

Oremus

Westminster Cathedral Magazine

The Visit of the Relics of
St Thomas Becket: 23 May

*For wherever a saint
has dwelt, wherever a
martyr has given his
blood... there is holy
ground, and the sanctity
shall not depart from it.*

T S Eliot
Murder in the Cathedral

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

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Cover: *The Martyrdom of St Thomas Becket, detail from the Cathedral's Vaughan Chantry.*
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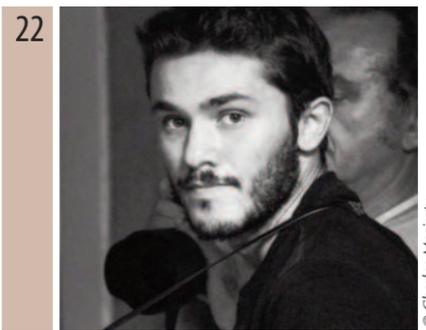
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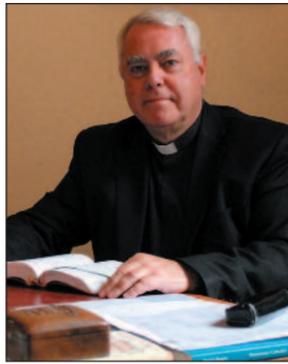
From the Chairman

Later in this month the Cathedral will be hosting the arrival of the relics of St Thomas Becket, about which Fr Nicholas Schofield wrote last month and Lord Alton writes this month.

I seem to have had links with St Thomas Becket at various stages of my life. I well remember as a young boy being intrigued by Mr Morgan, our history teacher, as he described in detail the martyrdom of the Saint. Later on in my school career, *Murder in the Cathedral* by T S Eliot was performed as the annual school play. And then, in 1969 while still in the Army, I was posted to Canterbury where I could almost feel the many links with St Thomas. Later still, I married a couple at Saltwood and was shown the room in Saltwood Castle where the knights stayed on the eve of the martyrdom. During my years as an Anglican ordinand, I was sponsored by the Diocese of Canterbury and we had an annual conference which included Evensong in the Cathedral on his feast day. And now, here at Westminster Cathedral, I have had the privilege of

celebrating Mass in the Vaughan Chantry, which is also the chapel of St Thomas Becket and where the Cathedral's relics of the Saint are kept. In preparation for the visit of the Relics from Hungary I am reading the recent life of St Thomas by John Guy and hope to be finished before they arrive!

This issue of *Oremus* features an article on the Cathedral's redesigned website. We are very grateful to Richard Mogendorff and his team at Like Digital for all their hard work on this important development.



With every good wish,

Canon Christopher Tuckwell

A Martyr for Religious Freedom The Hungarian visit of St Thomas Becket's Relics

A relic of St Thomas Becket that has been in Hungary for centuries will visit the UK this month, accompanied by the President of Hungary and the Primate of Hungary. The Pilgrimage will include visits to Westminster Cathedral, Westminster Abbey, the Houses of Parliament and Canterbury Cathedral. Here Lord Alton of Liverpool reflects on the importance of this event.

David Alton

In his article in the March edition of *Oremus* the Hungarian Ambassador said that the Pilgrimage of St Thomas Becket's relic to the UK 'will be an opportunity to contemplate the relevance of St Thomas Becket for today's society'.

Relics tend to conjure up images of bygone ages and many will assume that the issues which confronted Becket are not relevant today. In reality, the struggle and confrontation which is summed up in Becket's life and death has powerful significance in a world where religious freedom is under daily and deadly attack.

Jonathan Sacks – who received last year's Becket Award for religious freedom – in his brilliant critique, *Not in God's Name: Confronting Religious Violence*, details the motivations which lead people to kill Christian students in Kenya, Shia Muslims praying in a mosque in Kuwait, Pakistani Christians celebrating Easter in Lahore or British tourists simply holidaying in Tunisia. It is required reading for anyone trying to understand the dramatic rise in Christian persecution; the vilification of Islam in some parts of the world; and, in Europe, the troubling reawakening of anti-Semitism.

In every generation – as Becket's martyrdom reminds us – men and women have paid a terrible price for insisting on their religious freedom. A century ago the world witnessed the Armenian genocide, in which between 800,000 and 1.5 million Armenian, Greek Orthodox and Assyrian Christians lost their lives. Today a genocidal campaign continues in the same region against Yazidis and Christians and other groups who are 'different'. While IS genocide in Syria and Iraq may simply be seen as inhumane butchery, this is fundamentally an attack on freedom of conscience. IS work in a consistent manner, not only killing men, women and children, but destroying their holy places, and doing their utmost to eradicate any collective memory of a people's very existence.

Thirty years after the Armenian genocide those horrors were surpassed by the four great murderers of the twentieth century – Mao, Stalin, Hitler and Pol Pot – all united by their hatred of religious faith. The infamies of the twentieth century – from the Armenian genocide to the defining depredations of Stalin's gulags and Hitler's concentration camps – led to endless horrors: from the pestilential nature of persecution, to demonisation, scapegoating and hateful prejudice; and, notwithstanding violence associated with religion, it emerged primarily from ideology, nation and



The Cathedral's relics of St Thomas Becket

race. It was the bloodiest century in human history with the loss of 100 million lives – and continues today in places like the concentration camps of North Korea.

One outcome of the Holocaust was the promulgation, in 1948, of the 30 Articles of the Universal Declaration of Human Rights (UDHR), Article 18 of which insists that 'Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.'

Becket – who was hacked to death in his own Cathedral having insisted on the preservation of the freedom of the Church from state control – would have understood why such a Declaration of Religious Freedom is not of peripheral concern; why we must be eternally vigilant in upholding it; why our commitment to it must be renewed in every generation. He would have stood in solidarity with those who fester in prisons around the world in Burma, China, Eritrea, Iran, North Korea, Pakistan, Saudi Arabia, Vietnam, and others, for simply trying to live by their faith. He would have stood in solidarity with the illiterate Catholic woman, Asia Bibi in Pakistan, sentenced to death under blasphemy laws and with Shahbaz Bhatti the Pakistani Minister of minorities who had advocated for her and was assassinated.

Becket would have stood with the Iranian, Saeed Abedini, who was imprisoned for 10 years for undermining national security by hosting Christian gatherings in his home – one of about 90 in prison for their Christian faith; with the Chinese Bishop Cosmas Shi Enxiang, reported to have died last year at 94 years of age, having spent half his life in prison. Becket would have denounced the authorities in China for removing crosses from churches and who, since

the beginning of 2016, have destroyed 49 churches as they battle to systematically control and even to eradicate Christianity from the third largest country in the world.

Inspired by the memory of a saint like Becket, this passion for freedom of religion and belief are inevitably part of the Catholic DNA. How could it be otherwise?

For hundreds of years in England, Catholics saw their Faith suppressed and persecuted, enduring martyrdom, prejudice and discrimination – ending in 1829 in Emancipation – and so, of course, we treasure the memory of Thomas Becket. But because we know our story we do not treat the freedoms which we enjoy lightly. We must always be alive to the erosion of those freedoms.

Following closely behind the declaration of religious freedom, Article 19 of the UDHR states that 'Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference.'

So, what would Becket have made of the decision to sack two senior Scottish Catholic midwives who lost their jobs after being told that they had no right of conscience in refusing to oversee mid and late term abortions, many on the grounds of disability?

This old but new brutalism is an attempt by the state to subvert conscience and represents dictatorship – an attempt to corral us all into a cattle pen where we are forced to be complicit in the deliberate taking of innocent human life.

Subversion of conscience also probably helps to explain why it is so very hard for Catholic hospitals to exist in England and Wales – a situation that will be made even worse if we ever legislate in favour of euthanasia. And we can see the way the wind is blowing. In the United States the Little Sisters of the Poor have been fighting a major court battle to continue running 27 homes for the elderly without contravening laws which would require them to pay \$70 million per year in fines. Appropriately enough, their court case is being supported by The Becket Fund for Religious Liberty.

Whether it is the struggle to uphold our freedoms at home, or by showing solidarity with those who suffer abroad, it is pretty obvious why a Saint who is a symbol of the freedom of the Church, and the freedom of conscience, remains deeply relevant today.

So, we should welcome home Thomas Becket's relics and, in doing so, reflect on why he believed it was worth dying for his Faith and on what more we might do to uphold freedom of religion, belief and conscience in our own times.

Lord Alton of Liverpool is an Independent Crossbench Peer and Chairman of the charity, *The Christian Heritage Centre*: www.christianheritagecentre.com. For full details of the Pilgrimage including all the events and locations, please see the advert on page 9.



The so-called 'Becket Mitre', which belongs to the Cathedral's Treasury and which is currently on loan to the V&A.

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Roman Mercy

A Holy Year pilgrimage to the Eternal City



Photos: Sarah Gough

Sarah Gough

A visit to Rome in the last week of February in the Jubilee Year of Mercy was an exciting experience for a group of us led by Anthony Coles. On our first day, Anthony managed to secure seats in St Peter's for a Papal Mass for the Feast of the Chair of St Peter, and we were one of a number of groups that had been granted entry.

We arrived early to go through security and it was rather special to have an empty square – most of the area was shut off until the middle of the day. Inside the Basilica was colourful, as Swiss Guards stood around in their regalia, and the very good choir in their purple robes were put through their paces in readiness. Being a festal occasion the dais in front of the high altar was garlanded with yellow and white flowers, and a white seat had been placed in the centre awaiting the entrance of His Holiness. The air of expectancy was almost palpable as we sat watching the Curia arriving – an array of reds and purples, hats and cloaks. The time passed quickly and we were rewarded with our first glimpse of the Pope. We had good seats to one side of the altar. The service booklet had English translations, so it was easy to follow. There were also prayers said in many different languages which gave an inclusive touch. I was surprised by the number of cameramen present and the fact that most of the congregation were standing up with their cameras and

iphones, and I have to confess to joining them for a couple of not very good quick shots! They did settle during the Mass but it was somewhat distracting. It was over all too soon and we had time to wander around before leaving for a most excellent lunch nearby.

