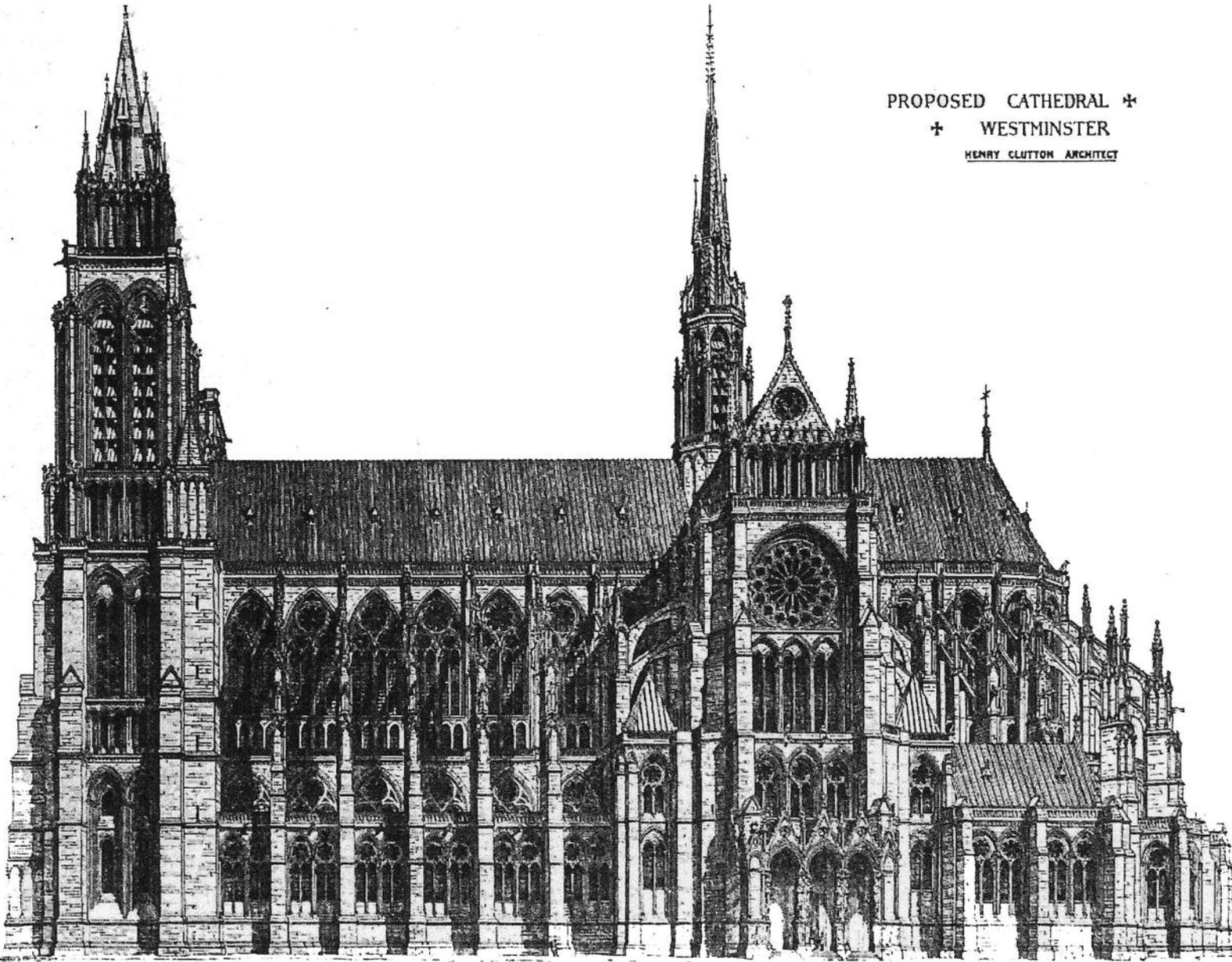


July and August 2016 | Edition Number 216 | FREE

# Oremus

## Westminster Cathedral Magazine

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Cathedral Clergy House  
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F 020 7798 9090  
E [oremus42@gmail.com](mailto:oremus42@gmail.com)  
W [www.westminstercathedral.org.uk](http://www.westminstercathedral.org.uk)  
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Henry Clutton's proposed design for Westminster Cathedral – what the Cathedral might have looked like.

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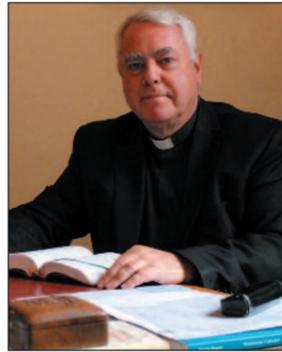
# From the Chairman

We are reminded by such worthies as Simon Jenkins, Sir Roy Strong and our own faithful parishioner, Christopher Howse, that this country has a huge asset in its parish churches, and I fully agree with them. From an early age, encouraged by my father who taught me how to ‘read’ a church, I have been a keen church crawler. From the grandeur of a great minster church in the centre of a market town to the simplicity of a Norman chapel in a downland hamlet, every church as well as being the house of God and a place of prayer and refuge also has some item of historic or architectural merit.

Just recently I have had occasion to visit two very beautiful county churches, St Mary’s, Selborne, with The Friends of Westminster Cathedral and St Peter and St Paul in Preston Capes, a tiny village in rural Northamptonshire. My favourites are pre-Reformation churches and I enjoy looking for the signs of their previous Catholic past. Broken holy water stoups, piscinas without an altar, and blocked up rood-loft stairs all have their story to tell, because we have to remember that these churches were built for Catholic worship at a time when England was still in communion with the Holy See.

The great majority of these churches are in the care of the Church of England and I never fail to be impressed by the love and care with which they are maintained.

A country church in a small village which can only have a handful of worshippers is nonetheless kept clean and beautifully decorated and is a huge tribute to those who tend it. We should never visit one of these lovely churches without offering a prayer for those who worship in it and for those who maintain it.



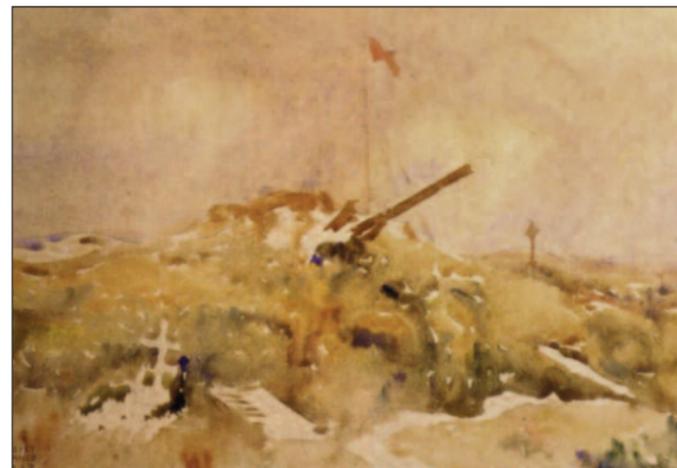
The month of July begins with the solemnity of the Dedication of the Cathedral, and we give thanks to God for this great house of prayer, worship and refuge. All are welcome here, be they Catholics coming to avail themselves of the sacraments, visitors wishing to take in one of the sights of London, or see this great city from the Tower, or those who just want to come in and sit, reflect or pray awhile – allowing their hearts, bodies and minds time to capture some glimpse of eternity.

With my very best wishes for the summer,

*Canon Christopher Tuckwell*

# A Pilgrimage to the Somme

Fr Nicholas Schofield



Mouquet Farm Pozieres Somme artist Fred Leist 1917

This year we commemorate the centenary of the Battle of the Somme, one of the bloodiest episodes of British military history. Despite the violence and devastation of a hundred years ago, the countryside of the region has reverted to its original, ‘pre-war’ appearance, marked by rolling fields, modest ridges and small hamlets. Nevertheless, the landscape still bears the marks of war and every year produces a potentially deadly ‘iron harvest’ of unexploded shells, shrapnel and even the remains of the dead.

Many groups are undoubtedly making ‘pilgrimages’ to the Somme battlefields at this time, including (in recent weeks) a small group from Our Lady of Lourdes and St Michael, Uxbridge. We stayed at Arras and made trips to the magnificent Memorial at Thiepval, a selection of the impeccably kept war cemeteries and the Newfoundland Park Memorial, where you can clearly make out the lines of trenches and the shell craters. The weather was appalling – cold, wet and misty – but this made it easier to imagine what life was like on the front line. All that was missing was the gunfire and the constant risk to life and limb.

A more personal moment came when, thanks to our guide, we located the spot where my grandfather went over the top on 16 August 1916. The first day of the Somme is the one that is most remembered by posterity – costing the British Army around 20,000 lives – but the offensive lasted from the beginning of July to mid-November. My grandfather was caught up in a skirmish that is mentioned in few books, but which must have changed the lives of all those involved.

Henry Schofield came from a staunchly Methodist family and was a recent recruit to the Army, having gained some experience in the Officers’ Training Corps at Manchester University. Despite coming from Lancashire, he was given a commission as a subaltern in the 9th East Surrey Regiment, a battalion made famous by one of its other junior officers,



R C Sherriff, author of the play *Journey’s End*. Later on he seems to have been given responsibility over the trench mortars and, by the end of the war, had administrative duties in Tournai, where he fell in love with a (Catholic) Belgian lady – my future grandmother.

However, for now, he was in the front line, taking part in an attack on the village of Guillemont. According to one East Surrey veteran, ‘all around was ruin and desolation. In

front of us lay the remains of the once pretty village of Guillemont, and between us and the Germans were hundreds of dead bodies of both our troops and the enemy’s. Being hot weather the stench alone was something to put up with.’



It was a moving moment to stand where my grandfather had stood, around the exact time of evening (so it turned out) that the attack had taken place. I suddenly became that eight year-old boy listening, with wide eyes, to his account of the battle and being taught to sing ‘It’s A Long Way to Tipperary.’

He had climbed over the parapet and moved across No Man’s Land, until all those around him had succumbed to machine gun fire and he jumped into a crater. There he was constantly fired at, until he crept back to the trenches at night, shouting that he was friend rather than foe. This is confirmed by the battalion diary, which states that ‘wounded men and a few that were not wounded jumped into the nearest shell hole and threw bombs at the enemy until they exhausted; they crawled back to our trenches during the hours of darkness.’

Given his university background, he was asked to write some of the letters to bereaved families. His commanding officer was distraught at how many men had been lost – including six of nine officers. My grandfather was indeed fortunate to have survived.



A small cemetery exists on the Guillemont Road, near the scene of this action. There are several East Surrey men buried there, together with Raymond Asquith of the Grenadier Guards, son of the then Prime Minister, who was killed a few weeks later. His widow went on to become a Catholic and a great friend of Mgr Ronald Knox and Evelyn Waugh.

Walking along the rows of tombstones, it was astonishing to think that each one was someone’s son, whose death caused decades of grief and trauma, who were an absent presence among relatives and friends, and who in many cases are still spoken of today. Questions arise about the futility of that conflict and the strategy of the generals. But, above all, we give thanks for their courageous sacrifice and pray that they rest in peace in a corner of a foreign field that will for ever be England.



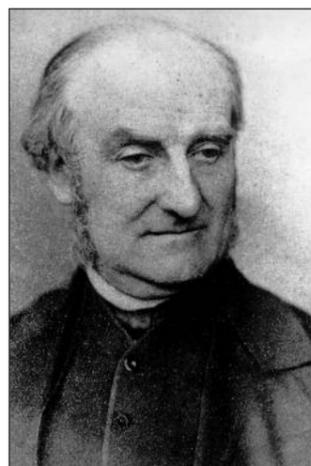
Photos: Author’s collection

# Henry Clutton: Forgotten Architect

## The Cathedral that might have been

**Prior to John F Bentley's neo-Byzantine design for Westminster Cathedral, Cardinal Manning had commissioned another architect, Henry Clutton, to provide plans for the building. Following Manning's death, Clutton's designs for a neo-Gothic Cathedral were abandoned. Here, his great-grandson tells the story of the Cathedral that never was...**

Philip Fowke



**It seems strange that my great-grandfather, Henry Clutton (1819-1893), the architect so closely involved in the earliest planning stages of Westminster Cathedral, and who produced such a remarkable design, should have been so comprehensively forgotten. Even in the centenary celebrations, little comment or recognition was given to the man whose building we might have just seen completed.**

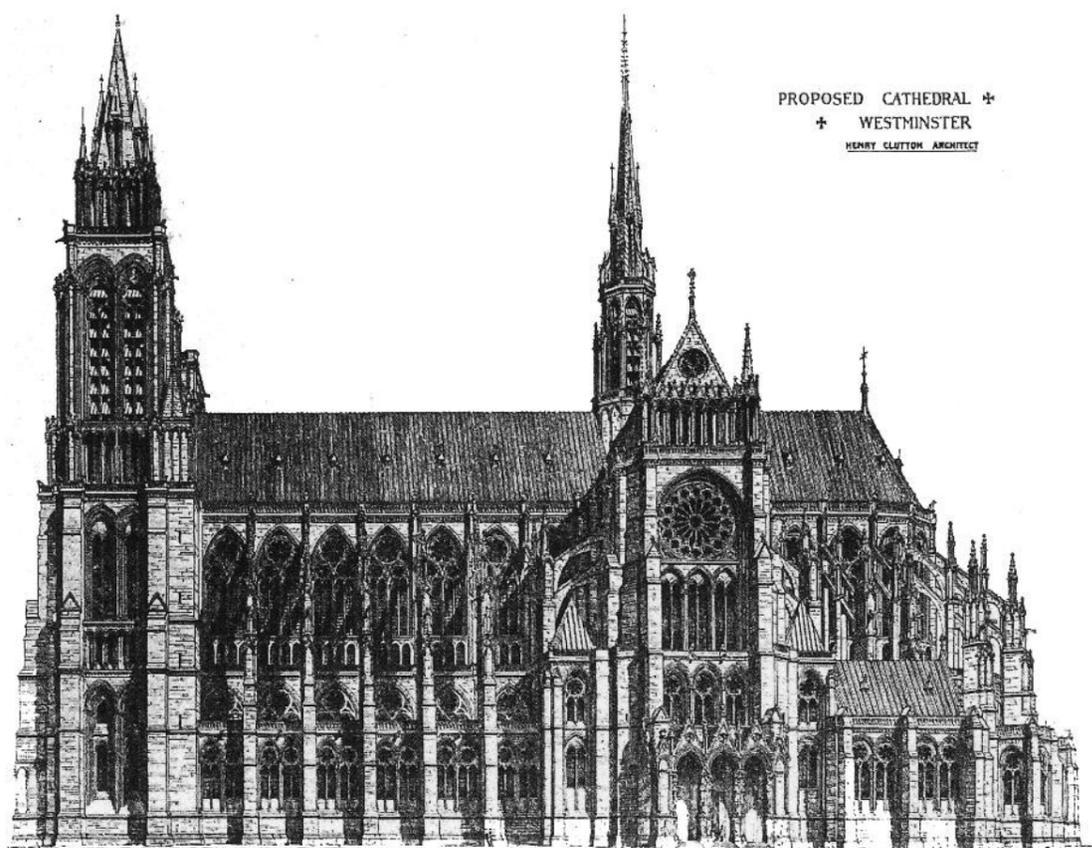
Cardinal Manning's architectural brief in 1865 was that the design of the future Westminster Cathedral should be in 'the earlier period of the English Style... in favour of

grandeur, stateliness, solidity, spaciousness and majestic elevation' (*Building News*, 22 October 1875). The fact that there was no open competition for the project, coupled with Clutton being related to Manning paved the way for a predictably hostile press, *The Tablet* being in the vanguard. However, in 1875 the plans were published in *Building News*, and received a favourable review. It was felt that Clutton's design for the future Cathedral 'bore a striking resemblance to that of the Cathedral at Cologne both in the general proportions and length.' In fact, far from being in the 'English Style', Clutton had drawn predominantly on thirteenth century French Gothic, with similarities not only to Cologne but to Amiens and even Notre Dame de Paris.

