Immediately after that, Byrd's mind seems to have turned to the words of the Catholic Mass, and his three settings were published in quick succession between around 1592 and 1595. The precise years of publication are unknown, since the prints themselves have no titlepages; they are simply slender pamphlets of sheet music, headed with the name 'W Byrd'. Careful detective work, however, shows that the *Mass for Four Voices*, which is the most intimate and intense of the settings, came first. It was followed a year later by the *Mass for Three Voices*, which is a smaller and tighter work, and then by the *Mass for Five Voices*, which is the most serene of the three. The Five-Voice Mass then set the tone for Byrd's final major project: the great cycle of *Gradualia* – settings of liturgical texts for the Catholic calendar from Advent to Trinity – which went to press in two volumes in 1605 and 1607.

Dr John Milsom is a Professorial Fellow in Music at Liverpool Hope University. For more information on this and future concerts please see the Cathedral Choir's new website: www.westminstercathedralchoir.com

Oremus Crossword



©Alan Frost May 2015

Clues Across

- 1 South London suburb where Cardinal Bourne born 25 March 1861 (7)
- 6 Queen giving title to Shelley poem and mentioned in Shakespeare's Romeo and Juliet (3)
- 8 African city, capital of Ghana (5)
- 9 See 4 Down
- 10 'The ...', Homer's classic epic poem set in the Trojan Wars (5)
- 11 & 24 Acr: 'Christe', 'Christ graciously hear us', Litany (of Loreto) to Our Lady (6,3)
- 13 Former students of a school or college (6)
- 15 Name taken by five Popes, the fifth responsible for much of the street plan of Rome (6)
- 17 Type of building that once occupied site of the Cathedral and nearby Tate Gallery (6)
- 20 Unit of measurement in the OT as in the building of Noah's Ark (5)
- 21 Patron Saint of Europe whose Feast Day is 23 July (7)
- 23 Coins produced for American and European currencies (5)
- 24 See 11 Across
- 25 Small church choirs, such as for 7's Masses for 3,4, or 5 voices (7)

Clues Down

- 1 USA equivalent of Parliament in Westminster (8)
- 2 Bocelli, world renowned Italian tenor, his album *Sacred Arias* an international best-seller (6)
- 3 Holman, Pre-Raphaelite painter of Christ as *The Light of the World* (4)
- 4 & 9 Acr: Italian Martyr (Feast 6 July) whose mother and murderer attended her canonisation in 1950 (5,7)
- 5 German poet whose *Ode To Joy* used by Beethoven in his *Choral Symphony* (8)
- 6 Sr Bawardy, nun born and served in Palestine canonised by Pope Francis 17 May 2015 (6)
- 7 William, Catholic composer of superb polyphonic works, Masses and motets in Elizabethan England (4)
- 12 Sobriquet given to the Apostle Thomas (8)
- 14 Saint founder of the Society of Jesus, Feast Day 31 July (8)
- 16 Mediterranean sailing ships once used by navies and pirates (6)
- 18 Essential device in the safe movement of rail traffic (6)
- 19 Bottomless pit, sometimes a reference to Hell (5)
- 20 City of NW France with two Abbeys built by William the Conqueror (4)
- 22 Move along a very small distance at a time (4)

ANSWERS

Across: 1 Clapham 6 Mab 8 Accra 9 Goretti 10 Ilbad 11 Exaudi 13 Alumnii 15 Sixtus 17 Frison 20 Cubit 21 Bridge 23 Cents 24 Nos 25 Scholas Down: 1 Congress 2 Andrea 3 Hunt 4 Maria 5 Schiller 6 Marim 7 Byrd 12 Doubling 14 Ignatius 16 Xebecs 18 Signal 19 Abyss 20 Caen 22 Inch

Behind the Scenes: Cathedral Kitchens



One of the reasons that our chaplains and resident staff keep going with their many and various duties as well as they do, may be found in this month's hidden place: the Clergy House kitchens.

They are approached from the ground floor of Clergy House down a flight of concrete steps, at the bottom of which two spacious, tidy and homely-smelling rooms provide the Franciscan Sisters of Our Lady of Victories with all they need to feed and water the household.