In the afternoon we were given another very special experience. We met by *Castel Sant Angelo* to do the Jubilee of Mercy walk along the *Via Conciliazione* and through the Holy Door into St Peter's. At the start we were given a cross to carry – this we took in turns. I was privileged to carry it on the final entry into the Basilica and although it was not large I was amazed by the weight – we talk of carrying the cross, it must have only been possible to drag the real thing, and I found it a thought-provoking experience and it is something that I will always remember.

On our second day we visited the titular church of our Cardinal Vincent Nichols, *San Alfonso*, the founder of the Redemptorists. The church is noted for a very beautiful fourteenth century icon of Our Lady of Perpetual Succour over the altar and though the building is not old, mid-nineteenth century neo-Gothic, it is richly decorated with an attractive mosaic in the apse depicting the Redeemer enthroned with the Virgin Mary and St Joseph. We had our group Mass there and I thought of friends back at Westminster. The afternoon was spent at the Basilica of *Santa Sabina* on the Aventine Hill. Its origins go back to the fifth century. We were given a private tour which included a visit underground to see the remains of a fourth century BC Servian wall and also walls of ancient houses. Upstairs we visited the cell of Saint Dominic, which is frescoed with stories of the Saint, and into the old friars' dormitory which houses a fascinating museum – well worth seeing!

Mgr Langham's useful guide

Most of the third day we had free to do as we pleased. I had taken with me a series of articles from *Oremus* headed 'The Eagle and the Cross', written by Mgr Mark Langham in which he describes churches in Rome. I had visited these buildings before, but thanks to Fr Mark I saw them with fresh eyes and noted things that I had missed on earlier visits. The articles are not only informative, but written with humour – I had to agree with his verdict on a statue of the baby Jesus carved during the fifteenth century (*Santo Bambino*) in *Santa Maria in Aracoeli*, which he describes as 'ugly'!

On another day I revisited the Basilica of Sts John and Paul and this time round noted the very unusual and attractive vegetable gardens as one walks up the Caelian Hill, which I had missed on my previous visit. The visitor passes under some lovely brick arches at the side of the Basilica where there is a small entrance to some Roman houses which have been excavated underneath the church – not all that visible to the casual observer. I had also missed them before. In Fr Mark's words 'many of them exquisitely decorated... [h]ere is a courtyard with a

fountain, and a fresco of Proserpine and cherubs – Here are garlands, birds, vaulted ceilings'. Thank you, *Oremus*, and the Monsignor!

The fourth day we had the privilege of visiting the *Palazzo Farnese*, a place that I had always longed to enter having gazed up through the windows from the beautiful Piazza below. It belongs to the French Embassy so understandably it is difficult to gain access for reasons of security. From the palace it is only a short walk to the English College where we went for a Community Mass, a very spiritual experience sharing in the Eucharist with young seminarians.

On our fifth day we visited the *Villa Torlonia* which is just outside Rome. The interior is richly decorated with frescoes, stuccoes and chandeliers. In the garden there is an extraordinary and rather quirky building in a variety of styles where we saw many unusual features and a large selection of early twentieth century stained glass windows. In the afternoon we walked to the Pontifical Irish College, founded in 1628, for Mass. We were greeted by the Rector, Mgr Ciarán O'Carroll, who gave us a very amusing introduction to the College. The chapel is decorated with interesting modern mosaics. The one behind the altar is rather poignant – it shows Christ in Glory with saints on either side, but on the far right facing the altar there is the image of a young engineering graduate from Iraq, Fr Ragheed Ganni, who studied and was ordained at the College and subsequently murdered in Mosul.

Our last day together, we attended Mass at one of the seven Pilgrim Churches of Rome, the Basilica of the Holy Cross in Jerusalem, which was consecrated by Pope St Sylvester I around 325 to house the relics of the Passion of Jesus Christ brought from the Holy Land by Empress Helena. The relics include two thorns, part of a nail and three small wooden pieces of the True Cross – a fitting end to our Lenten pilgrimage. A few of us stayed on for the weekend and I went to Mass at the English College again on Sunday where to my surprise I came across Bishop Nicholas Hudson who was there on a short visit.



Lady Gough is a Cathedral regular and is also a member of the Friends of the Venerable, which supports the work and mission of the Venerable English College, Rome.

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St Vincent de Paul for Young Adults Westminster SVP-1833 Group



Photo: Daniel Blackman

Spring 2016 sees the Westminster Young Adult SVP (Society of St Vincent de Paul) group celebrate its fifth birthday. The Society of St Vincent de Paul (SVP) is a voluntary organisation founded by Blessed Frederic Ozanam in 1833 and active in England and Wales since 1844. It is dedicated to tackling poverty and disadvantage by providing practical assistance to those in need.

In 2011, a group of 20-somethings who had recently graduated and were working in central London established a young adult SVP group in Westminster. Inspired by the work of local SVP groups and seeing a pressing need for support for the disadvantaged in London, they established a different type of group that allowed them to put SVP ideals into action. Founding President Suzy Wood (Suzy Holloway at the time) said, 'Regular adult SVP groups tend to meet weekly. We found that work commitments meant that would be impossible for us to sustain. So we opted for a model where members meet once a month. Equally, the nature of so many workplaces these days means that it's hard to get time in daylight hours to visit the elderly and housebound, and for members to be able to visit the same person regularly. So we involved ourselves in activities where we would not cause problems if the same volunteer was not available.'

These activities include work for the homeless and the elderly through local centres, and other causes for those in need. Situated between Victoria Station and Westminster Cathedral, homeless centre 'The Passage' is one charity all members have been able to help, such as preparing breakfast for clients at weekends or fundraising. While the group's original home for meetings was St Vincent's Convent, above The Passage, major renovation work to the building saw the group take advantage of a kind offer from Westminster Cathedral to use Clergy House for meetings.

Other activities have included supporting drop-in centre 'Open House' at St Patrick's in Soho, fundraising for the activity to rehabilitate prisoners and those recently released from prison that Prison Advice and Care Trust (PACT) undertake, preparing backpacks with school supplies for development charity Mary's Meals, plus written notes through Post Pals, where group members can write cards and letters to children in long-term hospital care, usually with chronic or

life-threatening illnesses. Group member Tilly Schueber notes, 'As a nurse, I can see the difference it makes to a child who's stuck in hospital for ages to get a note to read – it can really brighten up their day.'

Group members have links to other charities and activities undertaken individually. Group Treasurer Catherine Porter said, 'My grandparents are getting older and less mobile, so I've made a conscious effort to spend more time visiting and helping them. I like the way we meet as a group, though, to pray, to share our experiences and to plan new ones.'

Members say that the support the group gives them and the chance to meet for prayer and fellowship sustains them in their activity and inspires them to do more. While some members have moved on from the group following changes in life circumstances, new ones have joined. Group President Philip Worley said, 'With people coming to London and moving around the city, there is more change in the group than in many regular SVP groups, though several people tend to stay for longer than the couple of years that university-based SVP-1833 groups experience. Moving on is natural if circumstances mean that members can no longer take part. Likewise, we've been blessed with newcomers.'

New members are always welcome. To find out more contact Philip on philip.worley@gmail.com or 07866 628191.

SOLEMN MASS IN HONOUR OF ST THOMAS BECKET at Westminster Cathedral 5.30pm Monday 23rd May	
Celebrated in the presence of the Relics of St Thomas Becket by HE Cardinal Erdő, Archbishop of Esztergom-Budapest, Primate of Hungary & HE Cardinal Nichols, Archbishop of Westminster In the presence of HE The President of the Republic of Hungary	
Other public events in honour of the visit of St Thomas Becket's relic to the UK	
May 24, Tues	London
16.30	Relic received at Westminster Abbey
17.00	Solemn Evensong at Westminster Abbey in the presence of János Áder, President of the Republic of Hungary
May 25, Weds	Canterbury
All Morning	The relic will be on display at Westminster Abbey
15.00	Relic received at St Magnus the Martyr Church, Lower Thames Street, London
16.00	Vespers in honour of St Thomas Becket's at St Magnus the Martyr Church
May 26, Thurs	Relics on display in St Margaret's Church (Westminster Abbey) all day
May 27, Fri	Relics on display in St Margaret's Church (Westminster Abbey)
10.00-14.00	Solemn Evensong in Rochester Cathedral
17.30	
May 28, Sat	Canterbury
14.45	Pilgrims assemble at St Michael's Church, Harbledown, Canterbury
15.00	Pilgrims walk from St Michael's to Canterbury Cathedral
	The pilgrimage will take 1 hour (1.5 miles)
16.00	Pilgrims arrive at Cathedral followed by service and speeches from religious and civic leaders
May 29, Sun	Roman Catholic Mass in the Crypt at Canterbury Cathedral
13.30	Open-air concert in front of the Canterbury Cathedral Deanery (Green Court)
14.30	

The Spiritual Works of Mercy

'Blessed are the merciful, for they shall receive mercy' (Mt 5:7)

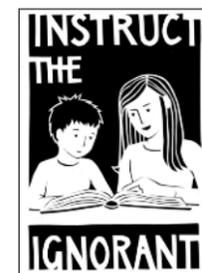
Fr Martin Plunkett

Misericordiae Vultus, the document by Pope Francis which opened this Jubilee Year of Mercy, takes its title from its opening words: 'Jesus Christ is the face of the Father's mercy.' Explaining this title, the Pope writes: 'These words might well sum up the mystery of the Christian faith. Mercy has become living and visible in Jesus of Nazareth, reaching its culmination in him.' To understand mercy then we need to look into the face of Jesus, for in him we see the loving and merciful face of the Father. In the Beatitudes, Jesus tells us that to receive this mercy we also need to show mercy to others. Jesus says, 'Blessed are the merciful, for they shall receive mercy' (Mt 5:7). This month we look at how the Spiritual Works of Mercy can help us to share what we have received so that we too can become the face of mercy for others. These works are to: counsel the doubtful, instruct the ignorant, admonish sinners, comfort the afflicted, forgive offences, bear patiently those who do us ill and pray for the living and the dead.