Clearly, a building on such a massive scale would take years to complete. It was planned that a portion of the nave be built up to triforium height and roofed over. The cost of this section, £80,000, was as monumental as the building itself. It became clear to Cardinal Manning that such a structure could not be undertaken without adequate

funding. He prevaricated, and into the breach stepped Sir Tatton Sykes with a promise to underwrite the expenses, provided he could have an architect of his own choosing. Clutton must have felt enormously betrayed by this action, for not only had he given six strenuous years to the project, but he had not requested a fee. In his frustration and disappointment, he undertook to write to Sir Tatton Sykes enlisting support for his grand design. This gesture was met with a rebuff. Manning, unable to resolve the impasse, grew tired of the situation and it was not until Archbishop Vaughan succeeded him in 1892 that the project received fresh impetus. In an ironic twist of fate, John Francis Bentley, a former articled clerk in my great-grandfather's practice, was appointed Cathedral architect. What Henry Clutton might have felt about this was, fortunately, spared him as he had died two years earlier. But Providence decreed that any differences or sense of injustice be dispelled in death. To ensure celestial accord, they are both buried close to one another in Mortlake.

As a regular worshipper at the present day Cathedral and a great admirer of its unique qualities architecturally and liturgically, I cannot help but wonder what my great-grandfather would have made of it. I have always felt that Clutton was unjustly treated and given no compensation for his commitment to the project. There is no memorial to his great work, so perhaps we should spend time reappraising his significant contribution and to acknowledging him for the hard work and effort he put into designing the Cathedral that might have been his.



Top: Henry Clutton. Above: One of Henry Clutton's designs for Westminster Cathedral.

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# Exploring Christianity in Gloucester Catholic and Anglican, Abbey and Cathedral



Sarah Gough

**Friends of the Venerable English College in Rome have been making some short pilgrimages to Benedictine communities in the UK. Last year we had a very successful trip to Buckfast Abbey, and this year, in May, we visited Gloucester, taking in Prinknash Abbey and Gloucester Cathedral.**

Our first day was dedicated mainly to Prinknash, where we were greeted by Abbot Francis Baird OSB and given an informative introductory talk by Fr Stephen Horton OSB. The origins of this site go back to the eleventh century, when land was given to the Benedictines and remained in their hands until the Reformation. Until the twentieth century, the buildings and land belonged to various families. In 1928, it was generously given by the then Earl of Rothes to the Benedictine community on Caldey Island. The monks had sold the Island to the Trappists, and Prinknash was converted into a monastery. At this time there were about 25 monks, today there are 12. The community started life as an Anglican one on Caldey Island, but became Catholic in 1913.

A new abbey building was completed in 1972, and the old abbey was reroofed, refurbished, and converted into a retreat and conference centre, known as St Peter's Grange. In 2008, though, the community moved back from the new abbey to St Peter's Grange and the 1970s abbey was sold to developers. The chapel in the current abbey has been adapted with respect to old traditions. It was here that we joined the monks for Terce and, later in the morning, a Mass for Ascension Day.

Unfortunately, the workshops were not open, but we finished our visit by walking round the walled garden and the abbey shop where we were also able to have lunch. Prinknash was famous for its pottery; and whilst this is no longer viable, there is a fascinating selection of incense made on the premises – my suitcase was much heavier on my return home! In the afternoon, we enjoyed a short cruise from Gloucester Quays, with its tall ships, along the Sharpness Canal.

In the evening we attended Choral Evensong at the Cathedral. We were fortunate that they were having special celebrations and there was a truly impressive double choir, which was uplifting – Evensong included a piece by Ivor Gurney, who was born and bred in Gloucester. Incidentally, there is also a modern window in his memory by Thomas Denny, an interesting artist – some of his work put me in mind of Chagall, although I have to confess that I have no expertise in this field.



Photos: Author's collection

The following day we attended Mass in an impressive modern church built in 1990, Our Lady of Perpetual Succour in Churchdown, where we were made most welcome, boosting the weekday congregation from its usual average of six to eight up to 26 or thereabouts! The parish itself has a history going back to 1939 and prior to the new church had used hotels and farm buildings as places for worship.

Our final visit was a return to the Cathedral, undoubtedly one of the finest medieval buildings in the country, looking magnificent in the sunshine, for an informative tour. Dating from the tenth century, it houses many treasures. A great part of the building is Romanesque with additions in the Perpendicular style. The Great East Window behind the high altar is breathtaking. Installed in 1350, it is the size of a tennis court. In 1216, Henry III was crowned here aged 9 and here also is the tomb of King Edward II which, although damaged, has stood the test of time pretty well. His royal patronage was important for the Cathedral and this connection probably stood the building in good stead when it was surrendered to Henry VIII in 1540. Mention must be made of the cloisters which are quite unique; fan-vaulted throughout they have to be amongst the finest anywhere in the world.

The question now is – where next?

*Lady Gough is a Cathedral parishioner and worshipper and a Member of the Friends of the Venerable.*

# An Ecumenical Imperative

## The Lutheran-Roman Catholic Commission

Canon John O'Toole



**In July 2016, the Lutheran-Roman Catholic Commission on Unity will be meeting for the first time in the United Kingdom. Very appropriately, the meeting will take place at the Focolare Centre for Unity in Welwyn Garden City from 14 July to 21 July. While many clergy and laity in the UK may be aware (however dimly!) of the Anglican-Roman Catholic International Commission (ARCIC), I suspect that, like myself, the**

**existence, let alone the work, of the Lutheran-Catholic International Commission is unknown and comes as news. Thankfully, it can come as good news, as it is the fruit of much patience, perseverance and good work over many years. As in all ecumenical endeavours, relationships and trust are the pathways to reconciliation and unity. As one Anglican Bishop has said, 'Affective ecumenism precedes effective ecumenism!'**

Here in the UK, where the numbers of Lutherans are relatively small, it is likely that few Catholics will have had the experience of actually meeting any Lutherans and therefore having the opportunity to make relationships and to build trust. However, in other parts of the world, where Lutherans are more numerous, much progress has been made that needs to be better known. Thanks are due to the editor of *Oremus* for this valued opportunity to celebrate the progress that has already been made and continues to be made on the way to the full unity of the Church, which is both the prayer and the will of Christ. Pope Francis is very keen on stressing that, 'Unity is achieved by walking', and not just talking!

Contacts between the Lutheran World Federation (LWF) and the Roman Catholic Church began during the Second Vatican Council and led to the formation of the Lutheran-Roman Catholic Working Group, which met in 1965 and 1966. The Working Group agreed that it was important to enter into comprehensive dialogue about the basic issues that separate and unite both churches. Following the official endorsement of the Working Group's recommendations by the LWF and the Catholic Church, the Joint Lutheran-Roman Catholic Study Commission met for the first time in 1967. A significant and courageous move was the signing of the *Joint*

*Declaration on the Doctrine of Justification* in 1999, which dealt helpfully with the fundamental issue of the Protestant Reformation. It was a huge step forward in ecumenical convergence, specifically between Catholics and Lutherans, but also later bringing in other churches as signatories. Next year, in 2017, the Commission will be marking its 50th anniversary, and over the past 50 years it has looked at the following key themes: Gospel, Church, Eucharist, Ministry, Justification, Apostolicity of the Church, and Baptism.

The current Catholic Co-Chair of the Commission is Bishop William Kenney (an Auxiliary Bishop in Birmingham) and the Lutheran Co-Chair is Bishop Eero Huovinen (an Emeritus Bishop of the Evangelical Lutheran Church of Finland). There are around 20 members of the Commission (ten Catholics and ten Lutherans) who are mainly theologians and clergy from around the world – places such as Brazil, Germany, Japan, France, Switzerland, the USA and the UK.



Martin Luther as an Augustinian friar.

At their meeting in July, in addition to their formal dialogue sessions, the Commission members will be travelling to London on Sunday 17 July to attend 10.30am Mass in Westminster Cathedral (at which Cardinal Vincent Nichols will preside) and, after lunch with the Cardinal, will attend Choral Evensong in Westminster Abbey before visiting St Anne's Lutheran church (near London Bridge) and then returning to Welwyn Garden City. On Tuesday 19 July, the Commission members will travel in the afternoon to Cambridge for a visit to St John's College. Cambridge played a key role at the time of the English Reformation and St John's College has a special link with St John Fisher, the saintly and scholarly Bishop of Rochester who was martyred in 1535 for refusing, on grounds of conscience, to go along with Henry VIII's decision to divorce his wife Catherine of Aragon. Afterwards, the Commission members will attend a prayer

service led by Revd Torbjørn Holt (Chairman of the Council of Lutheran Churches in Great Britain) in thanksgiving for the real (though imperfect) unity shared in Christ by virtue of our common Christian faith and baptism.

The Lutheran-Roman Catholic Commission on Unity is providentially taking place the year before the 500th anniversary of the beginnings of the Protestant Reformation, which is traditionally dated to 31 October 1517 – when

Martin Luther is famously said to have pinned his 95 theses to the door of the castle church in Wittenberg and called for a debate about indulgences, particularly abuses connected with the their 'sale'. On 31 October this year, Pope Francis will be travelling to Lund in Sweden to take part in a special liturgy which has been prepared by the Lutheran-Roman Catholic Commission and hopefully will be used as widely as possible.

In addition to the liturgy, another very useful resource which has been produced by the Commission is called *From Conflict to Communion – Lutheran-Catholic Commemoration of the Reformation in 2017*. This resource charts the great progress that has been made as a result of Lutheran-Catholic dialogue over the last 50 years and celebrates the fact that what is shared in common by our two communions is far greater than what still divides us. Most people don't read documents and so, very helpfully, the resource sums up its reflections in what it calls 'Five Ecumenical Imperatives' which, although written specifically in the context of Lutheran-Catholic relations, can be easily applied to relationships with other Christian traditions too. Here are the Five Imperatives:

1. Catholics and Lutherans should always begin from the perspective of unity and not from the point of view of division, in order to strengthen what is held in common even though the differences are more easily seen and experienced.
2. Lutherans and Catholics must let themselves continually be transformed by encountering the other and by the mutual witness of faith.
3. Catholics and Lutherans should again commit themselves to seek visible unity, to elaborate together what this means in concrete steps, and to strive repeatedly toward this goal.
4. Lutherans and Catholics should jointly rediscover the power of the Gospel of Jesus Christ for our time.
5. Catholics and Lutherans should witness together to the mercy of God in proclamation and service to the world.

I encourage you to pray for all ecumenical dialogue and especially for the Lutheran-Catholic Dialogue which will be taking place in July. The Focolare Community has a special charism of praying and working for unity in the Church and in the world. Similarly, the Chemin Neuf Community is a Roman Catholic community with an ecumenical vision and uses a Daily Prayer based on a meditation by a great pioneer of ecumenism, Fr Paul Coutourier.

*Lord, Jesus, who prayed that we might all be one, we pray to You for the unity of Christians, according to Your will, according to our means. May Your Spirit enable us to experience the suffering caused by division, to see our sin, and to hope beyond all hope. Amen.*

Canon John O'Toole is the National Ecumenical Officer and Secretary to the Department for Dialogue and Unity for the Bishops' Conference of England and Wales. For the *Churches Together in England reflection and statement on 'Reformation 1517'*, please visit: [www.cte.org.uk](http://www.cte.org.uk)

## Nigerian Bishop Visits Westminster Cathedral School



Thomas Doherty

**On Thursday 19 May, we were honoured and privileged to welcome Bishop Emmanuel Badejo, the Bishop of Oyo in Nigeria, to our school. It was a most wonderful and memorable experience, and a day that the children, parents, staff and I will never forget.**

Bishop Badejo was on a short visit to England from Nigeria and found the time to be with us – we are very grateful.

The Bishop enjoyed a tour of the school led by the head boy and head girl – this included an impromptu music session with Year 6! He then sat down for an interview with a group of children from across the school. They asked questions related to our Pentecost topic. The children learnt a great deal about how the Holy Spirit has guided the Bishop in all his work. We ended the day with a whole school assembly where Bishop Badejo gave our school and families a very special blessing.

I know that the Bishop was delighted to walk into a hall full of staff, children and parents. At the assembly he told us about his own calling and the importance of being respectful to our parents.

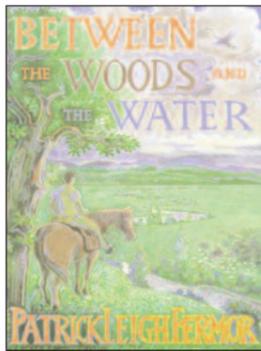
I was lucky enough to have a private audience with the Bishop in my office. To be given spiritual guidance by someone with such wisdom was a gift.

We will be keeping in touch with the Bishop of Oyo and have told him that he is always welcome back at our school.

Thomas Doherty is headteacher of Westminster Cathedral Primary School, Pimlico.