There is an air of old-fashioned order here: white walls, black and white floor tiles, and several pieces of kitchen furniture – cupboards, trolleys and tables – which must have been old-fashioned in the 1950s. This is no museum though: everything is put to busy practical use; the enormous granite chopping board on one of the tables, and the two double stainless steel sinks, are seldom empty. Despite the old-fashioned air, a few pieces of modern equipment – a dishwasher and a large stainless steel fridge – lighten the load. One feature which combines the old and the new is a service lift on one wall – a 'dumb waiter' – which takes food up to the dining room of Clergy House and then further up to Archbishop's House, for which the Clergy house kitchen used to cook. The present lift is comparatively modern; the original was installed by Cardinal Bourne, and has been known ever since as 'The Bournemouth Express'. Despite the urgency suggested by the nickname, there is a feeling of calm here; potted plants flourish on every high window sill, pictures of the Sacred Heart are dotted around the walls, and a statue of Our Lord stands above the noisy water taps.



Cathedral History

A Photographic Record

Vaughan Williams at the Cathedral – 12 March 1923



This image shows Ralph Vaughan Williams with Richard Runciman Terry (centre) and the Choir of Westminster Cathedral on 12 March 1923. The photo was taken after the first liturgical performance of Vaughan Williams' *Mass in G minor*. This Mass setting had been composed in 1921 and is perhaps notable for being the first to have been written in a distinctly English style since the late sixteenth century. The composer dedicated the piece to Gustav Holst and the Whitsuntide Singers at Thaxted in north Essex, and it was first performed by the City of Birmingham Choir on 6 December 1922. Vaughan Williams intended the music to be used in a liturgical setting, though, and so it was first performed as such at Westminster Cathedral. Richard Terry was the Cathedral's Master of Music at the time.

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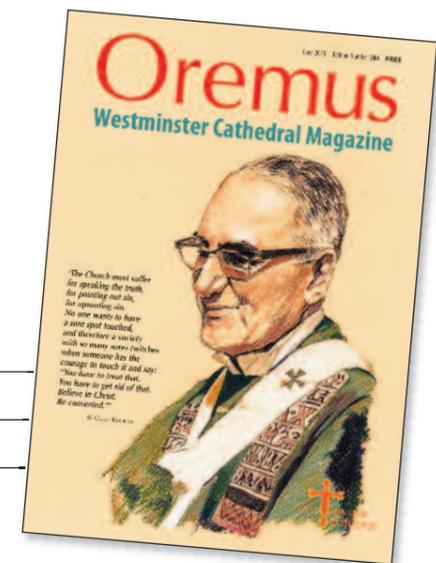
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From Throne Rooms to Sewage Drains The Lucky Dip that is Maintenance!



Clockwise: Bernie Young (standing), Gary Jameson (front, right), Sam Holloway (front, left), and Steve Wilbraham (back, left)

Sam Holloway

When I tell people where I work (and then consequently explain the difference between Westminster Cathedral and Westminster Abbey), they normally seem quite curious about the idea of working in a cathedral.

I then tell them that the nice thing about working in Westminster Cathedral's Maintenance Department is that every day is different, with the team working across the complex on a plethora of projects and smaller jobs. One day we might be harnessed on the roof of the Cathedral, changing lamps over a dizzying drop, the next day we might be pumping water from a deep flood below ground level. At other times we might just be fetching a football from a roof.

Another benefit is that along the way I pick up practical skills that I can take home with me, that come in handy in an emergency. I also acquire a vast amount of less useful information, such as the difference between an eye plate and a screw eye. One side effect of my job is that when I'm in the bathroom of a public house I have an instinctive urge to fix faulty toilet ball valves. Also, when on holiday, I now habitually drag my partner into other cathedrals/chapels just to animatedly point out the differences between for example, our baldacchino and theirs, and utter something silly like 'our rood is much bigger than that one'.

There are four of us working full-time from the workshop: handyman Bernie Young (who has been here nearly 23 years), electrician Steve Wilbraham (six years), painter decorator Gary Jameson (six months), and myself – the maintenance technician (six years). Our workshop is sandwiched between Cathedral Hall and Westminster Cathedral Choir School, in what was formerly an air raid shelter. As a result, it is an arched, elongated space, with no windows or air conditioning. Our visitors are divided as to whether it is a fascinating hub of activity, or just an unruly mess of lightbulbs, screws, and a snake pit of cables. It is here that we get set up, fix and make things, order supplies, check our voicemails/emails for maintenance requests, and perhaps most importantly, refuel on tea.

Many people ring our workshop doorbell. Aside from the usual visitors, a large percentage are mistaken in the belief that they are in the right place for: a relocated Mass, the Choir School reception area, or Clergy House – some even asking that we bless things (a problem compounded by our black attire resembling that of a priest, at a glance). Normally we politely decline to bestow such blessings.

Our work is coordinated by the Works Manager, Neil Fairbairn, aided by his assistant, Caroline Keogh, who are also responsible for overseeing the numerous daunting projects undertaken by the various contractors that work here. In recent years this has included: the construction of the new Cathedral toilet building, the exhibition of Cathedral treasures, a number of new mosaics, and the current resurfacing of the Cathedral roof.