Counsel the Doubtful: The most well-known 'doubter' in the Gospels is Thomas the disciple who refused to believe unless he could see the nail marks in Jesus' hands and put his finger where the nails were, and put his hand into his side (Jn 20:25). Rather than reject this challenge Jesus appears before Thomas to offer him exactly this possibility. Thomas was struggling with

doubt in the face of events which had overwhelmed him. We too are to 'bring Christ' to others who are in doubt and despair. Often it may mean sharing with others how Christ has helped us with our own 'wounds' and struggles, which we can show to others as Jesus did to Thomas. Due to the mercy of Jesus, 'doubting Thomas' became 'believing Thomas' and was then able to make one of the greatest declarations of faith in the Gospels, saying to him 'My Lord and my God' (Jn 20:28).



Instruct the Ignorant: When Jesus saw the crowds following him we are told 'He had compassion on them, because they were like sheep without a shepherd; and he began to teach them many things' (Mk 6:34). From his birth and through all of his life, death and Resurrection Jesus teaches us the truth about God's infinite mercy and love. We are all called to keep learning from the

life of Jesus and then share what we have learned with others. When Pope Benedict visited England in 2010 he spoke to our school children telling them: 'We were made to know the God of love, the God who is Father, Son and

Holy Spirit, and to find our supreme fulfilment in that Divine love that knows no beginning or end.' The Pope reminds us that the great efforts made in the Church's Catholic schools are a wonderful example of this work of mercy.



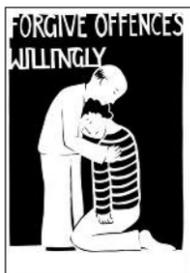
Admonish Sinners: We see a beautiful example of Jesus' treatment of sin when the 'adulterous woman' is brought before him by an accusing crowd. Surprisingly, it is the sin of the crowd's harsh judgment that Jesus admonishes the most when he asks them which of them is without sin. In fact, Jesus is very gentle with the woman in front of him as he dispels her condemnation,

simply saying to her: 'Go and sin no more' (Jn 8:11). We too are asked to call others to the new life that Christ is offering and to leave behind their old ways of sin. To admonish others like this becomes a work of mercy when it is done in love. Like Christ we are not called to condemn but to encourage others to believe in the infinite mercy of God.



Comfort the Afflicted: According to his biographers St Francis of Assisi had 'a natural horror' of those afflicted with leprosy. However one day he encountered a man suffering from the disease and he felt moved to approach him and kiss his hand. The man then gave him the kiss of peace and when Francis returned to his horse the man had disappeared. This mysterious

meeting allowed Francis to see Christ's poverty in the afflicted man. Soon afterwards Francis took to visiting many of those who were suffering from leprosy and had been rejected from society. When we comfort the afflicted we may have to encounter a side of life that we would rather draw back from, but Christ asks us to recognise his presence in the affliction of others and offer them our 'kiss of peace'.



Forgive Offences Willingly: Every time we pray the 'Our Father' we say 'Forgive us our trespasses as we forgive those who trespass against us'. Here we pray that the more we receive God's mercy the more we may learn to be merciful to others. Pope Francis hopes that this year each one of us could grow in our appreciation of the Sacrament of Confession or Reconciliation so that we can become 'Missionaries of Mercy' to others. The Holy

Father writes: 'Let us place the Sacrament of Reconciliation at the centre once more in such a way that it will enable people to touch the grandeur of God's mercy with their own hands. For every penitent, it will be a source of true interior peace' (MV 17). As God forgives us our trespasses through Confession we too can learn to forgive others who trespass against us.



Bear Wrongs Patiently: St Maximilian Kolbe was a Polish Franciscan priest who died as prisoner 16770 in Auschwitz on 14 August 1941. He had volunteered to face death by starvation in the place of another prisoner, Franciszek Gajowniczek, who would have left a wife and children behind. St Maximilian spent his last days

consoling the others who were dying with words of comfort and faith and leading them in prayer. He never complained and his testimony of courage and love in the face of such brutality was a powerful witness. St Maximilian teaches us that wrongs borne with patience can become a great source of grace when faced with the love of Christ.



Pray for the Living and the Dead: In the prayer the 'Hail Holy Queen', which we have been asked to pray in this Year of Mercy, we are reminded that the Blessed Virgin Mary is the 'Mother of Mercy'. As Mother of Jesus Christ who is the 'face of mercy', Mary helps us to know God's mercy more deeply. The Church has always asked Mary to pray for us, such as when we ask: 'Turn then, most

gracious Advocate, thine eyes of mercy toward us'. Mary has always been associated with the work of mercy which is praying for the living and the dead, because she is the one who 'ponders these things in her heart' (Lk 2:19). As our Mother, Mary prays for us and as our model she shows us how to pray. Like Mary we too can pray with 'eyes of mercy' for others.

The Corporal and Spiritual Works of Mercy are the signs of Christian life. The Corporal Works respond to the physical needs of others and the Spiritual Works provide support for the inner, emotional and spiritual side of our lives. Together these works combine to form the mission of the Church as they show Christ's 'face of mercy' to the world. All of us are called to pray for the grace to share the love and mercy of God with others in these ways. Let us be inspired in this Year of Mercy to respond generously to this most high calling and pray together: 'God of Mercies, Have mercy on us, so that where sin abounds your grace may abound all the more, and we shall become like you, Merciful. Amen.'

Poetry Corner: The Spring

Pentecost

We waited, walled above the stony earth.
Nothing happened, though the old psalms were sung
Fresher than a timid wind giving birth,
Merrier than a second life begun.

The maiden spoke of the son she had known,
The fisherman of those signs he had seen,
The woman of a poor past she had flown,
The boy of the madman he should have been.
Suddenly, trees rushed at the very sight,
Blind eyes lit as if on the first morning.
Outside, a dove fell from the skies in flight
And shattered the stillness without warning.

The Holy Spirit blows where He wills,
As sin is slain and the self itself kills.

DP

Spring Delights

As I stood on the long, wet, soft, green grass,
I could view all the endless charms of May.
Lambs, birds, blossoms, herbs and meadows amass,
Getting eaten up by the grassy quay.

Oh how tame, tame were the lambs and rabbits!
I could feel the warmth of the bright, gold sun,
Warming up my skin, every bit of it,
Eggs begin to crack; new life has begun.

I could feel the renaissance all around,
Swirling away the icy, bleak, cold doom,
Green, growing trees rise high above the ground,
Daffodils, bluebells and primroses bloom,

Vines as twirling as snakes produce a ring,
Enjoying the warmth and beauties of Spring!

Alexis Brian, Year 5 (WCCS)

Spring-time

At last the warming sun, the blue sky climbs,
As winter frees new life and blossom springs,
Green sprout and flowers herald warmer times,
Joyful, I smile hearing the first lark sing,

I wake refreshed each morning bathed in light.
The frost so white reminds of winter's chills,
Each day I stare in awe of nature's might,
As bursting snow drops conquer once bare hills,

But April showers show sign of better
Times ahead. A sudden storm will remind
That we must wait for nature and let her
Gently welcome spring leaving rain behind.

However, behind this grey cloud of gloom,
The sun still shimmers, glimmers, and then blooms.

William Sauvel-Porter, Year 6 (WCCS)

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

Signposts on the Way

Being led into Full Communion

Dorothy McKinley



Looking back, I can see that what appeared to be my drifting towards Catholicism was in fact a measured pace down a clearly marked track.

While my parents initially dabbled in Unitarianism, I was baptised Episcopalian as an adolescent. My father ultimately rejected Christianity in favour of Humanism; my mother and her family remained staunchly Episcopalian. As a young professional living and working in New York City, organised religion meant little to me. I embraced New Age philosophies and became a regular visitor to the local ashram.

The first signpost along the track was a chance encounter with a man coincidentally travelling through the heart of New York City at the time when I was

temporarily installed in a nearby office building. Following our marriage in a Catholic church, we settled in London and I began attending Sunday Mass with my husband at Westminster Cathedral. My attendance was often fitful over the years, but is now well established. Always it was my decision to attend Mass, and always I was inspired and touched by the quiet and steady devotion of my husband to his religion.

The second signpost appeared more recently. I had an extraordinary experience while keeping vigil by the body of my recently deceased father. In my grief, the experience prompted thoughts of passing time, looking without seeing, and self-doubt. I felt compelled to make a meaningful change in my life, but the knowledge and the insight to do this remained out of reach.

Four months later, I called Julie Hanssen, Rite of Christian Initiation of Adults (RCIA) Coordinator, and arranged to meet her at Clergy House. I was apprehensive and felt everything hung in the balance. I thought of the antipathy expressed within my extended family towards the Catholic Church and how months of intensive and possibly sanctimonious, indoctrination lay ahead. I thought of my own unworthiness and wondered if I was so far outside this process, this spiritual community, that the divide was unbridgeable.

The meeting with Julie was my third and final signpost. Devout and sincere yet warm, funny and honest, Julie immediately dispelled all my doubts. Throughout the RCIA programme, she has been unstinting with her time, her knowledge and her encouragement.