# Patrick Leigh Fermor's Visit to Esztergom Holy Saturday in Hungary, 1934

Following the recent visit to Westminster Cathedral of the President of Hungary with Cardinal Péter Erdő, Archbishop of Esztergom-Budapest, who bore a relic of St Thomas Becket, Michael Duggan recalls a scene from Patrick Leigh Fermor's *Between the Woods and the Water*.



The recent visit to the Cathedral of Cardinal Péter Erdő, Archbishop of Esztergom-Budapest and primate of Hungary (bearing the relic of St Thomas Becket) spurred me to read again one of the great passages of English travel writing: the opening pages of Patrick Leigh Fermor's *Between the Woods and the Water*. The author describes walking across the bridge at Esztergom as an 18-year-old on Holy Saturday, 1934. He is leaving

behind Slovakia and entering Hungary on his epic walk from Rotterdam to Constantinople.

Thanks to a vague letter of introduction, he finds himself swept up into the Mayor's party at the ceremony in the Cathedral. The then Archbishop of Esztergom, Jusztinián György Serédy, is seen uncoiling from his carriage and offering his ringed hand to the assembly. Young Paddy is entrusted to a local grandee, who carried a scimitar 'slung nonchalantly in the crook of his arm', while 'a rimless monocle flashed in his left eye.' They sit together in a pew near the front.

Two nights before, Leigh Fermor had attended Tenebrae in a little Slovak church where the mood was ghostly. Now he is in a Cathedral filling with light. The description of the congregation is meticulous with 'burghers in their best clothes, the booted and black-clad peasants, the intricately coifed girls in their coloured skirts... the same ones who had been hastening over the bridge with nosegays of lilies and narcissi and kingcups.'

Also there, alongside Dominicans, nuns and men in uniform, was a group of Gypsies. 'It would scarcely have been a surprise,' Leigh Fermor muses, 'to see one of their bears amble in and dip its paw in a baroque holy water stoup shaped like a giant murex and genuflect.'

When everyone rises to their feet for the Creed, one of the many scimitars leaning in the pews crashes to the marble floor. The clatter sends Leigh Fermor's intense, romantic, historical imagination racing, 'In old battles across the puszta, blades like these sent the Turks' heads spinning at full gallop; the Hungarians' heads too, of course...'

He is inspired too by the music and architecture. 'Sheaves of organ pipes,' he wrote, 'were thundering and fluting their message of the risen Divinity. Scores of voices soared from the choir, Alleluias were on the wing, the cumulus of incense billowing round the curved acanthus leaves and losing itself in the shadows of the dome.'

The evocation of the lights of Esztergom which follows the Mass is unforgettable, 'Not a light showed in the town except

for the flames of thousands of candles stuck along the window-sills and twinkling in the hands of the waiting throng. The men were bareheaded, the women in kerchiefs, and the glow from their cupped hands reversed the daytime *chiaroscuro*, rimming the lines of jaw and nostril, scooping lit crescents under their brows and leaving everything beyond these bright masks drowned in shadow.'

And then Leigh Fermor tries to conjure the intensity of an evening he was remembering and writing about (and perhaps embellishing a little) decades after it had actually happened, 'the singing and candle flames and incense, the feeling of spring, the circling birds, the smell of fields, the bells, the chorus from the rushes, thin shadows and the unreality of the moon over the woods and the silver flood – all these things hallowed the night with a spell of great beneficence and power.'

The Cardinal returns to his carriage with his gentleman-at-arms and a chaplain gathering in his train, 'yard upon yard, like fishermen with a net.' Once he has departed – 'a hand at the window pastorally ringed over its red glove, fluttered in blessing' – the crowds begin embracing and exchanging gifts and the storks re-settle in their nest. Leigh Fermor's companion polishes his monocle with a silk bandana and then offers round his cigarette case of 'gnarled gold.' He takes a long puff before saying, 'I've been looking forward to that. It's my first since Shrove Tuesday.'

Patrick Leigh Fermor died five years ago at the age of 96. Though they cover only a couple of years in what was an extraordinary life, the trilogy of books he wrote about his journey across Europe – *A Time of Gifts*, *Between the Woods and the Water*, and *The Broken Road* (edited and published posthumously) – are his guarantee of literary immortality. They are packed with passages just like the one recalling his first evening in Hungary. Driven by a thirst for company and an insatiable curiosity, he mixed with nobles, peasants, gypsies, bargemen, students and countless others in a European order on the eve, as it turned out, of its final destruction.

One other book deserves, I think, special mention. *A Time to Keep Silence* is Leigh Fermor's record of retreats he made at different ancient monasteries, from the Abbey of St Wandrille in France to Cappadocia in Turkey. 'Seldom,' wrote James Pope-Hennessy in the *Times Literary Supplement*, 'if ever, can Benedictine rule have been analysed and discussed with such respect, good humour and good sense by a writer not a member of the Roman Catholic Church.'

Though he deprecated his own capacity for religious belief, these retreats provided 'supernatural windfalls' that Leigh Fermor treasured and drew spiritual sustenance from. A mere 95 pages long, *A Time to Keep Silence* offers its readers something of the same.

# An Afternoon at the Cinema Cathedral parishioners' link to silent films

Sharon Jennings

Many readers will be familiar with the experience of seeing people at Mass in the Cathedral month after month, year after year, exchanging smiles and friendly conversation – even learning names – but never actually knowing anything about them. Until a few weeks ago, this was true of my relationship with Charles, Alan and – before her death four years ago – Sandra Stewart. I have been meeting them at Mass for over 30 years. Occasionally, I would see them at the theatre too, and they have been kind enough to come to one or two plays I have produced.

I was totally amazed a few weeks ago, when Charles' opening gambit was, 'I don't know if you know this, but our mother was a film star.' He invited me to an afternoon event at the Kennington Bioscope and Cinema Museum which, on 21 May, was showing a recently filmed interview with them, followed by a showing of one of their mother's films, *The Far Paradise*. It was a fascinating afternoon.

Their mother, Isabel McDonagh, and her two sisters, Phyllis and Paulette, actually set up and ran their own film company in Sydney in the 1920s and '30s. Theirs had been a theatrical sort of upbringing, since their father John, a doctor, was an honorary surgeon to the J C Williamson theatre circuit, and often treated not only Australian but also international stars of stage and screen. There were weekly soirees at their grand ex-colonial mansion, Drummoyne House, just outside Sydney. Naturally enough, all seven McDonagh children, of whom Phyllis, Isabel and Paulette were the eldest, became thoroughly immersed in the world of stage and screen.

Screen of course – silent films – was the latest craze, and the three sisters came quickly under its spell. In later years, Paulette recalled attending the same Hollywood melodramas over and over again, not just for the entertainment, but also as a way of analysing how their emotional power was achieved.

Dr McDonagh's early death in 1920, revealed him to have been heavily in debt, and his widow had to work

hard to manage, setting up a nursing home in Drummoyne House. The idea of the sisters forming their own film company must have seemed very remote, until their uncle by marriage, Spanish Ambassador in Chile, left them £1,000, with which they made their first film. It was *Those Who Love*, released in 1926; and was so successful that they were able to finance their second film *The Far Paradise* two years later.

Commercial success was vital, because the sisters were always constrained to work on small budgets. They

managed this very cleverly by using Drummoyne House as a setting, encouraging friends to appear as extras, and persuading property and costume owners to lend the essentials. All three women were co-producers. Paulette was the writer and director, Phyllis the art director and publicist, and Isabel – under her stage name of Marie Lorraine – leading actress.

Both films were not only commercially successful but also critically and publicly acclaimed, praised for

their subtlety, courage, and 'vim and enthusiasm'. Both share the age-old theme of lovers divided by parental and class differences, but – judging from the contemporary reviews and from my own experience of watching *The Far Paradise* on 21 May – have reserve, subtlety and high quality acting to render them emotionally honest and convincing.

The success of their third venture, *The Cheaters*, in 1930 – which survives in its entirety, and was in fact shown at the Barbican Cinema seven years ago – was besieged by two events beyond their control. Personally, their money was running out and they were forced to sell Drummoyne House; and globally, talkies had begun to overtake silent films. Although approached by offers from high profile producers for the film, as well as suggestions that they move to Hollywood, the sisters were determined to remain independent. They were obviously also ambitious to extend the remit of their work. Their last film, *Two Minutes Silence* (1932), was an adaptation of an anti-war play by Leslie Haylen. Opinion about it was divided:

Continued on page 23



# The Year of Mercy

## Reflections from the writings of Pope Francis

Mervyn Hogg



Many of the readers of this magazine will have visited Westminster Cathedral and followed the Way of Mercy – the route from the Door of Mercy and the ten stations that follow. This set of reflections is offered to help all those who wish to make greater use of the Year of Mercy, sustaining us on our journey through this Jubilee Year. The programme comprises eight short reflections, four of which are published in this edition of *Oremus* and four of which will appear in the September edition.

The scheme of eight reflections is based on the writings of Pope Francis, which have been assembled and described in detail in *The Holy Year of Mercy – a faith-sharing guide, with reflections by Pope Francis*, ed. by Susan Hever (The Word Among Us Press, 2015).

It is envisaged that each of the reflections might be used in a number of different ways either quietly at home, as we journey to work, or possibly as inspiration for discussion amongst a group of like-minded friends.

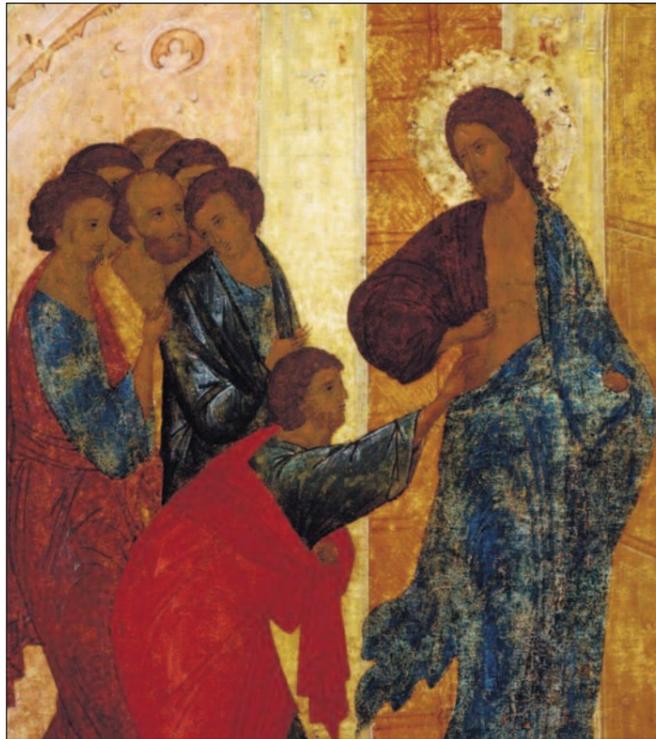
### God's mercy is for all

In Luke 7:36-50, we read about the woman who cleansed Jesus' feet with ointment and tears before drying them with her hair. Every gesture that she made is filled with love and a desire for assurance and certainty in her life – of having received forgiveness. Through opening her heart, showing repentance for her sins in her tears, she encountered the love of God through Jesus. This contrasts markedly with the formalised and calculated judgement practised by Simon the Pharisee. It is only after the parable of the two debtors that Jesus manages to encourage him to think more deeply and dig below the surface that a thoughtful love appears.

Just like Simon, we should look beyond the surface to get to the heart of the matter by digging down and exploring the links between the magnitude of sin, forgiveness and love. We can use this to ensure that people are welcomed and no one is rejected. Firstly, what steps do we need to take to release ourselves from personal anger and irritation and find joy and peace? We are invited to act on and address those relationships in our lives that are poisoned by judgement or bitterness. Who are those people, how can we see them differently, be merciful, forgiving and, with God's help, develop tolerance and love towards them?

### Mercy begins at the Resurrection

Mercy begins with that vital moment of the Resurrection, when the angel appeared to Mary Magdalene to tell her that



Jesus had risen and was making his way to Galilee (Mt 28:1-10). Like her and the disciples, we are invited to reread everything in our lives according to the light of the supreme act of love enacted through the events of the Cross and our own encounter with the risen Jesus.

Why not sit with someone to share and exchange stories of early memories of our encounter with Jesus? We can explore how to improve our faith through giving even just a little more time to read the Bible, pray and make room for Jesus in our busy lives. We might wish to build in time each day which is set aside for God – to connect with him through reading, prayer and the sacraments. For example, if you travel by bus or train to work why not pray the Divine Office or download a psalm or Bible reading on the way?

### Cleansed by God's mercy

In the Gospels, we read of Jesus' encounters with the market-traders and money-changers who had corrupted the Temple in Jerusalem. We should aspire to live our lives like Jesus, driving out the idols – jealousy, envy, hatred, gossiping and bad habits – that stall our progress towards being a living 'temple' fit for him.

We could look at our present lives afresh, with openness and honesty, to identify those things we are doing wrong that cause pain to families, friends and ourselves. And likewise, we could consider those things we are not doing which could bring us closer to the example of perfection found in Jesus. When we examine our use of resources and money, what could we give away to benefit others – shoes, clothes and books that sit idly on the shelves, for example?

How do we use our money? How could we make better gifts and donations to help those in greater need in our local community, or help those risking death to escape the tyranny of war?

The Church gives us the opportunity, through Confession, to receive forgiveness and guidance, to cleanse and heal us and allow us to make a fresh start. Why not make more use of this sacrament if we are not already doing so?

### Christ's Wounds of Mercy

Christ's Wounds of Mercy lead us to think of 'Doubting Thomas' (Jn 20:19-31), who initially said he would not believe in the Resurrection until he had seen Jesus and touched the wounds of his Crucifixion. Jesus, after showing his wounds, responded, 'Blessed are those who have not seen and yet believe.' It is as if the wounds are like windows into the soul and mystery of Christ: his passion to redeem us

from sin, his earthly life filled with caring for the sick and disadvantaged, and his Incarnation through Mary. They allow us to see and partake in his love and enduring mercy. How have they touched our own lives and what is the impact of our own personal Christian faith on us and those around us?

Why not choose someone for whom we can pray, and make a point of contacting them to describe how God's mercy has touched and made a difference in our own lives? We could aim to share and learn with them how we can help each other more to deepen our mutual faith.

In 2013, Mervyn Hogg prepared an MA dissertation on the 'The Music of Westminster Cathedral and the Influence of Vatican II.' During that time he spent many hours in the Cathedral, and as a result grew to appreciate it as an oasis of calm for prayer in the heart of central London.