The labyrinth that is the Westminster Cathedral complex still surprises me. Despite having worked here for six years, I'm still discovering new rooms I haven't been in before. Once we pulled up a floor in what is now the Lay Clerks' Vestry, and found an entire room that had been sealed off. The boy in me was hoping to find treasure or skeletons; disappointingly there was only some cardboard and a lot of dust.

Come Easter or Christmas we are inevitably at our busiest, setting up additional lighting, staging and seating in the Cathedral for the many Masses and concerts. The late finish of Midnight Mass can mean sombrely getting home at 2.00am on the morning of Christmas Day, and allowing ourselves a generous lie-in while everyone else is up opening presents, but it's part of the job. An annual highlight for me is the spectacle of the lighting of candles during the Easter Vigil, when a sea of light spreads out across the congregation in the darkness.

Some of our responsibilities are never-ending tasks, for example replacing the lamps in the thousands of light fittings across the complex, or replacing locks and distributing keys, or the continual redecorating of rooms. However, it never gets too predictable. When I go to work I'm never one hundred percent sure whether I'll end up meeting the Queen in the throne room of Archbishop's House, or if I'll be standing in a sewage drain outside Clergy House. It's a lucky dip!

Some jobs are very satisfying in their simplicity and importance to someone, such as when we rescue someone's wedding ring from the pipework below a sink, or fix a retired priest's television aerial. Regular maintenance requests come from the wonderful Portuguese speaking nuns who reside at the convent atop Clergy House, and the communication of these requests can require a large amount of gesturing, until all concerned are relieved that it has been established that there's a broken cupboard door in Room 8.

Other maintenance duties are quite antiquated. Once a week, we use a Genie vertical lift to wind up the hand-powered Cathedral clock, which will otherwise stop ticking. I dream that one day it will be powered with AA batteries. Some jobs are much stranger. Such as rescuing the pest control Harris hawk from above the Cathedral's main entrance, which was refusing to return to its trainer after catching two pigeons. Or repairing a lightning conductor on the roof of Clergy House while wearing baggy beekeepers' suits, as our ladder was ominously above a beekeeping hive. It's hard not to smile.

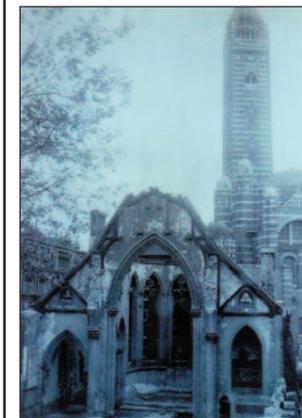
Sam Holloway is the Cathedral's Maintenance Technician.

Memories...

Following an article on VE Day at the Cathedral in the May edition of Oremus, we received this wonderful letter from one of our readers...

Dear Editor,

My husband, John, and I went to Westminster Cathedral with the intention on buying bookmarks for guests at my grandson's forthcoming wedding. After we had done that, we sat for a while at the back of the Cathedral contemplating on how beautiful the Cathedral is now.



Memories, for some unknown reason, came flooding back as I looked at the ceiling, of when I had first come to the Cathedral in 1945. Then, I remember ladders and scaffolding and very dim walls as though it was undergoing repairs or rebuilding. I told John how some of us had been chosen from our choir at my convent boarding school near Cuffley to sing the Latin Mass at the Cathedral together with choirs from many other schools. Father Cotterell

rehearsed us, impressing on us the solemnity of the occasion. We travelled by charabanc through London up to the Cathedral. It was a very exciting day and when we were singing I remember listening to the music and thinking how good that we all knew the Latin Mass so well without further rehearsals. We sang well together and chatted easily to other children beforehand, considering we had never met them previously. After Mass, we all assembled outside the Cathedral which had no piazza then. We were immediately attracted by a van selling ice cream, which most of us had never seen before. I remember I didn't like it very much. We arrived back at St Dominic's by charabanc and fell into our normal routine and soon forgot the episode.

I'm not sure how long afterwards but the choir was taken to see *Song of Bernadette* in Hertford. Our first time at the pictures!

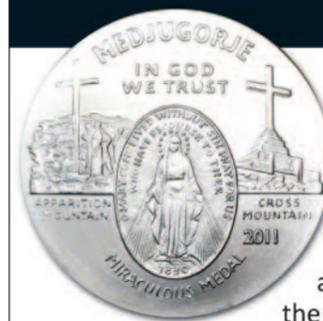
Well, I enjoyed reminiscing to John about all this at the back of the Cathedral in whispers. I had forgotten all about our trip, and, in fact, could not remember ever telling anyone about it before then.