The RCIA programme under the stewardship of Fr Michael Quaiocoe and Julie Hanssen continues to inspire me seven months later, both as a person and as a Catholic convert. Because of them, the inspiring programme speakers and the generosity of the Westminster Cathedral community as a whole, I will treasure the RCIA programme experience all of my life.

Dorothy McKinley was received into the full communion of the Catholic Church at this year's Easter Vigil. Each year, the Cathedral runs a course from September to May for adults who have not been baptised and would like to be, as well as for Christians of other denominations who would like to be received into the Catholic Church, and Catholics who have not been confirmed. The course is known as the RCIA (which stands for Rite of Christian Initiation of Adults). More information is available from Julie Hanssen: juliehanssen@rcdow.org.uk or Clergy House Reception on 020 7798 9055.

Colin Mawby at Eighty

From first recollections to the present

To mark Colin Mawby's 80th birthday this month, Paul Tobin reflects on his early memories of and enduring friendship with the acclaimed musician.



© John Johnson

It was a Friday afternoon in the late 1950s on which George Malcolm, then Master of Music, informed the boys that Vespers would be accompanied on the organ by an ex-chorister, Colin Mawby. As George was to be away that afternoon, the boys were asked not to cause any bother to the organist! My first recollection was seeing Colin's forehead and bespectacled eyes peering just above the level of the organ, then situated at the far end of the apse opposite the Master of Music's stand.

In 1959, George Malcolm decided to resign his post as Master of Music, which he had held for the previous 12 years, to pursue a career as a solo harpsichordist in which he was to become a great success. The process of selecting his successor consisted of seven short-listed candidates, including Colin Mawby. Each played a piece on the apse organ and conducted the full choir in one of two works that were not part of the usual repertoire. Colin remembers he conducted the *Kyrie* from *Byrd's Mass for Five Voices*. The adjudicating panel under the chairmanship of Mgr (later Bishop) Gordon Wheeler consisted of Lennox Berkeley, Fr Lancelot Long (a former Master of Music), George Malcolm and Fr Wilfred Purney.

Shortly after the auditions finished late in the afternoon, the boys were asked their opinion as to who their choice of choirmaster would be. Suffice to say that Colin was one of their favourites and it was no surprise he was appointed organist with Francis Cameron as Master of Music. There were occasions when he would deputise as conductor, including the whole of Holy Week in 1960. Looking back, I am certain it was that particular week, working closely with the choir, that ensured a smooth takeover the following year when he was appointed Acting Master of Music in succession to Francis Cameron.

Colin lost no time in introducing innovations to improve the standard of singing by bringing in people from outside with expertise in specific areas. Dom Aldhelm Dean, a monk from Quarr Abbey, came on a number of occasions to teach the boys the Solesmes interpretation of plainchant and conduct the Propers of the Mass from the Roman Gradual in the apse.

I sang in the choir under Colin's direction for another year, during which time President Kennedy and his wife visited the Cathedral for the baptism of a niece and Nicholas Kynaston, another former Cathedral chorister, was appointed Acting Organist. Colin lost no time in composing works for the choir. Apart from his *Haec Dies* for boys' voices, which is still sung during the Easter season, a number of hymns for Vespers still resonate in one's mind, such as *Salvite Humanae Sator* (for the Ascension) and *Placare Christe Servulis* (for All Saints). A Mass setting for boys' voices, *The Mass of SS Francis and Michael*, was dedicated to two senior choristers. It was during the 1960s that Colin's composition of Psalm 150 as a responsorial psalm in English, commissioned by The Grail, was performed. It is sung in many churches to this day.

During Colin's time, the choir made its first two visits to Rome. In 1963, shortly before his death, the choir sang for Pope St John XXIII and seven years later, in October 1970, for the Canonisation of the Forty Martyrs of England and Wales. At this occasion, it became the first choir, other than the Sistine Choir, to sing at a Papal Mass in St Peter's Basilica.

Colin's tenure of Master of Music lasted some 15 years, after which he became choirmaster at the Sacred Heart church in Wimbledon before moving to Dublin to become choral director at RTÉ (Radio Telefís Éireann). While there he founded three RTÉ choirs and was able to devote more time to composition, so that since his retirement he has been in great demand both in England and overseas for, mainly, liturgical works for both choir and congregation. Probably his best known work is his *Ave Verum*. As he turns 80, he is currently working on a *Te Deum* to mark the 50th anniversary of the consecration of Liverpool Metropolitan Cathedral in 2017, as well as a piece for the forthcoming *Katholikentag*, a huge gathering of lay people in Germany, this year in its centenary being held in Leipzig. The last composer they commissioned was Krzysztof Penderecki.

All the work that Colin has done for church music over many years was recognised by Pope Benedict XVI in 2006, on the occasion of Colin's 70th birthday, when he was made a Knight of St Gregory the Great 'In gratitude for past and continuing services to church music.'

On the occasion of his 80th birthday, we wish Colin many more years of composing ahead of him! *Ad multos annos!*

Paul Tobin was a chorister and pupil at Westminster Cathedral Choir School from 1956-1962. He currently serves as an Assistant MC at the Cathedral. Photo: Colin Mawby (standing with cigarette) taken outside the Choir School circa 1960/61

Mawby: The Early Years

Martin Baker in conversation with Colin Mawby

To mark the 80th birthday of Colin Mawby (Cathedral Master of Music from 1961-1976), the current Master of Music, Martin Baker sat down to speak with the acclaimed musician. In this, the first in a series of interviews, Mawby reflects on his early years.



Colin, your span of engagement at the Cathedral is incredible. You were a chorister, then organist, then Master of Music and, since leaving, you've been regularly involved in composing for the Cathedral Choir. This gives you a unique perspective on the Cathedral.

I came here as a boy on 28 January 1946, and that was the reopening of the Choir School. I came as a server and was determined not to get into the Choir – it was the last thing I wanted to do! But the chap in charge of the Choir, Willie Hyde, was a very good man. We had a voice test and he asked me, 'What songs do you know?' I said that I didn't know any, so he said, 'You must know *God save the King!*' I couldn't say no, so I sang it and he took me on the strength of that.

I remember George Malcolm's audition well. The other candidates were Henry Washington, Fernand Laloux, and a fourth whose name I can't remember – but we all thought that George was the best. He actually started in January 1947 but the story of his arrival was extraordinary. He waited for weeks to hear whether he'd got the job or not, and meanwhile Covent Garden offered him a post as assistant conductor and needed an answer. George took matters into his own hands and came to Archbishop's House, knocked on the door, asked to see the Archbishop and said, 'Have I got this job or not?' Griffin replied, 'Yes you have', and it transpired that nobody dared tell the Administrator of the Cathedral, Mgr Howlett, that they'd appointed somebody!

Who was responsible for making the appointment?

An appointments committee who advised the Archbishop and which included Canon Lancelot Long, who I got to know and like. He was very good but he had a tough time. He was Richard Terry's successor as Master of Music but was also head of the Choir School. This is because Terry was always at war with the head in his day and it got to the stage where they wouldn't talk to each other. If Terry wanted to send a message to the head he would go into the class where he was teaching, take one of the boys out and give him a letter to hand to the head!

Did Long overlap with Terry?

Lancelot Long was an old chorister and so knew Richard Terry, but would have taken over after Terry left. In fact, Terry was thrown out for swearing at the choir, and that was the end of a long and very difficult relationship between him and Cardinal Bourne. The swearing would happen at Mass in the days before the 'tombstone' [shrine of the Precious Blood, behind the High Altar] was erected and there used to be just a curtain.

Were things different once George Malcolm arrived?

Well he was a very inspiring character and we used to love coming to choir practice and yes, things did change. You see, his history goes back to the Jesuit, Fr Driscoll, who was said to have the finest choir in England at the Sacred Heart church, Wimbledon. George was much influenced by Driscoll, having attended Wimbledon College. According to Gervase Elwes

nobody knew more about the human voice than Driscoll. Ernest Newman said in the *Sunday Times*, much to Driscoll's embarrassment, that this was the finest choir he'd ever heard, having listened to all the Holy Week services one year. Driscoll had even started a choir school there which, sadly, was abandoned when he died. In one Sunday he raised the money to build the very fine Walker organ by preaching about it in the sermon of every Mass! He would never buy music, but copy it out. In the library there were hundreds of copies from the great big Proske books, all copied by hand. Occasionally you would come across one which went totally and chaotically wrong. He would do the copying during confessions, and we reckoned that when it went wrong it was because someone had come in with an interesting sin and distracted him! He would do six-hour stints in the confessional so there was a lot of time for copying. This connection with Driscoll is what gave George the ambition to run a boys' choir.

George had another peculiar ambition which was to get the Humperdinck *Hansel & Gretel* to be sung by boys, though he never did that. He was the conductor of the Bomber Command Band during the war, working with some of the finest orchestral players, and I think he was much influenced by that. He had been choirmaster of St Mary's Clapham Common for a number of years and things like the *Veni Creator* were written for that church. He came from a very diverse background, having also been a classics scholar at Balliol when Ted Heath was organ scholar. He used to say that Ted Heath couldn't play a scale of C major, though I don't actually believe that. Meanwhile Heath used to say, 'George hasn't fulfilled his promise – he had such a great future and he's done nothing with it.' When I met Heath, I explained that George had in fact done quite a lot.