# Alonso Lobo: Lamentations

## New CD by the Cathedral Choir and Martin Baker

Peter Stevens

The latest release from the Cathedral Choir on Hyperion is a selection of works by the Spanish Renaissance master, Alonso Lobo. Lobo started life as a choirboy in Seville Cathedral, and after his ordination to the priesthood he was appointed choirmaster there, having spent several years in a similar post in Toledo. His works fall firmly in the polyphonic tradition exemplified by two other Spanish priest-composers: his friend, Tomas Luis de Victoria, and his teacher, Francisco Guerrero. Whilst Lobo is perhaps the least remembered of the three today, his works are finely crafted, highly attractive, and deeply inspired.

This recording begins with the motet *Maria Magdalene et altera Maria* by Guerrero, and is followed by Lobo's *Missa Maria Magdalene*, based on Guerrero's motet. 'Parody Masses' are a common feature of the Renaissance, where one composer writes a setting of the Mass based on a pre-existing piece of music, and Lobo's optimistic setting of the Mass can be seen as an affectionate tribute to his teacher and one-time choirmaster. The sunny character of the music fits perfectly with the Easter narrative of Guerrero's original motet, recounting the story of the first Easter morning and the discovery of the empty tomb.

This is followed by a six-part setting of the *Lamentations* for Tenebrae on Holy Saturday. The informative sleeve notes by Bruno Turner explain that Lobo actually composed two settings of the *Lamentations*, but the first set exists today only as fragments in a water-damaged book in Toledo. It is tragic that one piece has been lost to history, especially given the power and depth of the surviving setting. The

*Lamentations* are punctuated with letters of the Hebrew alphabet, as the ancient text was originally an acrostic. Each letter is elaborated in the manner of an illuminated manuscript, with Lobo using each letter as a space for meditation, in contrast to the less florid setting of the text itself. There is variation in the texture, with Lobo thinning the scoring down to four voices at some points. The

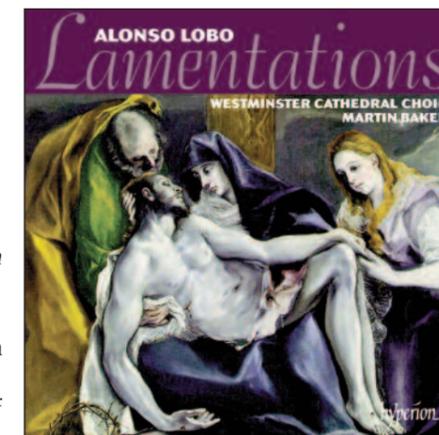
concluding verse, *Jerusalem, Jerusalem, convertere ad Dominum Deum tuum*, is an impassioned plea for conversion, and Lobo's powerful setting makes a deep emotional impact.

The remaining pieces on the disc are shorter. First comes Lobo's concise and punchy setting of the *Regina Caeli*, with its florid outbursts of *Alleluia* providing an antidote to the penitential character of the *Lamentations*. The final piece, *O quam suavis est, Domine*, is a setting of one of St Thomas Aquinas's texts for the feast of Corpus Christi. Bruno Turner points out that this feast, in the middle of the summer, was kept as a

spectacular celebration, with processions and festivities, but that the heart of the liturgy on that day was Eucharistic adoration. Lobo's music is luminous and contemplative, pointing beyond the present towards an ecstatic infinity.

This new CD is a persuasive account of music by one of the less-famous figures of the Spanish renaissance. Lobo's music has been unfairly neglected for many years, and this recording shows him at his creative best. This is music that deserves to be better known; please do buy the disc, and discover this fascinating repertoire for yourself.

Peter Stevens is Assistant Master of Music at Westminster Cathedral.



# The Host of Heaven and the Missing Apostle

Patrick Rogers



The Cathedral interior showing the sanctuary arch mosaic partly concealed by the Great Rood or crucifix

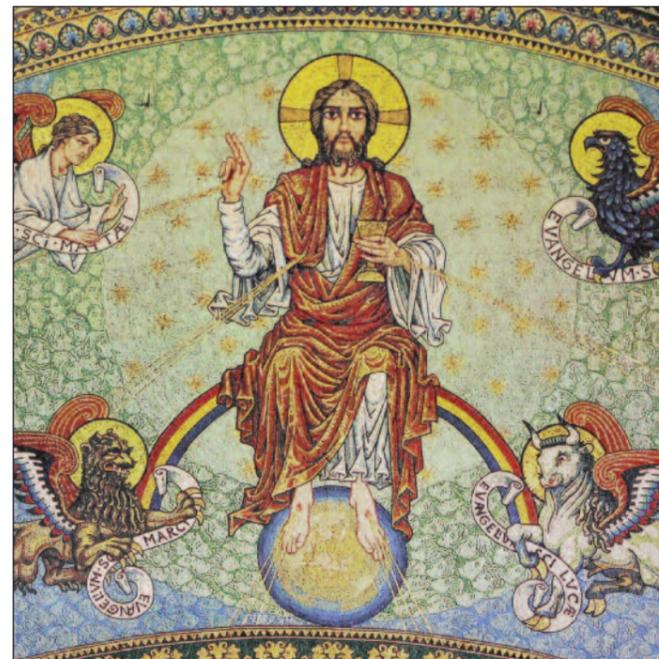
When, in October 1933, the sanctuary scaffolding finally came down, after being in place for a year and eight months, it revealed 1,000 square feet of new mosaic on the sanctuary arch (tympanum). In the centre was Christ in glory surrounded by the four symbols of the Evangelists, with six Apostles on either side. Three months later, in January 1934, an explanatory diagram appeared in the *Westminster Cathedral Chronicle*. But in the list of the Apostles there was no mention of Matthew. It looked as if someone had blundered.

Christ is shown in the centre of the mosaic, seated upon a rainbow representing heaven, with his feet on the globe of the earth to typify the Incarnation. One hand is raised in benediction and the other holds the chalice of redemption while his body displays the five wounds of his Passion and death on the cross. The Evangelists are represented by a winged man (Matthew), a winged lion (Mark), a winged ox (Luke) and an eagle (John), which, naturally enough, is also winged. Around them are a thousand little blue faces – each one composed of many pieces of mosaic tesserae (*smalti*) and therefore different. The upper rim of the arch bears a Latin inscription from the *Te Deum* meaning ‘we believe you are the judge to come / Therefore we beseech you to come to the aid of your servants whom you have redeemed through your precious blood.’ It refers, as does Christ’s chalice, to the dedication-in-chief of the Cathedral, which is to ‘The Most Precious Blood of Our Lord Jesus Christ’. The lining (*soffit*) at the base of the arch shows seven more angels bearing the names (in Latin) of the Seven Gifts of the Holy Spirit: Wisdom, Understanding, Counsel, Fortitude, Knowledge, Piety, and Fear of the Lord.

The *Westminster Cathedral Chronicle* identifies each of the apostles by his position in the mosaic rather than by the symbol which each one carries. The group on the left are listed, from the top downwards, as St James the Great (pilgrim’s staff and gourd of water), St Peter (keys), St John (chalice and viper), St James the Less (club), St Philip (Roman cross) and, at the bottom left, St Jude (arrow). The group of apostles on the right are identified as: St Paul (sword), St Matthias (spear), St Bartholomew (knife), St Simon (saw),

St Andrew (Greek cross) and St Thomas (builder’s set square). Most of the symbols refer to the apostles’ martyrdom. Thus St James the Less is said to have been clubbed to death, both St Philip and St Andrew crucified, St Jude shot with an arrow, St Paul beheaded with a sword, St Matthias killed with a spear, St Bartholomew flayed alive with a knife and St Simon sawn in two. Other symbols refer to the pilgrim’s staff and gourd of water carried by St James on his journeys, the poisoned chalice St John is said to have been forced to drink (without ill effect) by the high priest at Ephesus, the many churches St Thomas is said to have built, and of course the keys of the kingdom of Heaven given by Christ to St Peter.

But where is St Matthew? There is no mention of him in the list of apostles in the *Westminster Cathedral Chronicle* diagram of January 1934. One explanation could be that he is excluded as an apostle because he already appears in symbolic form as one of the four Evangelists surrounding Christ. But in that case why does St John appear both as an evangelist and as an apostle? If the number of the Apostles is to remain at 12 after the death of Judas, and St Paul is included, then you can’t include St Matthias who was chosen by lot by the eleven remaining apostles to replace Judas (Acts 1:21-26). In fact, St Paul comes on the scene much later than this but is usually accepted as one of the apostles, which he himself claims to be in his letters, e.g. ‘Paul, a servant of Jesus Christ, called to be an apostle’ (Rm 1:1); and again ‘Paul an apostle – not from men nor through man, but through Jesus Christ and God the Father, who raised him from the dead’ (Gal 1:1). Though he also admits to being, ‘the least of the apostles, unfit to be called an apostle, because I persecuted the Church of God’ (1 Cor 15:9). The justification for his inclusion, of course, is on account of his immense importance as the ‘Apostle to the Gentiles’ in the introduction, development and expansion of the Church.



The central figure of the sanctuary arch mosaic

Maybe St Matthias has been included in the mosaic in mistake for St Matthew. In their literature and art the early Christians made just such mistakes. But in the Cathedral mosaic the figure shown with a spear at top right, and listed as St Matthias in the *Cathedral Chronicle*, is clearly a very young man – not a very authoritative figure to extract taxes from unwilling Galileans, as St Matthew did as a tax collector. Indeed, St Matthew is shown in Christian art as an elderly, domineering sort of man, with a long beard – not at all the beardless young man we see here. But then so is St Matthias. In fact, we also have the original design for the mosaic, painted by the artist Gilbert Pownall in September 1931. There are important differences – there is no surrounding host of Heaven and the Apostles are without their symbols and occupy different positions to those occupied in the finished mosaic. An attempt has been made to inscribe their names on their haloes. Most of the names are indecipherable but that of St Matthias is clear. He is shown as a young man, centre left in the group of Apostles on the left set, but, as in the completed mosaic we have today, there is no sign of the apostle St Matthew.

In scripture, the youngest of the Apostles were St John, who in the mosaic is just behind St Peter and carries a chalice, and St Jude, described as the son of St James the Less in St Luke’s Gospel (Lk 6:16). In Christian art, both are portrayed as young men, perhaps in their 20s, as both St John and St Jude appear to be in the Cathedral mosaic. St Jude is shown at bottom left carrying an arrow, which many Greeks believe was the instrument of his martyrdom. So could the mystery figure at the top right be not St Matthias but really St Jude? Could the spear which he is shown with be of any help? Indeed it could. Together with the arrow it is one of St Jude’s symbols. In the Basilica of St John Lateran in Rome, St Jude is shown carrying a long spear, both in a huge eighteenth century marble sculpture in the nave and a smaller seventeenth century wood carving in

The group of Apostles on the left of the mosaic



The group of Apostles on the right of the mosaic

the baptistry. If then the spear-carrying figure at the top right is not St Matthias but really St Jude, then who is the heavily bearded figure at the bottom left carrying an arrow and listed as St Jude? Could it be St Matthew? Sadly, this seems unlikely. He is normally shown as a winged man (or angel), or with a moneybag or box of coins, and/or large account book or scroll. He appears in the Cathedral with the former and in St John Lateran with both book and moneybag.

So those wanting to see a portrayal of St Matthew, patron saint of accountants, bookkeepers, bankers, tax-collectors and customs officers, would do best to concentrate on him as an evangelist and author of the first Gospel. As such, he appears in human form on the side of the pulpit and as a symbol (a winged man) on the left-hand panel of the 30ft high red crucifix (the Great Rood) in front of it. But if they are searching for St Matthias, chosen by lot by the eleven apostles to replace Judas, or St Jude, patron saint of hospital workers and desperate or hopeless situations, then they need look no further – a young man with a spear at the top right of the mosaic for St Matthias, an old man with an arrow at the bottom left for St Jude.



Gilbert Pownall's design of 1931 for the sanctuary arch mosaic

## The Relics of St Thomas Becket

On Monday 23 May, a pilgrimage of the Hungarian relics of St Thomas Becket began at Westminster Cathedral with Vespers and Mass celebrated by Cardinal Peter Erdö of Esztergom-Budapest and Cardinal Vincent Nichols. The Hungarian relics were processed to the Cathedral and were reunited with relics of St Thomas Becket from around the UK and displayed in the sanctuary. These included relics from Westminster Cathedral, Canterbury Cathedral, Stonyhurst College, and St Magnus the Martyr church. Both Cardinals, together with Cardinal Murphy-O'Connor, greeted the President of Hungary János Áder and the First Lady. Guests also included the Hungarian Ambassador, Peter Szabadhegy, and Prince Carlo and Princess Camilla, Duke and Duchess of Castro. The Papal Nuncio, Archbishop Antonio Mennini, and ecumenical guests, including the Bishop of London, Richard Chartres, were also in attendance.



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## Augustinian Sisters of Burgess Hill



© Westminster Cathedral

During the Year of Mercy we have welcomed many groups to the Cathedral who have come on pilgrimage to walk the Way of Mercy. Sometimes we welcome several official groups in one day, while many pilgrims visit unofficially every day. On 24 May, we welcomed, among others, the Sisters of St Augustine of the Mercy of Jesus, who came to walk through the Holy Door and along the Way of Mercy. Sister Clement Doran, who is the Healthcare Co-ordinator for the Diocese of Westminster and looks after the needs of sick and retired priests, is a member of the Sisters of St Augustine. She is pictured here, far right, welcoming members of the Burgess Hill community, to which she belongs.

## Catholic Police Guild AGM

On Thursday 26 May, the Catholic Police Guild held its Annual General Meeting in the Cathedral's Hinsley Room. It was chaired by Donna Allen, a Superintendent serving in the Greater Manchester Police, assisted by Bernard Luckhurst, a retired Metropolitan Police Commander, who is the Guild's President. Also present were Fr Barry Lomax, the Guild's national chaplain and Father Paul Fox, the recently appointed chaplain of the Essex Constabulary. Members of the Guild then attended the 5.30pm Mass, after which Fr John Ablewhite, the Cathedral Registrar, was presented with a Catholic Police Guild plaque.



© John Kenny

## Cross from Lampedusa

On 31 May, members of CAFOD Westminster visited the Cathedral to present Canon Christopher Tuckwell with a wooden cross carved from a salvaged boat that had carried refugees across the Mediterranean to the island of Lampedusa. It is hoped that the cross will be displayed in the Cathedral in the future.