As we are both getting on in age, we struggled to stand up but John was first up and collected an *Oremus* magazine from the rack and brought it back to me. He opened a page where we read everything I had just told him. We were astounded and I had a very peculiar feeling thinking I must dreaming.

*Barbara Baker
Morden, SM4*

If you would like to write to the Editor, please send your correspondence to The Editor, Oremus Office, Westminster Cathedral, 42 Francis Street, London SW1P 1QW or email oremus42@gmail.com. Though we do not have a regular Letters page, we do like to hear from our readers and will consider publishing some correspondence.

The Miraculous Medal



It was on June 24th, 1881, the feast of St. John the Baptist, that Our Lady was reportedly first seen, on that now famous mountain, known as Podbrdo, overlooking the parish of Medjugorje.

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St Alphonsus Liguori
Feast Day: 1 August



The Months of July and August

Month of July

July is traditionally offered to the Most Precious Blood of Jesus Christ, to which this Cathedral is dedicated. This month, we reflect on the price paid for our salvation – 'You know that you were ransomed... not with perishable things like silver or gold, but with the precious blood of Christ, like that of a lamb without defect or blemish. He was destined before the foundation of the world, but was revealed at the end of the ages for your sake.' (1 Peter 18-20).

Holy Father's Intentions: That political responsibility may be lived at all levels as a high form of charity and that, amid social inequalities, Latin American Christians may bear witness to love for the poor and contribute to a more fraternal society.

Month of August

August is traditionally dedicated to the Immaculate Heart of Mary, which is the seat of Our Lady's love and devotion towards her Divine Son. Blessed Paul VI renewed the consecration of the entire Church to the Immaculate Heart at the close of the Second Vatican Council. During a visit to Fatima in 1967, the same Pope exhorted all the children of the Church to renew personally their consecration to the Immaculate Heart.

Holy Father's Intentions: That volunteers may give themselves generously to the service of the needy and that setting aside our very selves we may learn to be neighbours to those who find themselves on the margins of human life and society.

SUNDAY 5 JULY FOURTEENTH SUNDAY IN ORDINARY TIME (Psalter Week 2)

10.30am Solemn Mass (Full Choir)
Mass in D Dvo ak
Iubilate Deo *Gabrieli*
Geistliches Lied *Brahms*
Organ: Praeludium in E minor
Brühns
3.30pm Solemn Vespers & Benediction (Full Choir)
Magnificat primi toni *Bevan*
Blessed city heavenly Salem
Bairstow
Organ: Toccata in D minor *Stanford*

MONDAY 6 JULY

Feria or
St Maria Goretti, Virgin & Martyr

TUESDAY 7 JULY

5.30pm Mass in the Hall
7.00pm Choir Concert: Byrd Masses
(Please see pages 28 & 29)

WEDNESDAY 8 JULY

5.30pm Requiem Mass for the London Bombing ('7/7') Victims celebrated by Bishop Nicholas Hudson

THURSDAY 9 JULY

Feria or
St Augustine Zhao Rong, Priest, and Companions, Martyrs

FRIDAY 10 JULY (Friday abstinence)

SATURDAY 11 JULY

ST BENEDICT, Abbot, Patron of Europe
2.00pm Latin Mass Society High Mass celebrated by Bishop Mark Jabalé OSB
4.30pm Latin Mass Society monthly Low Mass (Crypt)
6.00pm Visiting Choir: St Agnes' Cathedral, New York
7.15pm Holy Hour: 'Proclaim 15'

SUNDAY 12 JULY FIFTEENTH SUNDAY IN ORDINARY TIME (Psalter Week 3)

10.30am Solemn Mass (Full Choir) – (Choir School 'Leavers' Mass')
Mass *Martin*
In spiritu humilitatis *Croce*
Ave verum corpus *Mawby*
Organ: Transports de joie
(L'Ascension) *Messiaen*

12.00pm Mass celebrated by Archbishop Salvatore Fisichella

3.30pm Solemn Vespers & Benediction (Full Choir)

Magnificat primi toni *Palestrina*
Te lucis ante terminum *Gardiner*
Organ: Fête *Langlais*

MONDAY 13 JULY

Feria or
St Henry

TUESDAY 14 JULY

Feria or
St Camillus de Lellis, Priest

WEDNESDAY 15 JULY

St Bonaventure, Bishop & Doctor

THURSDAY 16 JULY

Feria or
Our Lady of Mount Carmel

FRIDAY 17 JULY (Friday abstinence)