George always wanted to be a conductor. He left the Cathedral when he was 40-something, and his leaving decision was extraordinary. He got a bus to go to Cheyne Walk, where he lived, got stuck in a traffic jam, during which decided that he couldn't stand the job any more, got home and wrote a letter of resignation. Cardinal Godfrey sent for him and said, 'George, what's upset you – what's happened?' He couldn't understand why George had made this decision, but couldn't change his mind either. That was 1959, the year Ben Britten wrote the *Missa brevis*. This came about because at the end of 1958 (or start of 1959) when the choristers performed the *Ceremony of Carols*, Britten attended with Peter Pears, William Glock and Julian Bream – the whole lot of them. Britten said afterwards to George, 'I'd like to write something for you'. George said, 'There are very few Masses for boys' voices for use on ordinary days or small feasts – can you write something?' Nothing happened at first, but when George resigned (in June I think) Britten rang him up and said, 'What about this Mass I'm writing for you?' George replied, 'You'll have to write it very quickly indeed, otherwise I won't be here.' So George went to stay with Britten and explained the theology to him, and he wrote it in hardly any time at all. In the end George left on 1 September 1959 – he was supposed to leave on 31 July but they persuaded him to stay on an extra month. The famous recording of the *Missa brevis* was made at a live performance – in fact two performances because in the first the *Sanctus* went wrong, so they used the *Sanctus* from the second performance. The boys were at the West End with George at the Grand Organ, and the chant was sung by the men from the East End where I was

accompanying. If you listen to the recording very carefully you can hear me playing the *Gloria* intonation from the Apse! The choristers stood either side of George with the shutters open, and were unconducted. It was very exciting but most of the clergy couldn't stand the piece!

What about your earliest years, before the Choir School?

Central to this story is the death of my mother when I was three, in 1939. The war had started and Dad was recruited into the army. I was three, my sister one, and there was a baby aged three months. We spent some time with our grandparents in Gosport and it was only when I had my own children that I began to see what a great father he was. He was dead by then, having died in 1981. I'd love to have been able to thank him. It must have been so difficult having lost his wife, having all these children with a war going on, and being in the army.

My mother was received into the Church about a week before she died and, interestingly, very instrumental in that was the nurse who looked after her: the nurse became my godmother, and my sister's too. She lost touch, but when I was in Ireland about 50 years later I received a phone call from someone saying, 'My aunt thinks she's your Godmother. She saw you on TV and she's feeling guilty that she's not been in touch. Would you go and see her?' And so I went and she told me a bit about my mother, but it was an odd experience because in those days we didn't talk about dead people. My father never talked about my mother, ever. I have only the very vaguest memories of her. One extraordinary memory I have was when my own eldest son was breast feeding and I realised I remembered the smell – quite an extraordinary memory going back to when I was only six months or so. That is really the only memory I have and it came about in such an odd, peculiar way. The death of my mother has, in a way, been the most influential thing in my life, emotionally. I remember in my chamber choir in Dublin there was a girl there who spent years trying to find her mother (she was adopted) and I said, 'Look, at least you've got the chance of finding her – I can't, mine's dead.'

The reason I became a Catholic was because Dad was caught in a rainstorm outside Portsmouth Catholic Cathedral. He ducked into the Cathedral where there was a Pontifical High Mass going on, and he'd never seen anything so extraordinary. He went to the sacristy, asked what was happening, and on the strength of this became a Catholic. If it wasn't for that rainstorm I wouldn't have been a Catholic, I wouldn't had the same musical education, I wouldn't have met my wife, I wouldn't have had the children I had, and so the whole thing goes back to a totally chance rainstorm. I'm a great believer in the work of the Holy Spirit and I think, when I question myself, that this was the work of God. Dad was invalided out of the army after three months due to poor eyesight. He then went on to become an air raid warden so we saw very little of him as Portsmouth was heavily bombed. I have vivid memories of him coming back to our house in the middle of a raid to see if we were still alive. He was a school teacher during the day time. Dad married again in 1943 and I reckon that the tensions there (we were totally undisciplined as kids) were the reasons he decided to send me away to school. He picked up the *Catholic Herald* and there was an advert for the choir school, for £28 per term. He couldn't afford that so he went to the parish priest, Canon McSweeney, a very typical Irish priest, who said: 'I'll pay!'

Cathedral Mosaicists: George Bridge

Patrick Rogers



George Bridge with two assistants at work in the studio.

All the early mosaics in Westminster Cathedral are the work of the mosaic artist George Bridge and his team of young assistants. Between 1902 and 1912 they were responsible for the mosaics in the Holy Souls chapel, the chapel of St Gregory and St Augustine, the shrine of the Sacred Heart and panels portraying St Edmund of Canterbury and St Joan of Arc.

The use of mosaic as an art form declined after the fall of Constantinople and its Byzantine Empire in 1453 and was replaced to a large extent by painting during the Renaissance. It was only revitalised in the mid-nineteenth century when Lorenzo Radi from Murano rediscovered the secrets of making mosaic tesserae (*smalti*) for the repair of St Mark's in Venice. A group of Englishmen, notably Sir Henry Layard, established the Venice and Murano Company. Under the direction of Antonio Salviati this flourished and a new method, the 'indirect' or 'modern Italian' method of producing glass mosaics in reverse on paper was introduced. This was simpler and cheaper than the traditional 'direct' method and orders flowed in for projects such as the Albert Memorial, St Paul's Cathedral, the Opéra Garnier, Paris Metro stations, hotel interiors and shop fronts.

This was the context in which George Bridge established his mosaic business. His first work was for London shops and restaurants and the interior decoration of similar commercial premises and private houses. Commissions included Slater's Restaurants in Piccadilly and Ludgate Circus, Pagani's Restaurant in Great Portland Street and the interior of the Haymarket Theatre (now the Theatre Royal). By 1896, he was established in a studio at 139 Oxford Street where he remained until 1902 when his work for Westminster Cathedral began. A major commission at this time was a mosaic panel measuring 32ft by 10ft for the front of the Horniman Museum in Forest Hill, London. This was designed by Robert Anning Bell, a leading figure in the Arts and Crafts Movement, and produced by Bridge in 1900-01.

Despite the popularity of the indirect method of mosaic production, both Anning Bell and Bridge appear to have

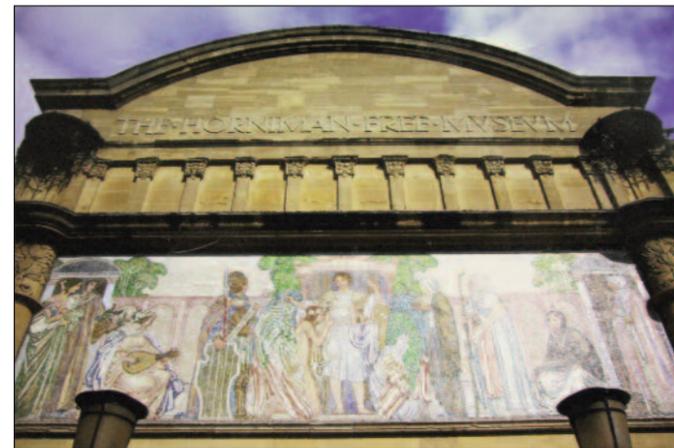
favoured the traditional, direct method rather than the standardised designs and prefabrication usually employed by Italian firms. In a paper read to the Royal Institute of British Architects in 1901, the former stated that 'I am only speaking of mosaic work done *in situ* from the front, as I cannot think that a good result can possibly be obtained by other methods'. Similarly in a series of articles by Bridge for the *Builders Journal* and *Architectural Record* of 1899 he wrote scathingly that 'that is how they set about a work of art, and the best Italian firms, with their worldwide reputation, reduce mosaic to this mechanical reproduction'. As far as materials were concerned, Bridge stated that he had used a putty of lime and boiled oil for the Horniman Museum mosaic and made most of the tesserae himself.

Bridge's first assistant was his wife and he became convinced that women made the best mosaicists for 'no boy could vie with a girl in choosing a colour'. His staff increased until there were said to be 26 young ladies working for him in Westminster Cathedral in 1903. They were recruited from art schools such as the Slade, but Bridge estimated that they still needed two years' experience before being put on figure work. Except in the chapel of St Gregory and St Augustine, where the indirect method was used, they used the direct method in which the mastic was put on the wall by hand and the design pricked in. Tesserae of the appropriate colour were then chipped from slabs of thick, opaque glass about the size of a breakfast plate, before being inserted individually into the mastic. Each mosaicist had a coloured cartoon of the design as a guide and this was pasted up on the wall beside her working position on the scaffolding.

The first mosaics were produced by Bridge and his assistants in the Holy Souls chapel from June 1902 to November 1903 using designs and cartoons prepared by the artist, W C Symons, and supervised by the architect, J F Bentley. Bridge recounted that Bentley wanted an individual rather than a firm to be responsible for the execution of the

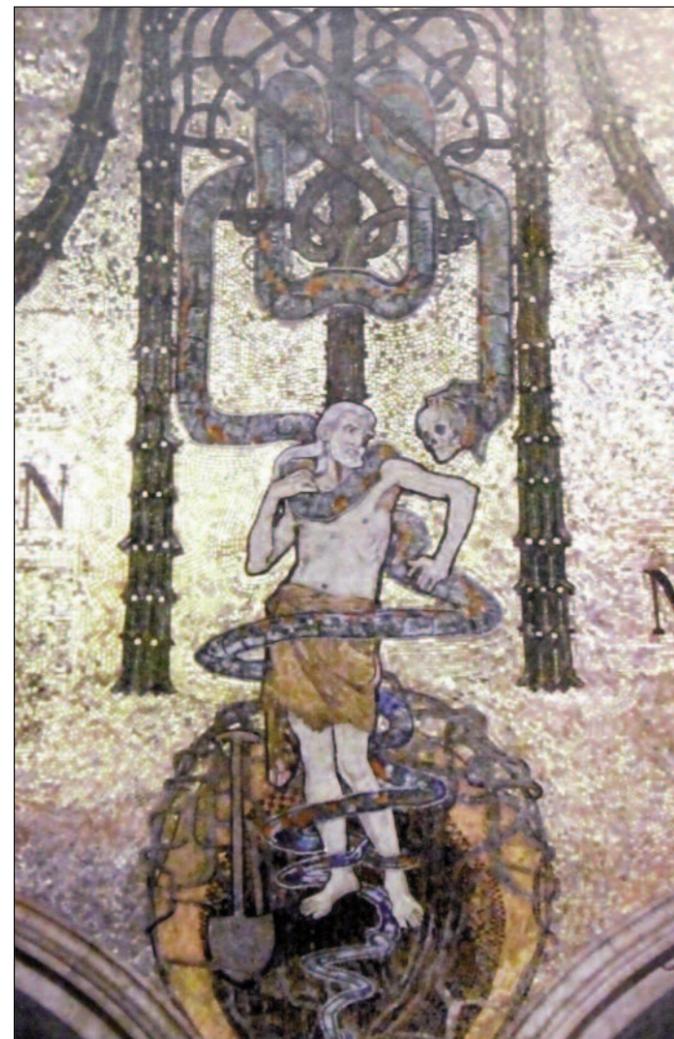


Fireplace and surround at 'Bennetthorpe', Ealing. Designed and produced by George Bridge.