© CAFOD

## Remembrance Service at the Cenotaph

On Sunday 12 June, Canon Christopher Tuckwell led the Combined Irish Regiments' Old Comrades Association's Annual Remembrance Service at the Cenotaph, Whitehall. The Parade Commander was Colonel David Maitland-Titterton (rtd), Chairman of the Combined Irish Regiments' Association (pictured with Canon Tuckwell.) The salute was taken by Major-General Edward Smyth-Osbourne, commanding the Household Division (London District).



© Westminster Cathedral

## Papal Knighthood for Bible Illuminator

On Wednesday 15 June, Mr Donald Jackson MVO was invested as a Knight of St Gregory the Great by Cardinal Nichols, acting on behalf of Pope Francis. Donald Jackson was awarded this honour by the Pope for his work on the hand-written and hand-illuminated *Saint John's Bible*. To find out more about *The Saint John's Bible*, please see the last edition of *Oremus* or visit [www.thesaintjohnsbible.org](http://www.thesaintjohnsbible.org). Donald Jackson is pictured (below) with his wife following the ceremony.



© Westminster Cathedral

## St Edmund's School, Whitton: Way of Mercy

On Tuesday 14 June, about 350 children from St Edmund's School, Whitton, visited the Cathedral to walk our Way of Mercy. The Cardinal addressed the pupils, teachers and parents before a special Way of Mercy assembly was held in the Cathedral.



© Diocese of Westminster

# Stories of the Spirit

## Domine, non sum dignus...



Sharon Jennings

**‘As he entered Capernaum, a centurion came forward to him, beseeching him and saying, ‘Lord, my servant is lying paralysed at home, in terrible distress.’ And he said to him, ‘I will come and heal him.’ But the centurion answered him, ‘Lord, I am not worthy that you should enter under my roof, but only say the word, and my servant will be healed. For I am a man under authority, with soldiers under me; and I say to one, “Go”, and he goes, and to another, “Come” and he comes, and to my slave, “Do this, and he does it.”’ (Mt 8:5-9)**

This jewel of a short story, also to be found with some variations in St Luke’s Gospel, yields a huge amount of teaching about the work of the Spirit. With brilliant economy, the Evangelist gives us a complete picture of the centurion. He is a Roman – part of the civilising power that gave the world sewers, straight roads, surgery, central heating and false teeth; practical solutions to human problems. When confronted with the greatest human problem of all, mortality, he applies the same principle.

Clearly, he has heard about Jesus’ other miracles, and sees where the answer to his problem lies. Apparently without hesitation, he approaches Jesus. He is also a soldier, living a life of discipline within a strict hierarchy. Unlike the other people who come to Jesus for help, he defines himself not by his spiritual condition, but by his place in the military pecking order: those above him tell him what to do, and those below obey him. St Luke tells us that he does not speak to Jesus himself but sends ‘elders of the Jews’ to present his request – showing that he thinks he also understands the hierarchy of the country his army is occupying.

All this seems very rational. But if we look behind the actions of the centurion, another picture emerges. He goes to great lengths to save the life of someone who exists to ‘do this’ at his bidding. St Luke’s account describes him as a ‘slave’, and a more accurate translation of the word St Matthew uses is ‘boy’ – surely he was a very expendable commodity at the time! But both accounts add details that

show us the centurion’s motivation: the ‘beseeching him’ and ‘terrible distress’ of St Matthew suggests he is deeply moved by the suffering of the servant, whom he has possibly been tending himself. In the Lucan account, we are told that the sick child is ‘precious to me.’ The centurion is inspired by the first and greatest fruit of the Spirit, love.

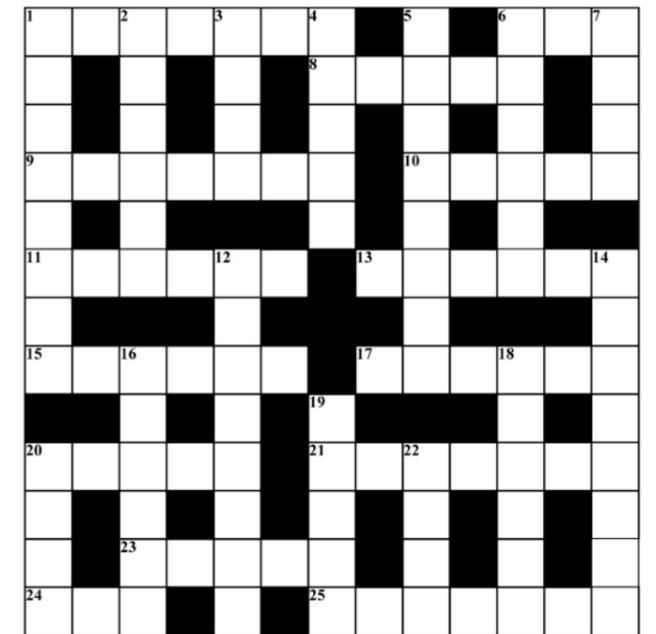
His approach to Jesus, which at first appears to be a matter simply of the will, is surely also within the realm of the Spirit. He requires a miracle; but miracles by their very definition overcome the laws of nature and rationality. Believing in the possibility of one, he is moved by *sapientia*, wisdom and *scientia*, knowledge – gifts of discernment beyond ‘the foolishness of men’. They allow him to know that Jesus can solve his problem.

Jesus answers the centurion in the same manner as he is asked: he is direct and unequivocal. Himself filled with *scientia*, he knows that he has the *fortitudo* – strength – to heal the servant. He is also emphatic: he *will* come and heal him. The reason for this is given in the following verse: ‘When Jesus heard him, he marvelled, and said to those who followed him, ‘Truly, I say to you, not even in Israel have I found such faith.’ Jesus’ amazement is a reminder to us of his humanity, and also of his frequent disappointment with his reception by his fellow Jews. The only other time he is reported as ‘marvelling’, is at the unbelief in Galilee (Mk 6:6). The centurion is a Gentile, a representative of the occupying army; and although the elders in St Luke’s account say that he ‘loves our nation and has built us our synagogue’, he is not referred to a proselyte. He is an outsider; yet – like that other centurion at the foot of the cross (Lk 23:47) – his faith in Jesus is complete.

‘And to the centurion he said, “Go; be it done for you as you have believed.”’

It is very clear that it is his faith that enables the miracle to take place, even by ‘remote control’. The centurion’s insistence that Jesus does not come to his house, and Jesus’ acceptance of it, is in striking contrast to the other characters we have considered in this series. A human explanation might be that he knew that, according to Jewish law, Jesus would make himself unclean if he entered the house of a Gentile. In one way, it is immaterial. Recognising a spiritual correspondence with his own world, in which he has authority over his soldiers and his servants, and can issue orders that will be obeyed, he is given *intellectus* – understanding – that Jesus has authority over all creation despite his physical absence.

In another way, his statement about Jesus not coming to his house is of the greatest importance. Moved by *pietas et timor Domini* – reverence and fear of the Lord – he sees that he is occupying the position of one of his own slaves, total unworthiness. In the face of his Creator, he is aware of his smallness, his lack of perfection and his brokenness. We acknowledge the same truth about ourselves, using his very words, every time we are about to receive communion – ‘Lord, I am not worthy that you should enter under my roof, but only say the word...’ It is a sentence we should marvel at. It so encapsulates the wonder of the Gospel that we used to repeat it three times. Said with true faith, it will for us, as for the centurion, bring forth a miracle: the presence of the Lord under our roof.



June 2016 Alan Frost

### Clues Across

- 1 See 6 Down
- 6 Letters indicating a religious is a Benedictine (1.1.1.)
- 8 Type of mediaeval window and an Oxford College (5)
- 9 As the apostle Thomas was until the risen Lord appeared to him (7)
- 10 Patron Saint of Wales and fine mosaic in the Cathedral (5)
- 11 St Thérèse of Lisieux aka ‘The ----- Flower’ (6)
- 13 Episcopal headgear (6)
- 15 Middle Ages’ battledress (6)
- 17 ‘----- in excelsis Deo’ from the Mass (6)
- 20 & 21 Acr: Part of the Palace of Westminster (5,2,5)
- 21 See 20 Across
- 23 Relating to senior members of 20 Across (5)
- 24 Cathedral / Place (Catholic Church near Hatton Garden) (3)
- 25 Payment for Mass, e.g. to celebrant (7)

### Clues Down

- 1 Platform, often decorated, on which an altar stands (8)
- 2 Failing to demonstrate one of the four Cardinal Virtues (6)
- 3 County where St Augustine landed in 597 (4)
- 4 French city associated with St Martin (5)
- 5 Naturally powered grain grinder and famous London theatre (8)
- 6 & 1 Acr: Archbishop Saint, last of the Tyburn martyrs, Feast Day 1 July (6,7)
- 7 Elizabethan composer of Catholic Masses for 3, 4, or 5 voices (4)
- 12 St ----- of Brindisi, Doctor of the Church, Feast Day 21 July (8)
- 14 A London airport some way out of London (8)
- 16 Thursday and money (alms) (6)
- 18 ‘----- Caeli’, antiphon and chant from Isaiah 45: ‘drop down dew from the heavens.’ (6)
- 19 Taxes associated with the sounds of bells (5)
- 20 Cardinal, member of 6 Across, buried in the Cathedral (4)
- 22 Son of Jacob, founder of an Israelite tribe (4)

### ANSWERS

- Across:** 1 Plunkett 6 OSB 8 Oriel 9 Doubter 10 David 11 Little 13 Mitres 15 Armour 17 Gloria 20 House 21 Of Lords 23 Ducal 24 Ely 25 Stipend
- Down:** 1 Predella 2 Unjust 3 Kent 4 Tours 5 Windmill 6 Oliver 7 Byrd 12 Laurence 14 Stansted 16 Maundy 18 Rorate 19 Tolls 20 Hume 22 Levi

# Caritas Voula

## An Athenian soup kitchen

Anna Tsingos



**Caritas Voula is a soup kitchen based at Holy Apostles Catholic church in Voula, a formerly prosperous seaside suburb of Athens. In recent years, like the rest of Greece, Voula has been badly hit by recession and unemployment. The parish has an international, as well as local, population.**

The weekly soup kitchen was started six years ago to serve the needs of migrants. The migrant crisis is now headline news, but it has been an issue in Voula for many years. For the last three years, with the help and encouragement of the parish priest, Fr Cristian, Caritas Voula now also caters for elderly Greeks who barely survive on ever dwindling pensions. This year has also brought an ever increasing number of refugees, unemployed young Greeks and their families, as well as the local homeless.

On Wednesday mornings the team springs into action. Volunteers bring cooked food to the church kitchen – pasta or rice is cooked on the premises. The atmosphere in the kitchen is serious – people have a job to do and everyone is focused. The food is packaged and sorted into food parcels with additional tinned and dried food, milk and fruit; the quantities given vary according to the size of the family. The process is structured, controlled and orderly. On arrival at the church, each client is given a number, and they are served in groups of seven.

Whilst they wait, the grateful recipients sit in the small garden courtyard. They are served coffee, tea, soft drinks and pastries and they have an opportunity to discuss their problems – health, financial or family. Poverty results in social exclusion and the opportunity to socialise matches the importance of the food and sustenance they receive. Many of the people who come to the soup kitchen are well educated, and have come from professional backgrounds. For these and many others, coming to terms with their situation can be eased, but never solved, by social interaction.

Where possible, Caritas Voula refers those that have serious ailments to volunteer doctors, and other relevant organisations that may be able to help their plight. The unemployed are mostly uninsured; they are isolated and not covered by the national health system. With their weekly food parcels, they may choose clothing and household items they need, from the many donations provided by those better off in the surrounding areas, and who have now become aware of the work of Caritas Voula.

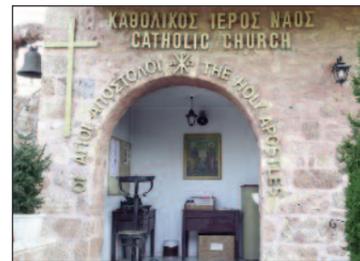


The team of volunteers sort through the donated clothing, household items, books and toys for use in each monthly Caritas 'fund-raising' bazaar. The funds raised help the homeless and needy families. What cannot be used in the parish is sent to the Mother Teresa Sisters in downtown Athens and to the nearby homeless shelter. Nothing is wasted.

The Caritas Voula network of helpers has extended to the adjacent wealthy town of Vouliagmeni, and on to Varkiza, another Greek middle class professional town. Caritas Voula has acted as a pioneer and a model to other towns to get involved. Volunteers from the local council, have opened their own soup kitchen on the same lines in the nearby suburb of Varkiza. A visit to the Varkiza kitchen shows the same level of control and accountability. Recipients sign for what they receive; every penny is accounted for - this is an industrial level of rigour and control.

In the last 18 months there has been a seismic change. Local bakeries and supermarkets have started donating 'near the sell-by-date' food. There are no questions asked, the need is apparent and obvious. Volunteers pick up the products and take them to the church where they are sorted and refrigerated. This has made a huge difference; the generosity has been astounding.

Traditionally, the summer months are a quiet time in Athens as people head to the country and islands for their annual holidays and in the past Caritas closed as well – but not any more. While the businesses continue to offer their food, Caritas feels impelled to continue collecting and distributing it to needy families, and so the work continues on Wednesdays and after Mass on Sundays.



But there is even more attributed to the efforts of the Caritas Voula

volunteers. There has been a crucial need to help in the repatriation of European nationals, who wish to return to their native country but lack the funds to do so. Caritas Voula works closely with the Polish Embassy who contact long lost family members and provide necessary travel documents. Unfortunately, this is in contrast to the British Embassy which requires this small local charity to fund not only the travel expenses but also the travel documents of British nationals who are stranded by reason of illness or social problems. Over the last few years Caritas Voula has helped repatriate a number of British nationals in this way.

*Anna Tsingos helps coordinate Caritas Voula. A Cathedral volunteer and parishioner, Jill Sutcliffe, spends part of the summer helping Caritas Voula in Athens. If you would like further information on the project mentioned above, please contact the author at [annatsingos@yahoo.com](mailto:annatsingos@yahoo.com).*

Continued from page 13

many people, including the Australian Prime Minister Billy Hughes, found it to be 'powerful and convincing', whereas for others it was too gloomy and static. Paulette herself said that 'it was too true for a lot of people.'

That film was financed by Charles Stewart, a businessman who later married Isabel and became the much-loved father of Charles, Alan and Sandra. Ironically, it had been whilst selling poppies on Armistice Day that Isabel had first met him. The sisters largely retired from film making in the 1930s, but always retained their keen interest in the art.