SATURDAY 18 JULY

Feria or
BVM on Saturday
12.30pm Permanent Deacons' Mass celebrated by the Cardinal

SUNDAY 19 JULY SIXTEENTH SUNDAY IN ORDINARY TIME (Psalter Week 4)

10.30am Solemn Mass (Men's voices)
Missa Ut re mi fa sol la *Palestrina*
Laudate Dominum *Byrd*
Organ: Toccata *Preston*
3.30pm Solemn Vespers & Benediction (Men's voices)
Magnificat primi toni *de Monte*
Diliges Dominum *Byrd*
Organ: Luttes (Trois danses) *Alain*

MONDAY 20 JULY

Feria or
St Apollinaris, Bishop & Martyr
10.30am Mass: Cancelled
St Mary's University Twickenham
Graduation Ceremonies: 10.15am-11.30am and 3.00pm-4.15pm. Cathedral closed to the general public during these times.

TUESDAY 21 JULY

Feria or
St Lawrence of Brindisi, Priest & Doctor
10.30am Mass: Cancelled
St Mary's University Twickenham
Graduation Ceremonies: 10.15am-11.30am and 3.00pm-4.15pm. Cathedral closed to the general public during those times.

WEDNESDAY 22 JULY

St Mary Magdalene
7.30pm Grand Organ Recital: Peter Stevens, Westminster Cathedral

THURSDAY 23 JULY

ST BRIDGET, Religious, Patron of Europe

FRIDAY 24 JULY (Friday abstinence)

Feria or
St Sharbel Makluf, Priest

SATURDAY 25 JULY

ST JAMES, Apostle

SUNDAY 26 JULY SEVENTEENTH SUNDAY IN ORDINARY TIME (Psalter Week 1)

10.30am Solemn Mass (Men's voices)
Messe cum iubilo *Duruflé*
Ego sum panis vivus *Palestrina*
Panis quem ego dabo *Palestrina*
Organ: Passacaglia (BWV 582) *J S Bach*
3.30pm Solemn Vespers & Benediction (Men's voices)
Magnificat primi toni *Suriano*
Omnia tempus habent *Lassus*
Organ: Academic Festival Overture (trans. Lemare) *Brahms*

WEDNESDAY 29 JULY

St Martha

THURSDAY 30 JULY

Feria or
St Peter Chrysologus, Bishop & Doctor

FRIDAY 31 JULY (Friday abstinence)

St Ignatius of Loyola, Priest

PLEASE NOTE: The Choir will be on holiday during the month of August. Solemn Masses will be sung by the celebrant, cantor and congregation.

SATURDAY 1 AUGUST

St Alphonsus Liguori, Bishop & Doctor

SUNDAY 2 AUGUST EIGHTEENTH SUNDAY IN ORDINARY TIME (Psalter Week 2)

The Portiuncula Indulgence may be gained today (usual conditions)

MONDAY 3 AUGUST

St Patrick's Chapel: Pax Christi Exhibition opens

TUESDAY 4 AUGUST

St John Vianney, Priest

WEDNESDAY 5 AUGUST

Feria or
Dedication of the Basilica of St Mary Major

THURSDAY 6 AUGUST THE TRANSFIGURATION OF THE LORD 10.00am – 5.00pm Pax Christi stall on Cathedral steps

FRIDAY 7 AUGUST (Friday abstinence)

Feria or
St Sixtus II, Pope, and Companions, Martyrs or
St Cajetan, Priest

SATURDAY 8 AUGUST

St Dominic, Priest

SUNDAY 9 AUGUST NINETEENTH SUNDAY IN ORDINARY TIME (Psalter Week 3)

MONDAY 10 AUGUST

ST LAWRENCE, Deacon & Martyr

TUESDAY 11 AUGUST

St Clare, Virgin

WEDNESDAY 12 AUGUST

Feria or
St Jane Frances de Chantal, Religious

THURSDAY 13 AUGUST

Feria or
Sts Pontian, Pope, and Hippolytus, Priest, Martyrs

FRIDAY 14 AUGUST (Friday abstinence)

St Maximilian Mary Kolbe, Priest & Martyr

SATURDAY 15 AUGUST

Feria or
BVM on Saturday

SUNDAY 16 AUGUST THE ASSUMPTION

MONDAY 17 AUGUST (Psalter Week 4)

Feria or
St John Eudes, Priest

WEDNESDAY 19 AUGUST

Feria or
St John Eudes, Priest

THURSDAY 20 AUGUST

St Bernard, Abbot & Doctor
Cardinal Griffin's Anniversary (1956)

FRIDAY 21 AUGUST (Friday abstinence)