The mosaic on the front of the Horniman Museum, Forest Hill, London.

mosaic, and the individuality of each mosaic worker to be expressed in the work. Initially, it was intended to prepare much of the mosaic for the Holy Souls chapel face downwards on canvas at Bridge's Oxford Street studio using the indirect method. But the plan was not a success and was soon abandoned. As described above, the direct method was adopted employing mainly silver-coloured tesserae, irregularly shaped and set in salmon-tinted oil mastic. Analysis of the mastic during cleaning in 1993 revealed it to be a mixture of beeswax, linseed oil, and whiting.



Adam. The Holy Souls chapel, Westminster Cathedral.

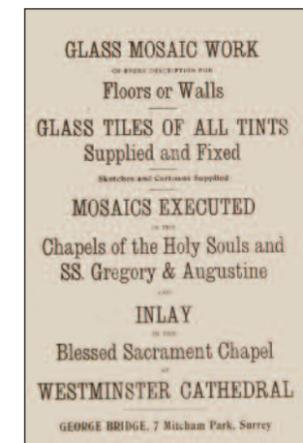
Meanwhile, from December 1902 to May 1904, the mosaics in the chapel of St Gregory and St Augustine were also being installed. But here the donor had given the commission to the firm of Clayton & Bell and the indirect method was adopted using conventional, largely gold, *smalti* of regular shape and size, set flat in oil mastic of a darker hue than in the Holy Souls chapel. The designer was J R Clayton and the firm's normal practice, as in the case of the Albert Memorial, was for the cartoons to be sent to Salviati's company in Venice for the attachment of the mosaic *smalti* in reverse. Bridge's assistants would then have pressed the *smalti* into the mastic before removing the cartoon backing and then filling in any gaps and cleaning the surface.

Bentley died in March 1902 and Cardinal Vaughan, the Cathedral's founder, in June 1903. His successor, Cardinal Bourne, was in no hurry to award new commissions. Bridge worked on the apse mosaics of the church of St Mary and St Nicholas in Wilton, Wiltshire, in 1908-9 and in 1910 he

produced a mosaic of the Coronation of the Virgin in the apse of the church of the Our Lady of the Assumption and St Gregory in Warwick Street, London. This mosaic was originally designed by Bentley with cartoons prepared by George Daniels. The work was supervised in 1910 by John Marshall, Bentley's successor. In the same year, Bridge returned to Westminster Cathedral with his assistants to execute panels of St Edmund in the inner crypt and St Joan of Arc in the north transept, together with the vault of the shrine of the Sacred Heart and St Michael in the north east corner of the Cathedral. All these were executed using the direct method. The mosaic of St Edmund, designed by Symons, was completed in 1910 and was a success. But in September of that year Bridge was accused of not following Symons's cartoon for the Joan of Arc panel and it had to be reworked.

By this time George Bridge was living in Brighton. His last work in the Cathedral was in the shrine of the Sacred Heart and St Michael. The repeating floral design for the vault was produced by John Marshall, Bentley's successor. The Holy Face lunette at the west end was originally designed by Symons but was thoroughly disliked by the donor, Evelyn Murray. The mosaics were installed by Bridge and his assistants from 1911-12 but by August 1913 the mastic in the western bay had become powdery and the tesserae were so loose that they could have fallen out at any time. In 1916, all the mosaics in the shrine, including the Holy Face, were replaced by James Powell & Sons of Whitefriars, London.

The Friends of Westminster Cathedral are organising an evening tour of the Cathedral mosaics with Patrick Rogers in September 2017. Further details in next month's Oremus



An advertisement by George Bridge in a 1905 Cathedral guidebook.

Holy Week and Easter

These photos were taken during Holy Week and Easter, and show some of the ceremonies and events that took place here at the Cathedral during these holy days. As usual, the Cathedral welcomed great numbers of worshippers and penitents during Holy Week and over the Sacred Triduum.



Blessing an Easter Garden

This photo shows Fr Brian O'Mahony blessing the St Vincent de Paul School's Easter Garden. The blessing took place prior to Easter itself, which is why the stone enclosing the Lord's tomb was yet to be rolled away. Fr Brian is chaplain to the school.



Going Mobile... A redesigned Cathedral website



Like Digital

You may have noticed that there was recently a change to the Cathedral website. Seven years ago Like Digital built a bespoke site to meet the very specific requirements of Westminster Cathedral. We specialise in crafting innovative, luxury e-commerce sites, working with brands such as Mulberry, Gieves & Hawkes and E Tautz to ensure world-class online experiences. We were delighted to help the Cathedral, and put our extensive technical and creative knowledge to work. The project was overseen by Richard Mogendorff, whose knowledge of the technology of websites comes from years working for some of the biggest online brands, and Hakan Sezer, our Art Director, to ensure every aspect of the design was perfect.

Some may question how important the internet is to a Cathedral. Why does a 120 year old religious institution need one? The answer is fairly simple – to make sure as many people are able to access its services as possible. To understand how necessary the site is, and how we developed it, there are a few areas to consider.

When we first built the site for the Cathedral some years ago, the internet was a very different. Smartphones, as we know them now, had only been around for roughly two years and most people were yet to make the leap from their trusty old models with basic online capabilities and buttons. When we went online, we were at our computers, whether desktop or laptop, and these machines had smaller screens and slower internet connections. As for using the web abroad, this was reserved for free wi-fi found in hotel lobbies and local bars.

Jump forward seven years, and things are dramatically different. Mobile devices (phones, tablets, etc) are now the primary device globally. Over a third of the world's population own a smartphone. Traditional desktops have bigger and better screens, laptops are more advanced and web speeds are much faster. As a result, data roaming when abroad is more affordable and tourists are therefore relying on the internet as their guide.

All this It means that the site which we designed almost a decade ago was no longer capable of satisfying the needs of the visitor. We sat down with the team at Oremus and the then Sub-Administrator, Fr Alexander Master, to work out exactly how the new website could best aid the Cathedral's community. This meant considering what you, the user, want to find when you come to the site as well as making sure it was just beautiful and easy to navigate.

The desktop site is able to offer rich and varied information. At a glance you can find Mass times, information on the history of the Cathedral and parish, how to become a Friend and where to download this magazine. This is ideal when one is using a large computer screen, but what happens when this is viewed on a mobile? Suddenly everything is lost. So we had to reconsider everything and strip it all back – this is where our tourists come in. Those accessing the site on their mobile devices were looking for answers to two questions: 'When is the next Mass?' and 'Where is the Cathedral?' All of the other information is still there, and may be searched, but it comes second. So, we now have a modern website for a modern Cathedral. One that can grow, evolve and, hopefully, enhance the parish.

All at the Cathedral are very grateful to Richard Mogendorff and his team at Like Digital for redesigning the Cathedral website for free. www.like.digital

The Miraculous Medal



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

Our Miraculous Medal Silver coin features images of the Virgin Mary on apparition mountain and cross mountain.

On the reverse of the coin it depicts the image of the Bedroom of Apparition and the field of Apparition.



Each Medal is made from pure Silver with a weight of 1 troy oz.



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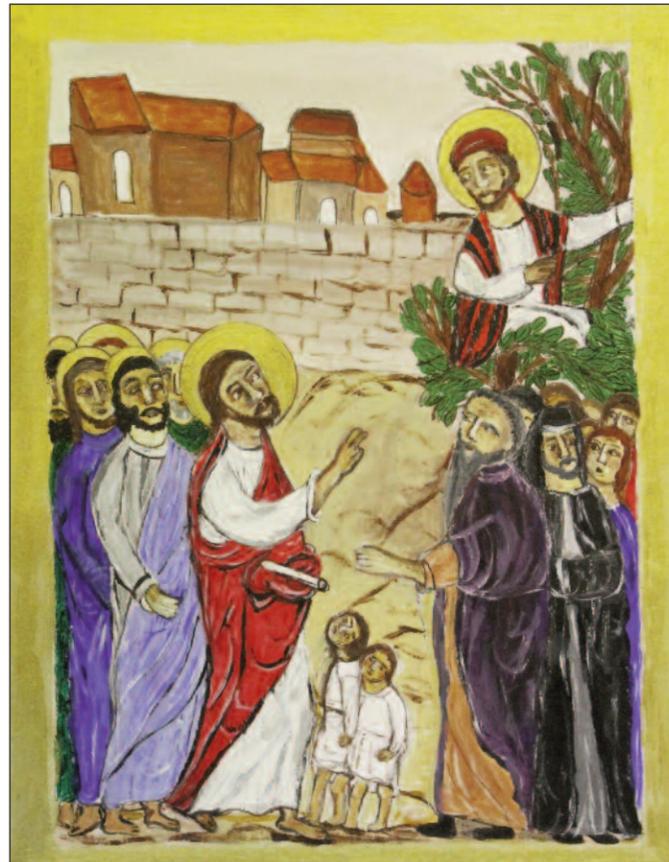
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Photos: Siobhan Garvey

The Tax Collector and the Sycamore Tree

Stories of the Spirit

In the first in a short series, Sharon Jennings reflects on the Holy Spirit in Scripture.