In 1978, Phyllis McDonagh received the Australian Film Institute's Raymond Longford Award for the greatly significant contribution all three sisters had made to filmmaking in their country. The achievement of the McDonagh sisters is indeed remarkable by any measure. The confidence and independence required to produce their successful and original films, especially at a time when for most women marriage was the only safe option, must have been enormous. Paulette later attributed it to 'having been brought up in the lap of luxury'; but the foundation of it must also have been the happiness and harmony of their family life. This is something Charles, Alan and Sandra have also known in abundance. In the documentary, Charles described their childhood as 'idyllic', and recalled with feeling the agony of having to go to school.

Of their experience of the Cathedral, he says: 'Our mother and father were married at St Mary's Cathedral, Sydney, so it was natural to gravitate to Westminster Cathedral. I first went on All Saints Day, 1983, Cardinal Hume celebrating. It was love at first sight. And then we all attended the Mass of the Lord's Supper in 1984, and we were asked to take up the gifts. We took this as an open invitation from God.' Although they are often to be seen at various central London churches, the Stewarts very often attend the Cathedral, and have not missed a Holy Week there for thirty years.



Alan, Sandra and Charles Stewart in 2000.

## Companions of Oremus

We are very grateful for the support of the following

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If you would like to become a Companion of Oremus see page 2

## Summer Fair

SATURDAY, 6 AUGUST 2016  
 12 to 5 pm  
 WESTMINSTER CATHEDRAL HALL,  
 AMBROSDEN AVENUE, SW1

A wide array of stalls offering  
 • Gift Items • Toiletries  
 • Bric-a-Brac • Books • Pimms • Home made  
 beefburgers and lots more delicious food  
 Music and dancing displays  
 Children's activities  
 TOMBOLA

GRAND RAFFLE WITH FANTASTIC PRIZES  
 And much more  
 Admission £1  
 (children free)



## Beauty that belies description



Christina White

**For most of June we dodged showers. Time and again, visitors to Westminster Cathedral stood in huddles on the stone steps waiting for the deluge to stop, but on the day the Friends visited Selborne the sun shone bright and we had the sort of day that would have seen the Rev Gilbert White putting on his country hat and, staff in hand, heading for the hills.**

The parish of Selborne, as White states in his ubiquitous book *The Natural History and Antiquities of Selborne*, lies in the 'extreme eastern corner of the county of Hampshire.' The village – little more than a single street – wends its way between 'two incongruous soils': to the southwest, a rank clay and to the northeast a warm, crumbling mould called 'black-malm.' That sets the structure, the skeleton of the landscape, but the beauty of its fields really belie description.

Reading White's letters you are transported back to England in the late eighteenth century: an intricate, observed world of little cruelties where the cat's kittens are promptly dispatched and buried and, mewling piteously for her young, she adopts an orphaned leveret; and to a wider world, beyond the village,

thunderstorms in south Lambeth where the air was so electric as to set bells ringing, or a housemartin dipping and diving over the Christ Church quad in Oxford on a sunny November morning.

White was a graduate and Fellow of Oriel College, Oxford, but the church at Selborne was in the gift of Magdalen, so he could never be vicar. After ordination, he served the church at Farringdon but returned as temporary curate of Selborne on three occasions. And it was Selborne, the place of his birth, that White loved and described with such detail.

The family house in Selborne, and the focus for our morning visit, is now much altered – later extensions provided higher ceilings and grander reception rooms – yet you still have the sense of a prelate's house in Georgian England with winding staircases, small upper room and ancient beams. But the view! The garden extends endlessly from the rear of the house, past the ha-ha and beyond, to meadows of buttercups with the rising chalk escarpment shielding the valley. Walking back through the garden we found walled gardens with intricate brick paving and herbs and plants in profusion.

Slightly heady from the beauty of the countryside we convened at the ancient church of St Mary's Selborne where the Anglican community had welcomed us for Mass – the first Catholic Mass in the church since the Reformation. Canon Christopher reminded us that it was St Augustine of Canterbury's feast day, so we thought of pilgrims visiting a strange land and the welcome that awaited them. Selborne, on this most beautiful of days, could have provided the setting for Jerusalem in ancient time, with its pleasant pastures seen.

The group dispersed for lunch: some to the quiet churchyard, some to the pub and others to the myriad tea-rooms, the mainstay of rural England. We finished our day at the Vyne, lazy

in the late afternoon sun, and marvelled at the Tudor stained-glass and elegant interiors imposed on a Tudor country house, but it is Selborne that will live long in the memory.

Many of us bought plants on the trip, in my case a country lily that has barely survived the ravages of slugs in north London. I took heart from this section in White's book: 'Farmer Young of Norton Farm says that this spring about four acres of his wheat in one field was entirely destroyed by slugs, which swarmed on the blades of corn, and devoured it as fast as it sprang.' *Tempus fugit.*

The Friends' Summer Party is on 12 July, a BBQ and feast in honour of the Bard with a specially commissioned play and Tempest cocktail. Please book soon. Our summer season ends with a quiz and fish and chip supper in the hall. Enjoy the summer.

### Forthcoming Events

**12 July:** The Friends' Shakespearean Summer Party. BBQ and play *Will's Will* in the beautiful surroundings of Allen Hall with a free Tempest cocktail on arrival. Tickets: £40. Allen Hall: 6.30pm.

**19 July:** Quiz and fish & chips supper: Westminster Cathedral Hall, 6.45pm. Tickets £15.

**18 October:** Novelist and historian Alison Weir's talk to the Friends on Queen Katherine of Aragon. Book signing and drinks to follow. Westminster Cathedral Hall, 7.00pm. Tickets £10.

### 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

## The Heart of the Matter

### Rome: a microcosm of the Church

Joanna Bogle



**Rome was glorious in May sunshine. St Peter's was outlined against a piercingly blue sky, and teams of pilgrims were making their way across the bridge over the Tiber and up the Via della Conciliazione, to enter through the Door of Mercy in this Jubilee Year. The must-have for any group of pilgrims is a selfie-stick, held aloft by the leader and with a scarf or even just a plastic bag tied on top – a marker to follow through the crowds. Other essentials seem to be baseball caps, brightly-coloured neckscarves bearing the group's logo, backpacks, and, for the real veterans, tee-shirts bearing the logo of a previous pilgrimage or World Youth Day.**

It was rather thrilling to be there. On Sunday as we queued to get into St Peter's for Mass, group after group arrived, some praying, some singing, and all passing reverently through the Holy Door, some kissing it as they entered. The Mass – we were there for Trinity Sunday – was beautiful, although I have to say that the choir was not as good as our own splendid Westminster Cathedral choristers. Afterwards, we joined a packed piazza to hear the Holy Father's Angelus message. It is grand to be part of a vast international throng, cheering the successor of St Peter, the Galilean fisherman who faithfully obeyed the command of the Lord to take the Gospel to all the nations and who, with the other Apostles, began that great work of mission which still continues today.

I was in Rome with a team from EWTN, the international Catholic television network, working on a major feature programme. Apart from that first Sunday we had little time to pause and reflect. Rome in the summer heat can be unpleasant for working, but we were there to work, and the days were busy with filming and retakes – and more retakes – squinting into fierce sunlight and reading up notes and struggling against traffic noise and starting again...

It is a privilege to be in Rome, and we didn't forget it. Every other corner offers a stunning view, a magnificent church, and a piazza that looks like a scene from Tosca. And it's sort of exciting to be interviewing a Cardinal after an awe-inducing walk across a glorious Renaissance courtyard, or to be filming beneath the stunning ceilings of the Apostolic Palace.

Is this the heart of the Church? Of course, in one sense it is – Rome is where the successor of St Peter lives and works, where great decisions on Church policy are made, where Bishops meet, where the many and varied religious orders and organisations and charities have their headquarters, where pilgrims in their thousands come to pray. In another sense, the heart of the Church often beats elsewhere: in a forgotten slum where Mother Teresa's Sisters of Charity lovingly tend to the needs of the destitute, or a busy suburb where a priest celebrates a packed family Mass with crying babies and unsuccessful hymns, or a dreary prison where a volunteer gathers a group to pray the Rosary...

It is possible to be quite cynical in Rome. The Roman Curia has its politics and tensions just like every other bureaucracy. There are rumours and gossip, and lobby-groups and media pressures. The organisational work of the Church is human work, and not everyone involved in it is a saint. Reflecting on all of this makes one ponder on history. So often, the real heroes of the Church have been very far from the apparent centre of things in Rome: Damien with the leprosy sufferers in Molokai, Edmund Campion in the Tower of London, Maximilian Kolbe in Auschwitz.

And yet Rome has its saints too, including modern ones. It is a special moment, when crossing St Peter's Square, to come across the stone marking the place where Pope St John Paul II fell to a bullet in an attempted assassination, and a solemn moment, too, to pray at his tomb and to ponder on that long life dedicated to faithful service. And there is a sense of timelessness about this city that places the realities of today's Church in the long centuries of Christian history. Heroes and heroines, saints and sinners, good decisions and bad ones, joyful gatherings and times of grieving – it's all here, and all somehow rather messy, because human history is like that. And Christ is the Lord of all history, and of Rome too, and takes care of his Church and knows all about the good and bad things of which we are capable.

We finished our work: some good material filmed, some work of translating and voice-overs and editing to tackle, some future plans... TV and Rome and Catholicism are on the whole a good mixture as the city is a visual feast and there is always a great Catholic story to tell. I came home with rosaries blessed by the Holy Father for myself and my husband, and with an indelible image of a great city and a Church rich in history. It is good to be in Rome, and good to be part of the Church and to know that there is an unbroken line all the way back to the Apostles, who heard the news of salvation from Christ himself, and walked and talked with him. And the real goodness at the heart of all that is the reality of Christ himself, whether honoured beneath Bernini's colonnades or a greyish London sky.

*Joanna Bogle DSG is a journalist, author and broadcaster.*

# St James the Apostle

## The Santiago of Compostela

Anna Ball-Monto

**Two places and two names: Judea and Santiago de Compostela, and James and Santiago. St James the Greater was born in Bethsaida, Judaea, and died in 44 AD, before being buried in Santiago de Compostela, Spain. Son of Zebedee and Salome, and brother of John the Apostle, James the Greater was one of Jesus' Twelve Apostles and is also known as 'Santiago.'**



It is thought that James and John were related to Jesus because of their mother. Salome and Mary were believed to be sisters. James and John were disciples to John the Baptist (also a cousin) before Jesus called them to be his disciples. Fishermen like their father, James and John were on their father's boat mending his nets when Jesus called them, and asked them to follow him. He told them, that as his disciples they would become 'fishers of men.' They would help him to spread the Good News about God's kingdom.

With St Peter and St John, James was a special companion of Jesus: James watched as Jesus raised the daughter of Jairus to life. James was also a witness of Jesus' Transfiguration. The night before Jesus' death, James was close to Jesus when he prayed on his own in the Garden of Gethsemane. James was also given the honour of being the first apostle to die for Jesus.

After Jesus' death and resurrection, St James the Great commenced his own ministry. He spread the Gospel throughout Israel and then soon after throughout the Roman Empire. He travelled to the Iberian Peninsula and arrived about 40 AD at the village of Zaragoza, in northeast Spain. While waiting for the Holy Spirit in Zaragoza, it is said that the Virgin Mary appeared to him on the bank of the River Ebro. Giving him a small statue of herself and a pillar, the Blessed Virgin told him to build a church in her honour with the statue and pillar standing on the altar. Today, the temple is known as 'Our Blessed Lady of the Pillar' (*La Virgen del Pilar*).

Later, James returned to Jerusalem, where he was beheaded by King Herod Agrippa in the year 44. He was the first apostle to be murdered for the faith. Because he was not allowed to be buried after he was martyred, all the remains of St James the Great were taken to Compostela in Spain by his followers. For centuries, nobody thought about St James' remains or his grave. It was not until the ninth century that a chapel was built above James's remains, and St James's tomb had become the centre of Santiago de Compostela. The Cathedral of Santiago was built at a later stage and finally blessed in 1211.

Since approximately 1100, Santiago de Compostela has been one of the most frequently visited places of pilgrimage, known as 'El Camino de Santiago.' With the summer holidays coming up, have you thought of visiting? Journeys are very important in life and, as I am in Year 6, I am about to go on an important journey of my own as I move on to secondary school.

*Anna Ball-Monto is a Year 6 pupil at St Vincent de Paul Primary School, Westminster*

## Poetry Corner

### Rose of Carmel

Come into a bagman's grove;  
my hair unruly as the grass.  
Hush – it's night and only stars  
hint eagerly, your hidden smile.

Hidden, even in day's light  
my eyes are blinded, sunlight hurts  
its lime too bright, too merciless  
yet I fear the dark of night

Where I ponder what you've done  
through my life the hand of God  
touching me to trust you back  
but I sink and scream 'save me'.

When I call you come so softly  
lift me childlike to your breast  
just as I despair again  
like Israelites who've crossed the sea.

Your anchorite I tend a lighthouse,  
light unseen except by us,  
photon prayers bounce off your mantle  
shoot up high to God's domain.

What can I say my one my love,  
your brow concealed this side of death  
I wait for you deep into night  
till dawn reveals my rose's face.

*To submit a poem for consideration, please contact the Editor – details on page 3.*

# Winter Sleeper Project

## Night Shelter at the Cathedral

Fr Brian O'Mahony

**The end of May brought our winter night-shelter project in Cathedral Hall to a close. Although our contribution was for the last three months of the winter, this Westminster-wide project ran throughout the winter, beginning in October.**

Through the goodwill of 14 different parish communities (13 churches and one synagogue), and the generosity of volunteers at each venue, a group of homeless men and women have been provided with a warm and safe place to sleep, a hot meal and some companionship each night. All of our guests, who otherwise would have slept rough on our streets, were being helped towards stable accommodation by the tremendous team at the West London Day Centre. The night shelter allowed them some stability each night as they moved on to more permanent housing.

We all know that homelessness is a real and growing concern in our city, and the causes and solutions are complex and complicated. Our participation in this project has made a small but worthwhile difference to 65 people's lives. We are grateful to all our generous team of volunteer cooks, washers-up, food-servers, overnight-sleepers and breakfast-makers, as well as those champions at dominos, cards and table-tennis who provided community and welcome to our guests. We hope to be able to open our shelter again when the winter months return.

Two of our Cathedral volunteers, Patrick Gormley and Kim Schuurmans share their experiences of participating in the project.