St Pius X, Pope

SATURDAY 22 AUGUST

The Queenship of the Blessed Virgin Mary

SUNDAY 23 AUGUST TWENTY-FIRST SUNDAY IN ORDINARY TIME (Psalter Week 1)

MONDAY 24 AUGUST
ST BARTHOLOMEW, Apostle

TUESDAY 25 AUGUST

Feria or
St Louis or
St Joseph Calasanz, Priest

WEDNESDAY 26 AUGUST

Feria or
Blessed Dominic of the Mother of God, Priest

THURSDAY 27 AUGUST

St Monica

FRIDAY 28 AUGUST (Friday abstinence)

St Augustine, Bishop & Doctor

SATURDAY 29 AUGUST

The Passion of St John the Baptist

SUNDAY 30 AUGUST TWENTY-SECOND SUNDAY IN ORDINARY TIME (Psalter Week 2)

MONDAY 31 AUGUST

Feria
or St Aidan, Bishop, and the Saints of Lindisfarne
Bank Holiday
Masses: 10.30am, 12.30pm and 5.00pm only
Confessions: 11.00am – 1.00pm only

Key to the Diary: Saints days and holy days written in CAPITAL LETTERS denote Feasts, those in **BOLD CAPITAL LETTERS** denote Solemnities, those not in capitals and where there is a choice denote Optional Memoria, all others not in capital letters are Memoria.

NOTICES

Accommodation Wanted

A 25 year-old Catholic postgraduate student from Germany (fluent in English) is seeking accommodation in London for one year from 1 October 2015.

If you have, or know of, a modest room in a family home, a flatshare with other students, or any other type of reasonably priced accommodation in central London, please write to Nikolaus at nikolauskarlson@gmail.com. Otherwise, please feel free to contact the Oremus office (oremus42@gmail.com / 020 7798 9052).

Good references provided.

Summertime!

We would like to wish all our readers and advertisers a very happy and restful Summer. As is usual, this edition covers both July and August. We will be back to our normal monthly schedule from September.

LAUDATO SI

In mid-June, the Holy Father published his encyclical on the environment and the care of 'our common home', planet Earth. This encyclical was published just as Oremus was going to print. In the September issue, we plan to publish an article by the Climate Change expert, Dr David Cotton, who will lead us through this important Papal document.

Westminster Cathedral – Social Media

Westminster Cathedral is now on the social media sites Facebook and Twitter. To keep up to date with all the most recent news, photos, events and timetable changes, please follow us on **Twitter** (@westminstercath) or 'like' our page on **Facebook** (www.facebook.com/westminstercath).

Westminster Cathedral

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www.westminstercathedral.org.uk

Cathedral Chaplains

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Administrator
Fr Alexander Master
Sub-Administrator & Precentor
Fr John Ablewhite, *Registrar*
Fr Andrew Connick
Fr Michael Donaghy
Fr Brian O'Mahony
Fr Michael Quaicoe

Sub-Administrator's Intern

Michael Sinyangwe

Also in residence

Franciscan Sisters of Our Lady
of Victories

Music Department

Martin Baker, Master of Music
Peter Stevens, Assist Master of Music
Benjamin Bloor, Organ Scholar

Cathedral Commercial Manager

John Daly

Cathedral Facilities Manager

Sarah Dorgan

Estates Manager

Neil Fairbairn

Chapel of Ease

Sacred Heart Church
Horseferry Road SW1P 2EF

What Happens and When**Public Services**

The Cathedral opens shortly before the first Mass of the day; doors close at 7.00pm, Monday to Saturday, with occasional exceptions. On Sunday evenings, the Cathedral closes after the 7.00pm Mass. On Public and Bank holidays the Cathedral closes at 5.30pm in the afternoon.

Monday to Friday

Masses: 7.00am; 8.00am; 10.30am (said in Latin); 12.30pm; 1.05pm and 5.30pm. Morning Prayer (Lady Chapel): 7.40am. Evening Prayer (Latin Vespers* sung by the Lay Clerks in Lady Chapel): 5.00pm (*except Tuesday when it is sung in English). Solemn Mass (sung by the Choir): 5.30pm. Rosary will be prayed after the 5.30pm Mass.

Saturday

Masses: 8.00am; 9.00am; 10.30am; and 12.30pm. Morning Prayer (Lady Chapel): 10.00am. Solemn Mass (sung by the Choir): 10.30am. First Evening Prayer of Sunday (Lady Chapel): 5.30pm. First Mass of Sunday: 6.00pm.