Sharon Jennings

'And the Spirit of the Lord shall rest upon him, the spirit of wisdom and understanding, the spirit of right judgement and might, the spirit of knowledge and the fear of the Lord.'
(Is 11:2)

'The fruit of the Spirit is love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, self-control.' (Gal 5:22-23)

'Zacchaeus was a very little man/ And a very little man was he' is a song we have all probably heard or even sung in our time; and the well-known encounter between this 'chief tax collector' and Jesus (Lk 19:1-10) is an immediately attractive and endearing one. It also shows the Holy Spirit at work in many different ways.

It is not difficult to imagine the details of the scene, as the writer of this icon has done. Jesus and his disciples, making their way to Jerusalem for the last time, pass through the city of Jericho – a thriving place, lush with vegetation and prosperous from the manufacture and export of balsam – and the streets are lined with the great and the good, the curious and the critical. They are the usual mixture from any place: ordinary people jostling at the back, and city elders and religious leaders (many of them possibly priests and Levites who served the Temple), expecting a proper introduction, at the front.

And then there is Zacchaeus. Great in wealth and in wrong-doing, both his reputation and physical stature are lamentably small. Indeed, as an agent of the Romans and a greedy cheat, he is an outcast; and he could be sure that no one would give way to him or let him push himself towards the front. They might have been wondering why such a man would want to see Jesus at all. St Luke tells us that 'he sought to see who Jesus was', indicating that he knew little about him already. Yet something impels him to 'run on ahead' of the procession, and to find a good vantage point; and his determination is surely more than a defiant snub at respectability: he is moved by *sapientia*, wisdom, the first gift of the Spirit as described in Isaiah. Without knowing why, he is certain that seeing Jesus is the only thing to do.

By climbing up into the sycamore tree for a better view, he distances himself from the rest of society and underlines his isolation and otherness. His occupation of a position 'higher up' than other people has been interpreted in some traditions as a visual representation of his pride; but we must recall that the gospels are studded with people who go to huge lengths to see Jesus and refuse to take 'no' for an answer. Climbing up into a tree is the sort of thing a child would do, and we are urged to become like little children, with their sense of entitlement side by side with humble dependence. Such an attitude is always rewarded.

And so is Zacchaeus! Quite how Jesus knew his name is not explained – possibly the townspeople were shouting at him to get down – but the effect is electrifying. We can almost taste the gall of the upright; it is not dissimilar to the very understandable reaction of the elder brother in the Parable of the Prodigal Son. The icon shows the prominent Levites remonstrating with Jesus, pointing out that Zacchaeus is 'a man who is a sinner' and not one of us – though surely that is obvious from the clothes he is wearing!

Jesus' command that Zacchaeus should come down is not the negative repetition of a rule: 'Come down, you're being an idiot!'; or 'Come down, you're too proud.' He is told to come down because he has something important to do: entertain the Lord. Psychologically this is brilliant, as anyone who has tried dealing with difficult children will testify. But in a deeper way, Christ here demonstrates the 'Spirit of the Lord' which rests upon him. We see *intellectus* – understanding – in his immediate grasp of Zacchaeus' spiritual quest; *consilium* – right judgement – in his knowing what to do about it; and *fortitudo* – strength – in the way he commands him.

Hanging from the tree, Zacchaeus is literally a 'fruit of the Spirit'. Moved by *scientia*, *pietas et timor Domini* – knowledge, reverence and the fear of the Lord – he shows himself willing to 'walk by the Spirit'. Filled with love, he 'received him joyfully', and promised 'half of my goods I give to the poor; and if I have defrauded anyone of anything, I restore it fourfold.'

What is restored to him, the outcast, is a spiritual identity. Jesus tells the muttering citizenry: 'He also is a son of Abraham.' More to the point: 'Salvation has come to this house.'

It will be noticed that in the icon, Zacchaeus is given a halo even before he comes down from the tree. Traditionally, much has been made of the Greek meaning of his name – 'purity'. This would no doubt have given a wry laugh to the victims of his frauds! But there is something pure in him, even before his conversion. He seems to go from 'lost' to 'found', sinner to saint, in one fell swoop. In later traditions, his holiness is recognised. St Clement of Alexandria identifies him with Matthias who replaced Judas Iscariot as the twelfth Apostle; and some authorities claim that he became the first bishop of Caesarea. Whatever the truth of that, he undoubtedly comes jumping out of the page at us, a compelling embodiment of the effect of the Spirit.

The Spirit is everywhere at work, not least in the inspiration of Holy Scripture. It is possibly not fanciful then to see in this story a pre-figuring of the week which lay ahead for Jesus. Like Zacchaeus – and indeed, for Zacchaeus – he became an outcast, counted as a criminal; he hung from a tree; and he leapt from it in resurrection, leading out the lost to his heavenly banquet.

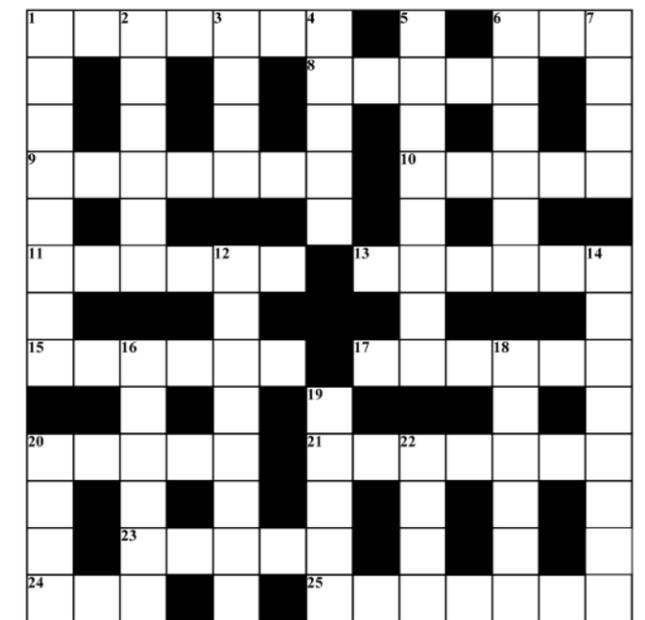


Treasures of the Spanish Renaissance

Wednesday 25 May 2016
Westminster Cathedral

Westminster Cathedral Choir
Conductor Martin Baker

Tickets are available from www.westminstercathedral.org.uk 0844 844 0444
or in person at the Cathedral Gift Shop



April 2016 Alan Frost

Clues Across

- 1 Medical cabinet items evoking the Ten Commandments? (7)
- 6 Moroccan town and hat (3)
- 8 Island associated with Knights and a Cross (5)
- 9 Wife of 23 Across (e.g. Paul: Rm 9:10) (7)
- 10 County of Ireland, birthplace of poet W B Yeats (5)
- 11 Nationality of St Joan of Arc, Feast Day 30 May (6)
- 13 Surname of one of Forty Martyrs venerated in Arundel Cathedral (6)
- 15 Early Saint (d 710), Bishop of Salzburg, and famous children's comic bear (6)
- 17 Book of the Old Testament (6)
- 20 An assassin in Shakespeare's *Julius Caesar* and name of a Cambridge College (5)
- 21 Distinctive painter of religious themes born in Crete 1541 (2,5)
- 23 Son of Abraham nearly offered in sacrifice (5)
- 24 Snake by which Cleopatra is said to have killed herself (3)
- 25 '----- Cordiale' famous alliance between England and France pre-WW1 (7)

Clues Down

- 1 Altar server swinging censor in High Mass (8)
- 2 Global thing that may burst! (6)
- 3 ---- Gill, sculptor of the Stations of the Cross in the Cathedral (4)
- 4 Remark seeking to impugn someone's good name (5)
- 5 'O Mary we crown thee with ----- today', Queen of the May hymn (8)
- 6 Shrine of Our Lady in Portugal, 13 May the Feast Day (6)
- 7 International term for 'nought' (4)
- 12 Relating to oil used in sacramental anointing (8)
- 14 Sleepy little animal from Lewis Carroll's *Alice in Wonderland* (8)
- 16 Apostle whose Feast Day is 3 May (6)
- 18 Cardinal whose tomb lies between the pulpit and Our Lady's statue (6)
- 19 'Pax vobiscum': '----- be with you' (5)
- 20 Country where Pope Francis recently met the Russian Orthodox Patriarch (4)
- 22 Animal sent into wilderness as sacrifice by Aaron in atonement for sin (4)

ANSWERS

Across: 1 Tablets 6 Fez 8 Malia 9 Rebecca 10 Sligo 11 French 13 Howard
Down: 1 Thunter 2 Bubble 3 Eric 4 Smeagol 5 Blossoms 6 Fatima 7 Zero 12
Chrismal 14 Dormouse 15 Phillip 18 Heenan 19 Peace 20 Cuba 22 Goat

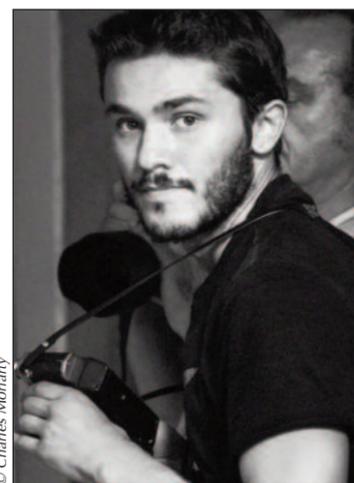
'Memories of Selling the Rosary Beads'

An interview with filmmaker Fraser Rigg

Fraser Rigg is an up-and-coming young filmmaker from London. For a while, he worked at Westminster Cathedral as a supply Receptionist and in the Gift Shop. His mother works as a Receptionist in Clergy House. Recently, Dylan Parry met Fraser to talk about his work.