Patrick Gormley

**When thinking of signing up, as an evening volunteer, for the initial project, it was possibly with a little apprehension and not really knowing what it would involve. The apprehension was short-lived in no small part due to the enthusiasm and encouragement of Fr Brian.**

Now having completed a second round it is good to know that the project has grown with other faith groups and churches taking on the challenge. It has also resulted in meeting and knowing a great group of fellow volunteers and also members of the parish community.

The project journey has involved lots of learning with laughter, including first attempts at assembling the put-you-up

beds, some innovative cooking techniques and most importantly a group of sometimes 30 + sitting down together around one table to enjoy super food, lovely company and very interesting conversations.

On arrival in the early evening our guests had time to sort themselves, have a cup of tea or coffee and general chat with each other and the volunteers. A selection of newspapers was available and a few energetic volunteers set up table tennis and made good use of a compendium of games.

Table setting including napkin folding resulted in a welcoming table. In the kitchen each week we were generously provided with an amazing selection of cooked foods, including a vegetarian option along with salad, fresh fruit, cakes and desserts from different groups and individuals within the parish. The very positive comments from the guests and the volunteers were mirrored by the clean plates.

All the evening volunteers turned their hand to whatever was required before handing over to the overnight volunteers who provided breakfast before the guests departed in the morning.

Hopefully, the project is enabling people who are homeless and jobless to find stability, assuring them and others in the same position that there are people willing to help and support them in true fellowship.

### Winter Night Shelter

Winter Shelter time is past  
For many I'm sure they wish it'd last.  
Busy evenings filled with much...  
Setting up beds, fetching bedding,  
cleaning tables, folding napkins,  
heating food, eating biscuits, drinking tea,  
drinking coffee, friendship, fellowship and fascinating stories.  
Delicious meals prepared with love and care.  
Table tennis matches across 4 tables...  
Domino games with skills to be learnt.  
Banter, conversations, joys to be shared.  
A new home, a new job, an interview...  
Not there to ask but often shared with you.  
An ear to listen, a place to shelter, a meal to eat.  
Come in late and at a glance it'd be hard to tell  
who's hosting and who is the guest – that's the best!

By Kim Schuurmans



*The gathering of volunteers from all the 14 venues at the conclusion of the Winter Night Shelter hosted in Cathedral Hall. Courtesy of West London Day Centre.*

# Good Things of Good Men: New Cathedral Book

Sharon Jennings



More than two years have elapsed since I first had the idea of writing a book about the history of the saints depicted in the chapel of Sts Gregory and Augustine, those who brought the Gospel to our Anglo-Saxon ancestors. It hasn't really taken me all that time to write it of course – it really isn't longer than *War and Peace!* – but events, interruptions, and other things have constantly hampered my progress. Not an uncommon experience! I took encouragement from realising that many of the saints I have written about, suffered it too.

Pope St Gregory the Great, who inspired the mission to the English, described his mind as constantly 'bespattered'; St Cuthbert, fleeing the world on Inner Farne, was reduced to 'selective deafness' when it came to messages and letters about his election as a bishop; and even Bede, beaver away from the age of seven in his monastery in Wearmouth-Jarrow, knew the feeling. When Ceolfrith, his beloved abbot, died at the age of 74, half way – incredibly – through a pilgrimage to Rome, Bede was struck by such 'unexpected anguish of heart' that he found it difficult to continue with his work.

It is due to his work, of course, that we know so much about these saints and about the beginnings of the English Church. St Augustine and his companions landed in Thanet over 1,400 years ago: it sounds like a long time, but thanks to Bede's lively, detailed and compassionate writing, we get to know them as intimately as we do our own friends.

We also get to know Bede himself – although, being both a monk and a reticent Anglo-Saxon, he gives us very little personal information; simply this at the end of his *History of the English Church and People*, 'I was born on the lands of this monastery, and on reaching seven years of age, I was entrusted by my family first to the most reverend Abbot Benedict (Biscop) and later to Abbot Ceolfrith for my education. I have spent all the remainder of my life in this monastery and devoted myself entirely to the study of the Scriptures. While I have observed the regular discipline and sung the choir offices daily in church, my chief delight has always been in study, teaching and writing. I was ordained deacon in my nineteenth year, and priest in my thirtieth.' It was Bede who coined the phrase, and saw the reality of, *gens Anglorum*, the English people, at a time when they were hardly more than a collection of tribes jostling for position and supremacy. He himself seems to embody what

we have come to think of as the national character: he is subtle and understated, yet also a brilliant story teller; he is fundamentally serious, yet playful at the same time; and underlying much of his writing, despite his unshakeable belief in the hope of the Gospel, is a sense of pathos which has informed most of our best literature.

It was not only my obvious love for Bede which urged me to write my own book. It seemed to me very important to remind ourselves, at a time when society seems to find it convenient to forget, of the Christian roots which have borne the luxuriant fruit of free speech, equality, an independent legal system, support for the poor, and so on; all the things, indeed, which have allowed a secular society to flourish.

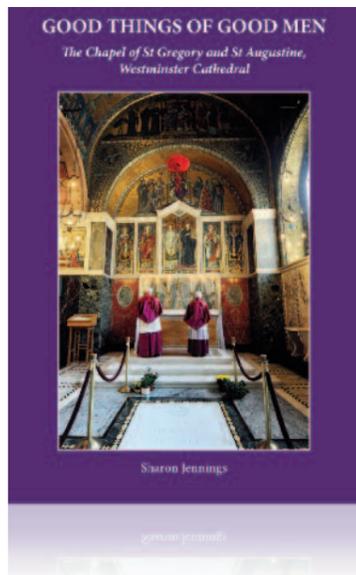
The courage and dogged determination of the saints of our conversion, in the face of physical hardship, danger, rampant paganism, isolation and indifference, are humbling and shame-inducing. It was Bede's hope that they would also be inspiring; in his preface to the *History*, he says, 'If history records good things of good men, the thoughtful hearer is encouraged to imitate what is good.'

Another inspiration from these saints is the way in which – absurd as it might sound – their outlook was not insular. On the contrary, they were concerned to stop being *alter orbis* and to become part of the greater whole, Christendom. As mentioned above, Abbot Ceolfrith's great desire was to end his days at the Mother Church in Rome, a pilgrimage his predecessor St Benedict Biscop made no less than five times. His purpose was not only spiritual: like a tireless jackdaw he went about collecting what Bede describes as 'a great variety of spiritual treasures' for his monasteries – paintings, church furniture,

vestments, relics, liturgical vessels, 'a great mass of books', even a borrowed cantor to teach chanting, reading and copying. He and his fellows knew that the English Church was part of the Universal Church.

The history of the early English Church reminds us that, as Catholics, we belong to a huge world-wide community in which nationality, gender, age, wealth, status matter not at all. In fact, since our community also includes those who have gone before us 'marked with the sign of faith' – St Gregory, St Augustine, St Bede and the rest – time itself does not matter. As Cardinal Vincent Nichols writes in his preface to *Good Things of Good Men*, 'what unites them all is the sense that in his mercy, our Lord chose them to hear and to preach the "word of life."'

*Good Things of Good Men: The Chapel of St Gregory and St Augustine, Westminster Cathedral will be published and on sale in the Cathedral Gift Shop sometime in the summer.*



## Cathedral History

## A Photographic Record

### Solemn Dirge for Cardinal Griffin - 27 August 1956

The catafalque containing the body of Cardinal Bernard Griffin lies in the nave of the Cathedral with his red biretta at the head and at the foot on a cushion is the red *galero*, a wide brimmed hat with tassels on both sides. The *galero* was only seen in the Cathedral when a Cardinal returned from the consistory in Rome, during which he was given the 'Red Hat', as it became known, and also at his funeral. Nowadays, this hat is not given to new Cardinals, though, as in the case of Cardinal Nichols, it forms part of his personal coat of arms, which can be seen above the throne on the left side of the sanctuary. The catafalque is surrounded by over one hundred candles, including the six large candlesticks, first used at Cardinal Vaughan's funeral in 1903.

This photograph was taken on the evening before the funeral, when a Solemn Dirge (Matins and Lauds) was sung. The following day, the Requiem Mass was sung by Bishop John Henry King of Portsmouth, as senior suffragan bishop in the Westminster Province. Immediately after the Requiem, the five absolutions at the catafalque were given, followed by burial that took place in the crypt under the spot where stood, for many years, the old wooden throne of the Vicars Apostolic of penal days. His *galero* still hangs here above the tomb.

The Funeral Mass was televised live on the BBC (long before BBC2 came into existence) which meant that coverage of the 5th Test Match between England and Australia at The Oval was delayed until after lunch (2.10pm), by which time the funeral was over. *Paul Tobin.*



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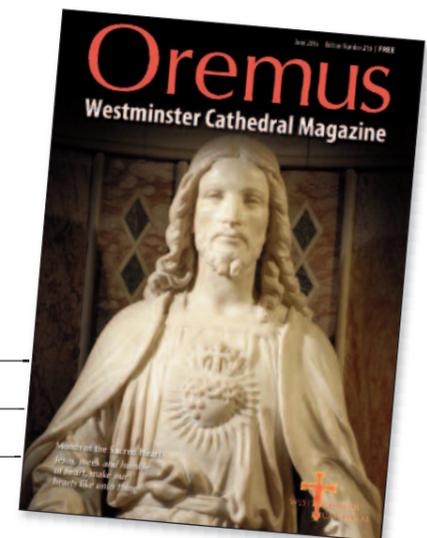
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# On the Trail of John Francis Bentley: Part I Westminster Cathedral's architect in Ravenna

Anne Marie Micallef

Before Cardinal Vaughan appointed John Francis Bentley as architect for the Cathedral in 1894, the latter had let it be known that he intended to undertake a study tour of European basilicas. As such, he travelled to various places in Italy. The most notable places being Milan, Florence, Bologna, Rome, Venice and Ravenna. My husband and I decided to follow in his footsteps and visit Ravenna and Bologna. Bentley is reputed to have said that while seeking inspiration for the Cathedral a book about Santa Sophia in Istanbul, and St Vitale in Ravenna 'really told me all I wanted'.

St Vitale was begun around 527 and finished around 548. The outside is plain. It has eight sides and lots of windows. The latter are really important as when one enters the church the first thing one sees are beautiful mosaics. Their rich colours are as vibrant today, I am sure, as when Bentley saw them because the *tesserae*, the small bits of stone and glass that make up the mosaics, are deliberately set at angles to catch the light and to give the visitor a sense of awe.

There is a lot to look at. A series of mosaics depicting scenes from the Old Testament, for example, like the story of Abraham and his son Isaac and the story of Moses and the burning bush. On the side walls in the corners, next to the windows, there are mosaics of the four gospel writers under their representations as a winged man, a lion, an ox and an eagle. The vault is cross-ribbed with stunning mosaics of leaves, fruit and flowers, meeting in the centre on a crown encircling the Lamb of God. The crown is supported by four angels, and every surface is covered with stars, birds and animals. Above the arch, on both sides are another two angels. The great arch is decorated with fifteen mosaic medallions, depicting Our Lord, the twelve apostles, St Gervasius and St Protasius. Jesus also appears, seated on a blue globe at the top of the east wall. He is dressed in royal purple, and with his right hand he is offering the martyr's crown to St Vitale. On his left, Bishop Ecclesius offers a model of the church to Christ.

Below the apse on the side walls there are two famous mosaic panels. On the right is a mosaic (pictured) depicting the Roman Emperor, Justinian, with a golden halo, standing next to his court officials, guards, a bishop, and deacons. The other panel shows his wife, the Empress Theodora with



her courtiers. Justinian and Theodora never came to St Vitale but the mosaics of them, full of vibrant colours, continue to 'wow' those who do and it is not hard to see why Bentley was so moved by St Vitale.

As well as the wall mosaics, an often overlooked aspect of St Vitale are the floor mosaics. Some of these are made up of pebbles and others of marble. It has been suggested that some of the latter were relaid in the 1500s but that they may have covered an older mosaic which is now under water. I could find very little information about the floor marbles but I could see some of Bentley's inspiration for the Cathedral, as some of the designs are very similar to what we have in Westminster Cathedral.

John Francis Bentley also visited St Apollinare in Classe and St Stefano in Bologna. These will be covered in the next issue.

My husband and I flew to Bologna and then travelled to Ravenna by bus and train. We stayed in a hotel in the centre of the city. Our trip was from 27 April to 1 May, so the weather was generally fine, with occasional rain and a cold wind. John Francis Bentley was there in February, when it snowed and he referred to being semi-frozen. Any time of year it is a beautiful place to go.

*If you would like to know more about the Cathedral architect, please ask the members of the Guild of Saint John Southworth ('the red cloaks') or contact Anne Marie Micallef [annemariam@rcdow.org.uk](mailto:annemariam@rcdow.org.uk)*

# First Holy Communion and May Procession

Fr Brian O'Mahony



© James D. Holliday

May is a wonderful, if very busy month in the Cathedral parish. On Saturday 21 May, more than 40 of our children celebrated their First Holy Communion. Congratulations to them all, and with much gratitude to our extremely dedicated team of catechists who have worked so hard to prepare them for this wonderful day.

Since First Holy Communions were celebrated before the end of May, the First Communicants attending our parish primary school were later that week given the places of honour in our annual May Procession and Crowning of Our Lady. Thanks to Mr Gully and the teachers in the school for making this beautiful occasion possible.



# The Passage Newly Refurbished

On 13 May, Cardinal Vincent Nichols and HRH The Duke of Cambridge visited The Passage to launch the newly refurbished building. The Cardinal, who is patron of the charity, thanked all those who support the work of The Passage, particularly the Daughters of Charity.



© Simon Waller

An extensive refurbishment of the St Vincent's Centre was recently completed, creating a new client restaurant, winter garden, new employment and training space, as well as new accommodation units and client activity spaces. This refurbishment will give The Passage a lasting legacy to be able to serve the most vulnerable in society for generations to come and enable them to help individuals to find their own home for good.

Prince William previously visited The Passage in 1994 as a child with his mother, The Princess of Wales, and Prince Harry, prior to the organisation's refurbishment. He was presented with a picture of this earlier visit by one of The Passage's clients.



© Simon Waller



## The Months of July and August

### Holy Father's Intentions

#### July

*Universal:* That indigenous peoples, whose identity and very existence are threatened, will be shown due respect. *Evangelisation:* That the Church in Latin America and the Caribbean, by means of her mission to the continent, may announce the Gospel with renewed vigour and enthusiasm.

#### August

*Universal:* That sports may be an opportunity for friendly encounters between peoples and may contribute to peace in the world. *Evangelisation:* That Christians may live the Gospel, giving witness to faith, honesty, and love of neighbour.