Sunday

Masses: 8.00am; 9.00am; 10.30am; 12.00 noon; 5.30pm; and 7.00pm. Morning Prayer (Lady Chapel) 10.00am. Solemn Mass (sung by the Choir) 10.30am. Solemn Vespers and Benediction 3.30pm. Organ Recital (when scheduled): 4.45pm.

Holidays of Obligation

As Monday-Friday, Vigil Mass (evening of the previous day) at 5.30pm.

Public Holidays

Masses: 10.30am, 12.30pm, 5.00pm.

Exposition of the Blessed Sacrament

This takes place in the Blessed Sacrament Chapel every Monday to Friday following the 1.05pm Mass until 4.45pm.

Confessions are heard at the following times: Saturday: 10.30am-6.30pm. Sunday: 11.00am-1.00pm; and 4.30-7.00pm. Monday-Friday: 11.30am-6.00pm. Public Holidays: 11.00am-1.00pm.

Funerals Enquiries about arranging a funeral at the Cathedral or Sacred Heart Church, Horseferry Road, should be made to a priest at Cathedral Clergy House in the first instance.

Westminster Cathedral Summer Fair

The Cathedral parish will be holding a Summer Fair on Sunday 16 August from 10.00am to 2.00pm in the Cathedral Hall. We will have the usual stalls selling cakes, gift items, books, bric a brac etc, and lots of delicious food and drinks. So come along and enjoy our hospitality. We would be grateful for donations of good quality items, such as unwanted presents, books, bottles for the tombola, DVDs, etc. These can be left at Clergy House, 42 Francis Street. There will be a grand raffle with fabulous prizes. Please do come along and support us. Offers of help for the stalls would be especially welcome. Please contact Mary Maxwell (020 7798 9181 or marym@rcdow.org.uk), if you would like to be involved.

Throughout the Year**Mondays**

11.30am: Prayer Group in the Hinsley Room
6.00pm: Scripture Discussion Group in Clergy House
6.00pm: Christian Meditation Group in the Hinsley Room
6.30pm: Guild of the Blessed Sacrament in the Cathedral

Tuesdays

6.30pm: The Guild of St Anthony in the Cathedral
7.30pm: The Catholic Evidence Guild in Clergy House

Wednesdays

12.00pm: First Wednesday Quiet Days on the first Wednesday of every month in the Hinsley Room.

Thursdays

6.30pm: The Legion of Mary in Clergy House
6.45pm: Scripture Discussion Group in Clergy House

Fridays

5.00pm: Charismatic Prayer Group in the Cathedral Hall – please check in advance for confirmation.
6.30pm: The Diocesan Vocations Group in the Hinsley Room on the last of each month.
Saturdays
10.00am: Centering Prayer Group in the Hinsley Room 2.00pm: Justice and Peace Group in the Hinsley Room on the last of the month.

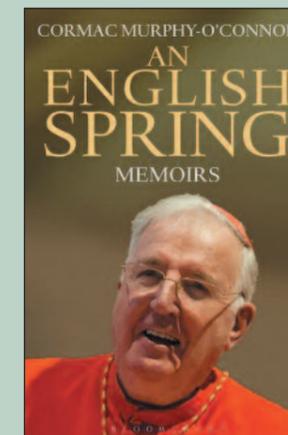
Extraordinary Form: For the liturgical calendar of the Extraordinary Form (1962 Missal) of the Roman Rite, please visit the Latin Mass Society website: www.lms.org.uk/

Registered Nurses and Care Assistants needed for small private nursing home in Pimlico.

Please call 0207 821 9001 to arrange an interview. Please ask for **Caroline** or **Yvonne**.

From the Registers**Receptions**

Jason Burch
Mark Chen
Eugénie Deutrom
Ged Deutrom
Brynley Evans
Rachel Heseltine
Daniel Hume
Christine Lillie
Joe Miller
Beatrice Ofosu-Amaah
John Ohlsen
Tejumade Olowe
Maria Panova
Dean Savva
Kathleen Taylor
Arnold Tendan
Shaun Turner
Thara Varghese

Holiday reading...

An English Spring
Cormac Murphy-O'Connor
(Bloomsbury, £17.99)

The Bride of Science
Benjamin Woolley
(PanMacMillan, £9.99)

The (Honest) Truth About Dishonesty
Dan Ariely
(HarperCollins, £9.99)

Fiona Hodges

In theory, it should now be the English summer, though, as I write, outdoor temperatures have not yet caught up. Summer often means 'holidays' and holidays can be a good time to catch up on reading.

Some people like to take with them one large paperback novel (over which they then fall asleep in the sun or which gets used for swatting mosquitoes), but, if space allows, sometimes a variety of books can be taken along: one for dipping into (waiting for the flight to be called?), one that turns out to be a good read, or one that is an unknown quantity but sounded interesting when its author was interviewed on the radio – and this is where I heard about *An English Spring*. This book contains the Cardinal Cormac Murphy-O'Connor's memoirs, but that is a rather understated title for the journey from parish priest in a large and not very prosperous coastal town, to becoming Cardinal Archbishop of Westminster. In fact, the story really begins with his 18-year-old self arriving in Rome to join the Venerable English College. He had never really been out of England before, and 50s Rome was utterly fascinating, not least because 1950 had itself been declared a Holy Year, and the Church was, as he says, in its heyday. Since then, there has been much change, both in the world and in the Church, and some of those changes have been at the top and its administration. The Cardinal has voted in, or been present at, some of the most momentous Church elections of modern times, and his thoughtful and honest assessments make interesting reading. He knows, too, that the sharpest arguments can be within families, and that the Church family is no exception, but he is hopeful nonetheless. Although he considers there to be inadequacies and omissions in his memoir (not much theological analysis, little factual historical detail), these can surely be found elsewhere. Whereas this book (nice to hold and with a clear type-face) is unique to its author.

'Unique' is probably the best word for the subject of *The Bride of Science* as, quite apart from being the only child of Lord Byron and his wife Annabella Milbanke, Ada Lovelace was a polymath, who was in some ways ahead of her time,

interested in the sciences and how they could affect or improve everyday life. Born in the year of Waterloo, she lived to see the Great Exhibition of 1851 – that comprehensive display of all that could be produced from the new technologies which had been springing up over the last forty-odd years. Ada was fascinated by the emerging subject of chemistry, the functioning of the physical world, the mathematics of space, and the (to us) strange predecessor of the computer, Charles Babbage's Difference engine. Other crazes of the time – phrenology, mesmerism – also intrigued her. She possessed good looks, real charm, a large fortune and a mother who was determined that in no way, shape or form was her daughter going to resemble her late husband. To this end, therefore, she imposed upon her daughter a strict educational regime (even by the standards of the time, Euclid was scarcely children's reading matter), and had her watched for any signs of manic or unstable behaviour, both of which Byron could and did display at the drop of a hat. He was a celebrity and his activities, literary and amorous, fuelled countless reports. Ada was kept well away from all this until she was an adult, but despite her married name of Lovelace, she was in the public eye as Ada Byron. She lived at a time when science was still seen as almost magical in its results, its exponents lone practitioners in solitary surroundings full of curious equipment or specimens in jars, when it was thought that life came from electric forces (the basis of the Frankenstein story) and it is no surprise that the stereotype of the Mad Scientist dates from about this time. For a woman to be interested or involved in science was considered highly unusual, unfeminine, even bizarre. But Ada comes across as one of the unsung players in the evolution of scientific ideas which we now take for granted (although, oddly, her mathematical skills were never any help once she took up gambling!)

The last title in this selection seemed a good book for dipping into, partly because despite its compact size there is a good deal of food for thought in each of its ten chapters, and some of its conclusions are rather surprising. Although this is an American publication, unethical behaviour, and the triggers or circumstances which prompt or encourage it are, by and large, much the same anywhere – what differs is what sort of cheating is considered normal and what sort goes on but is not (quite) socially acceptable. The experiments and research are clearly presented and analysed, with no jargon (a nice change) and there is a wide range of examples, both on a small-scale, personal level and – highly relevant, given current financial revelations – on a much larger, commercial level. There is a good chunk of psychology too – who would have thought that wearing counterfeit designer clothes or accessories makes people more likely to cheat? Why do people have no qualms about helping themselves to office stationery? Why does dishonesty increase the further away one is removed from money (for instance, just juggling figures on a screen all day)? One of his conclusions is that dishonesty is one of the most pervasive of our irrational tendencies – and we never see it in ourselves. There are times, of course, when being strictly truthful would not be a good idea (being asked for your opinion on someone's clothes may require tact) but is that dishonesty or diplomacy? This book could prompt quite a few discussions around a holiday mealtable...



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The Music of the Syro-Malabar Church: Revd Dr Joseph Palackal
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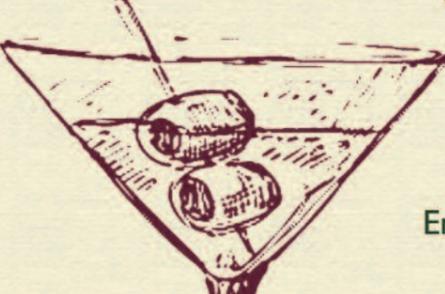
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