**Friday 1 July** (No Friday abstinence in the Cathedral parish)

### DEDICATION OF THE CATHEDRAL

World War I Anniversary: Battle of the Somme

**5.00pm** Solemn Second Vespers (*Men's Voices*)

**5.30pm** Solemn Mass (*Full Choir*)  
Missa Papæ Marcelli *Palestrina*  
Terribilis est locus iste *Malcolm*  
Organ: Carillon de Westminster *Vierne*

**Saturday 2 July**

Feria or  
Blessed Virgin Mary on Saturday  
**10.30am** Mass offered by Bishop Hudson for the Fallen of the Somme

**6.00pm** Visiting Choir: Diocese of Rockville and Girls' Choir

**Sunday 3 July** (*Ps week 2*)

### 14th SUNDAY IN ORDINARY TIME

**10.30am** Solemn Mass (*Men's Voices*)  
Missa Pater peccavi *A Gabrieli*  
Laudate Dominum *Byrd*  
Organ: Allegro maestoso e vivace (Sonata IV) *Mendelssohn*

**3.30pm** Solemn Vespers and Benediction (*Men's Voices*)

Magnificat octavi toni *Suriano*  
Diligens Dominum *Byrd*  
Organ: Prelude in E flat (BWV 552) *J S Bach*

**Monday 4 July**

Feria or  
St Elizabeth of Portugal

**Tuesday 5 July**

Feria or  
St Anthony Zaccaria  
**5.30pm** Chapter Mass: Canon Christopher Tuckwell

**Wednesday 6 July**

Feria or  
St Maria Goretti, Virgin & Martyr

**Friday 8 July** (*Friday abstinence*)

Feria

**Saturday 9 July**

Feria or  
St Augustine Zhao Rong, Priest, and Companions, Martyrs  
**2.00pm** Latin Mass Society AGM Mass  
**6.00pm** Visiting Choir: Cardinal Vaughan Memorial School Schola Cantorum

**Sunday 10 July** (*Ps Week 3*)

### 15th SUNDAY IN ORDINARY TIME

**10.30am** Solemn Mass (*Full Choir*)  
Missa Ego flos campi *de Padilla*  
Ave Maria a 8 *Victoria*  
O sacrum convivium *Guerrero*  
Organ: Toccata (Symphonie II) *Dupré*

**3.30pm** Solemn Vespers and Benediction (*Full Choir*)

Magnificat septimi toni *Lassus*  
O salutaris hostia *Dupré*  
Organ: Pastorale *Roger-Ducasse*

**5.30pm** Diocesan Adult Confirmations: Bishop Sherrington

**Monday 11 July**

ST BENEDICT, Abbot, Patron of Europe

**Wednesday 13 July**

Feria or  
St Henry  
Graduation ceremonies all day, please check the website for changes to Mass and Confession schedules.

**Thursday 14 July**

Feria or  
St Camillus de Lellis, Priest  
Graduation ceremonies all day, please check the website for changes to Mass and Confession schedules.

**Friday 15 July** (*Friday abstinence*)

St Bonaventure, Bishop & Doctor

**Saturday 16 July**

Feria or  
Our Lady of Mount Carmel  
**2.00pm** CWL Centenary Mass celebrated by the Cardinal

**Sunday 17 July** (*Ps Week 4*)

### 16th SUNDAY IN ORDINARY TIME

**10.30am** Solemn Mass (*Full Choir*)  
Lutheran-Roman Catholic Commission and Choir School Leavers attend. Celebrated by the Cardinal (see pp 10 & 11)

Mass in G *Poulenc*  
Os iusti *Bruckner*  
O sacrum convivium *Hassler*  
Organ: Finale (Symphonie II) *Widor*

**3.30pm** Solemn Vespers and Benediction (*Full Choir*)

Magnificat quarti toni *Bevan*  
Blessed city heavenly Salem *Bairstow*  
Organ: Fête *Langlais*

**Wednesday 20 July**

Feria or  
St Apollinaris, Bishop & Martyr

**Thursday 21 July**

Feria or  
St Lawrence of Brindisi, Priest & Doctor

**Friday 22 July** (*Friday abstinence*)

ST MARY MAGDALENE

**Saturday 23 July**

ST BRIDGET, Religious, Patron of Europe

**Sunday 24 July** (*Ps Week 1*)

### 17th SUNDAY IN ORDINARY TIME

'The first degree of humility is prompt obedience.'

St Benedict of Nursia  
Feast Day: 11 July



**10.30am** Solemn Mass (*Men's Voices*)

Missa Salve regina *Langlais*  
Cantabo Domino *Palestrina*  
Deficiant peccatores *Palestrina*  
Organ: Preludio (Symphonie II) *Dupré*

**3.30pm** Vespers and Benediction (*Men's Voices*)  
Magnificat octavi toni *Bellini*  
Omnia tempus habent *Lassus*  
Organ: Sinfonia to Cantata 29 (arr. Dupré) *J S Bach*

**The Choir is on holiday until the first week of September.**

**Monday 25 July**

ST JAMES, Apostle

**Tuesday 26 July**

Sts Joachim and Anne, Parents of the Blessed Virgin Mary

**Friday 29 July** (*Friday abstinence*)

St Martha

**Saturday 30 July**

Feria or  
St Peter Chrysologus, Bishop & Doctor

**Sunday 31 July** (*Ps Week 2*)

### 18th SUNDAY IN ORDINARY TIME

**10.30am** Solemn Mass  
**3.30pm** Solemn Vespers and Benediction

**Monday 1 August**

St Alphonsus Liguori, Bishop & Doctor

**Tuesday 2 August**

Feria or  
St Eusebius of Vercelli, Bishop or  
St Peter Julian Eymard, Priest

**Thursday 4 August**

St John Vianney, Priest

**Friday 5 August** (*Friday abstinence*)

Feria or  
Dedication of the Basilica of St Mary Major

**Saturday 6 August**

THE TRANSFIGURATION OF THE LORD  
**10.00am** Pax Christi stall on Cathedral steps

**Sunday 7 August** (*Ps Week 3*)

### 19th SUNDAY IN ORDINARY TIME

**10.30am** Solemn Mass  
**3.30pm** Vespers and Benediction

**Monday 8 August**

St Dominic, Priest

**Tuesday 9 August**

ST TERESA BÉNEDICTA OF THE CROSS,  
Virgin & Martyr, Patron of Europe  
**10.00am** Pax Christi stall on Cathedral steps

**Wednesday 10 August**

ST LAWRENCE, Deacon & Martyr

**Thursday 11 August**

St Clare, Virgin

**Friday 12 August** (*Friday abstinence*)

Feria or  
St Jane Frances de Chantal, Religious

**Saturday 13 August**

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

**4.30pm** Side Chapel: LMS Low Mass

**Sunday 14 August**  
THE ASSUMPTION OF THE BLESSED VIRGIN MARY

**10.30am** Solemn Mass  
**3.30pm** Vespers and Benediction

**Monday 15 August** (*Ps Week 4*)

Feria

**Tuesday 16 August**

Feria or  
St Stephen of Hungary

**Friday 19 August**

Feria or  
St John Eudes, Priest

**Saturday 20 August**

St Bernard, Abbot & Doctor  
**12.30pm** The London Legionaries of Mercy attend Mass

**Sunday 21 August** (*Ps week 1*)

### 21st SUNDAY IN ORDINARY TIME

**10.30am** Solemn Mass

**3.30pm** Vespers and Benediction

**Monday 22 August**

The Queenship of the Blessed Virgin Mary

**Tuesday 23 August**

Feria or  
St Rose of Lima, Virgin

**Wednesday 24 August**

ST BARTHOLOMEW, Apostle

**Thursday 25 August**

Feria or  
St Louis or  
St Joseph Calasanz, Priest

**Friday 26 August** (*Friday abstinence*)

Feria or  
Blessed Dominic of the Mother of God, Priest

**Saturday 27 August**

St Monica

**Sunday 28 August** (*Ps Week 2*)

### 22nd SUNDAY IN ORDINARY TIME

**10.30am** Solemn Mass  
**3.30pm** Vespers and Benediction

**Monday 29 August** *Bank Holiday*

The Passion of St John the Baptist

**Tuesday 30 August**

Feria or  
Sts Margaret Clitherow, Anne Line and Margaret Ward, Martyrs

**Wednesday 31 August**

St Aidan, Bishop, and the Saints of Lindisfarne

## From the Registers

### Baptisms

Mat Osmani  
Isabella & George Savva  
Isvari Antonia & Karishva Antonia Ghai  
Armaan Jafferjee  
Charlotte Seghers  
Clara Crouspeyre  
Franco Causapin Dimaano  
Cecilia de Pulford

Due to lack of space, recent Cathedral **Marriages, Funerals & Confirmations** will be published in a future edition.

**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.

## 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.

## 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.

### Westminster Cathedral

Cathedral Clergy House  
42 Francis Street  
London SW1P 1QW

Telephone 020 7798 9055  
Service times 020 7798 9097  
www.westminstercathedral.org.uk

### Cathedral Chaplains

Canon Christopher Tuckwell  
*Administrator*  
Fr Martin Plunkett  
*Sub-Administrator*  
Fr John Ablewhite, *Registrar*  
Fr Gerard O'Brien, *Acting Precentor*  
Fr Michael Donaghy  
Fr Brian O'Mahony  
Fr Michael Quaicoe

### Sub-Administrator's Intern

Francis Thomas

### Also in residence

Franciscan Sisters of Our Lady of Victories

### Music Department

Martin Baker, Master of Music  
Peter Stevens, Assist Master of Music  
Alexander Pott, 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

# Nothing Operates in Isolation

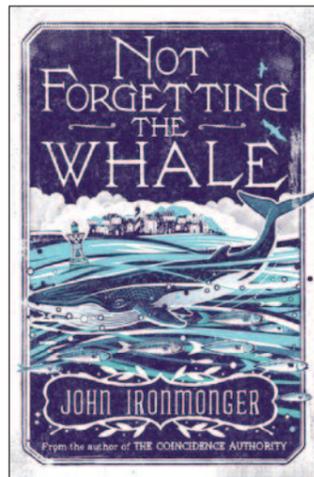
## Two stories for the summer...

**Not Forgetting The Whale**  
John Ironmonger  
Weidenfeld & Nicolson  
£8.99 (paperback)

**The Woman In Blue**  
Elly Griffiths  
Quercus  
£16.99 (hardback)

Fiona Hodges

**How do local legends start? What gives them substance and longevity? This entertaining novel tells a good story while at the same time – just now and then – giving hints of how the tale has come to be remembered in its modern, fictional (but quite convincing) location.**



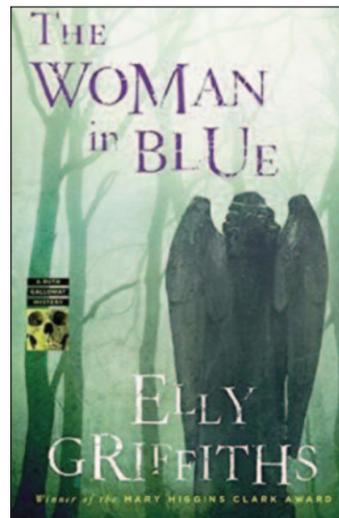
It starts with a body washed up on a beach – not a good sign, you might think, but fortunately this body is alive. While his identity is being established a very large fish is sighted offshore and, in the way of mythology, this is a whale and thus a sign of something, although no-one in the village quite knows what. The unknown young man, who, as in many myths, has hitherto unknown skills, can foresee some apocalyptic times coming and, by using knowledge which has

previously been his downfall, is able to prevent disaster and benefit others. And he meets... well, I am tempted to say 'and they all lived happily ever after', because it is such an enjoyable story.

There are other themes, too. Can a person compensate for bad deeds by doing good ones in return? Are humans naturally altruistic? Would we help each other in times of need? How do communities work? There is much to enjoy in the depiction of the large village where the whale is spotted and the young man appears, with its web of relationships and acquaintances. The cast of characters is realistically varied (villages often have more going on than one could ever guess from their size) and the local Cornish landscape is nicely drawn, indeed very evocatively so. Equally sharply shown is the world from which the young man has fled. This is the world of money and very big business, quite a lot of it having only a future, possible existence and not a very certain one at that. Yet it is one with enormous potential to destroy the everyday, already-

present world, and it is only our hero's inside knowledge which enables that world to continue. Nothing operates in isolation; everything is connected in some way and perhaps one of the quiet messages of this book is the inter-dependence of people around the globe. At the back of the book is an interview with the author, and it is worth reading.

We stay on England's coastline with the second title, but rather than the rocky shores of the far southwest, we are on, or in (depending on the tides) the flat coastlands of Norfolk, with their wide skies and edge of the world feeling.



Again, a very-clearly evoked landscape provides the setting for an intriguing murder story where the solving is done not by a detective with personal problems or a murky past, but by an archaeologist who has, quite by chance, found herself helping earlier investigations and is called upon again to do so – although this tale has less archaeology in it than previous cases. There are, I found, two previous titles in the series, but it is quite possible to dive in with this one, because it is so written

that one picks up information as the story goes along, which rather reflects life. The natural feel of the narrative is enhanced by the use of the present tense, and this feeling of immediacy is a very useful element in increasing the tension.

The murders themselves take place in Walsingham during a conference for Anglican women priests, and our archaeologist is juggling her university job and her small daughter as well as trying to piece together the clues in the case for her police colleagues. As in the Cornwall-based novel, there are other relationships under the surface in the villages along the shore, and, once again, a varied cast of inhabitants appears before us (her ex-Druid neighbour is one of the best, I thought), doing for the most part everyday things and creating a perfectly credible environment in which violent and apparently inexplicable things keep happening. There is just enough about the main characters' private lives to give a convincing backdrop, but the story gathers its own momentum and builds to a neat finish. Yet it's not all dramatic tension and murder. Somewhat to my surprise I found myself laughing out loud once or twice, as Elly Griffiths has a sharp eye for small daily details, and a sharp ear for how they talk to one another, too.

The Chairman & Editor of Oremus would like to wish our readers a very restful and relaxing summer. The next edition will appear in September.

**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/](http://www.lms.org.uk/)

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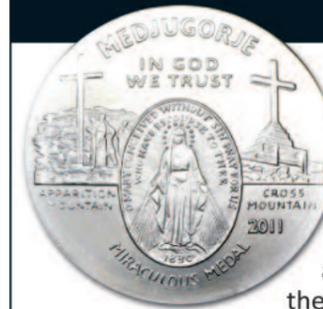
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