How did you get into filmmaking? Is it something you always wanted to do?

I enjoyed cinema from a very young age. I remember my father taking me to see James Bond and we used to visit regularly a video rental store in Highgate, where I grew up. I always liked cinema but never really put two and two together and realised that you could get paid to make films!



When I was around 18, while at school, I was quite naughty. I didn't like having to fit a certain type of educational model, but I was given an unconditional offer to study graphic design at university – which meant not having to get grades in my A-Levels. That made me go a little bit off the rails. I took a gap year to 'find myself' and had a bit of an epiphany. I came to the realisation that I

wanted to be a film director and I called my parents from a hut on Mount Wellington, Tasmania, to tell them. My father was a little bit shocked but supportive, my mother was scared that I wasn't going to go to university. When I came back to London, I got a job as a runner on a TV commercial featuring Australian tap-dancers where I met a cinematographer called Tony May, who I owe so much to as he took me under his wing for what was almost two years and taught me almost everything I know today.

Which well known films have you worked on?

I tried very hard to branch out from the world of commercials into the world of cinema. I decided to work for Pinewood Studios, selling staging for TV commercials. I knew that this was where all the big films were made and hoped to make lots of contacts. I worked there for a year and a half during which I collated a spreadsheet of all the names of all the producers, production coordinators, and production managers. I then emailed every person I had on that list. I received three positive replies out of the 80 or so I had emailed. One was from a guy called Simon Emanuel who was working on a project which he couldn't tell me about. He asked me to email

him in a few months, which I did. He and a lady called Winnie Wishart interviewed me. I must have said something right as they called me the following day and said, 'You've got the job'. The job was on *Star Wars: Episode VII*, which came out last Christmas. I was the first production assistant at the beginning of the job and I worked right through to the end. It was good fun and I met many people.

After finishing *Star Wars: Episode VII* I was given the opportunity to meet with Australian cinematographer Greig Fraser, who shot films like *Killing Them Softly*, *Foxcatcher*, and *Zero Dark Thirty*. He's a really, really great cinematographer and a lovely man. I was working for him until December 2015 and I am now concentrating on my own stuff.

Billy Boys, which you directed, is quite a violent short film. And your next short film, *Alegna*, is about war and hostage taking. What is the appeal of violence for you as a filmmaker?

I'm not so much attracted to violence but what I found interesting in the case of *Billy Boys* was the notion of how easy it is for us nowadays to go online, download the plans for a gun, buy a 3D printer and technically print a weapon that could hurt or even kill someone. Technology has grave potential, but what we must also realise is that technology can be amazing. 3D printers around the world are also helping people to print prosthetic limbs or parts for machines in remotes areas, like space, just to list two examples. It is not technology itself that is bad but the one who uses it.

So what's the theme behind *Alegna*?

It's basically a story about a soldier who is suffering from post-traumatic stress disorder. It plays between two moments in his life – when he's being held captive by 'freedom fighters' in a room in Iraq and a when he is back home in the UK. What I find interesting about the story is the individuals at the centre of it – the idea that one man's freedom fighter is another man's terrorist; what makes someone good, and what makes someone bad? We don't point fingers at who is right and who's wrong, but I just want to show that if someone believes in something why wouldn't they fight for it? I am working with Jack Harries who has made quite a lot of online documentaries. We met through a website called Vimeo, which is like YouTube.

Do you think social media is influencing the way films are made nowadays?

Yes, it definitely influences the way things are being produced. For example, people today tend to have a very short attention span. In my work I will try and grab the viewer within the first five seconds of the film. This is one way how social media has affected things – we have such a vomit of information online that it forces one to be very good at grabbing people's attention.

Are you influenced by the work of any particular director?

I look up to Christopher Nolan, a British director who made films like *Inception*, *Memento* and *Interstellar*. There is also an American director called Darren Aronofsky who did *Black Swan*, *Pi*, *The Wrestler* and *Noah* that I admire. I also like the process used by Derek Cianfrance – on a film he asked two actors to live together for about a month, so that they were given a foundation from which they could draw experience. It makes acting a bit more than 'just pretend'. In fact, I'm going to put the main actor in *Alegna*, Ludovic Hughes, into isolation for three days.

Do you still pop into the Cathedral?

I do. I worked a couple of days last year in the Gift Shop in between films. When here, I worked in the Reception first, then did a summer in Archbishop's House, then worked in the Gift Shop. But I do pop in to see the guys and say hello. I have fond memories of selling the Rosary beads.

Readers are advised that the films discussed in this interview contain strong language and violent scenes.



SATURDAY, 14TH MAY 2016

SPEAKERS:

Edmund Adamus, Director Marriage & Family, Westminster.
Fr Serafino Lanzetta, Franciscan Friars of the Immaculate.
John Smeaton, Society for the Protection of Unborn Children.
Prior Cassian Folsom O.S.B. Prior Benedictine Monks of Norcia.
Dr Joseph Shaw, Chairman of the Latin Mass Society.

VENUE: Regent Hall, 275 Oxford Street,
London W1C 2DJ

COST AND BOOKING INFORMATION

Delegates MUST book in advance
LMS Member £15 + £10 for lunch
Non-member £20 + £10 for lunch

FURTHER DETAILS & BOOK ONLINE: lms.org.uk

Telephone: (+44) (0)20 7404 7284



Join the Companions of Oremus

and help us to continue to publish our magazine free of charge

Recently launched, the Companions of Oremus was established to recognise those who give generously to support the production of *Oremus*.

Companions' names will be published in the magazine each month and from time to time, Mass will be offered for their intentions. All members will be invited to a social event during the year.

If you would like to join the Companions of Oremus please write to the Oremus office c/o Clergy House, 42 Francis Street, London SW1P 1QW or email companionsforemus@gmail.com – members are asked to give a minimum of £100 annually. Please mention in your email or letter how you would like your name to be listed and let us know if you can Gift Aid your donation, providing your name and address, including postcode.

Thank you.

Our Current Companions

Mrs Mary Barsh
Joseph Bonner
Richard Bremer
Ms Georgina Enang
Connie Gibbes
Zoe & Nick Goodway
Mrs Henry Hely-Hutchinson
Alice M Jones & Jacob F Jones
Mary Thérèse Kelly
Mr & Mrs John Lusby
James Maple
Mary Maxwell DSG DC*HS
Linda McHugh
Mr Anthony James McMahon
Chris Stewart Munro
Mrs Brigid Murphy
Kate Nealon
Patrick Rogers
John Shepherd
Sonja Soper



Cathedral compatriots...



© David Illiff/Wikimedia Commons

Christina White

The Friends of Arundel Cathedral came to visit us at the end of April. We took a trip to Arundel on a gloriously sunny day in 2014 and it was always the intention that our Cathedral compatriots should visit us by return. The Arundel Friends had generously provided morning tea, coffee and biscuits in abundance so we reciprocated with afternoon tea, coffee and cake.

It is always interesting to talk to people visiting the Cathedral for the first time or seeing it again with fresh eyes, sometimes after a hiatus of 20 years or more; it's too easy here to get lost in the familiar. The group had Patrick Rogers, the eminent Cathedral Historian, as their guide, and were given the opportunity to go up into the sanctuary as well as visiting the various chapels.

At tea afterwards we chatted about what makes the Cathedral special. Things that we take for granted stand out for visitors. One of the group said that he hadn't realised that there were different methods of applying mosaics and this affects the look and effect of the finished project. Another Arundel Friend said that as an accountant he was struck by the cost of the Cathedral project in the late nineteenth century and what that translated into in today's money –

many millions by all accounts. It makes the efforts of Manning and Vaughan *et al* even more impressive, to take on a project of such magnitude and intricacy.

We know – or we think we know – the history of this Cathedral and Patrick's great skill as a guide is in putting the building in context. This isn't immediately obvious or apparent to visitors and it may be something for us to think about in the future. We are walking into history in Westminster and all our efforts to add beauty to the space are adding to that history. Our thanks must go to the Arundel Friends who were such good company for the afternoon and who made a generous donation to the Friends for our future work. Onwards!

Our trip to the V&A in April was changed to Friday 6 May so there is still just time to book for a ticket. Paul Pickering will be our guide around the European Galleries with a glass of wine to follow. We apologise to those Friends who booked for April and were unable to accommodate the change of date.

Our trip to Sandhurst on 17 May is booking up fast. There are restrictions in place on the trip – it is for Friends only – and we have to give final names to the college in advance of our visit. Please do book soon if you want to come.

Selborne and The Vyne is also booking up quickly. We are delighted to have the opportunity to celebrate a Catholic Mass in Gilbert White's historic church. It should be a lovely day out. For details of all these events please check the Cathedral website and the Friends' Facebook page.

Forthcoming Events

Friday 6 May: The New European Galleries at the V&A with Paul Pickering. Meet in the main foyer of the V&A at 5.45pm for the tour to start at 6.00pm. Refreshments to follow. Tickets £14.00

Tuesday 17 May: A trip to the Royal Military Academy at Sandhurst. Mass in the Sandhurst chapel with Canon Christopher Tuckwell, lunch and a guided tour included. This event is for Members of the Friends only. Coach departs Clergy House at 8.30am. Tickets: £48

Friday 27 May: A trip to Selborne, Gilbert White's House, followed by Mass celebrated by Canon Christopher in the beautiful twelfth century church of St Mary's. Free time for lunch and in the afternoon we visit The Vyne. Tea and a slice of cake included. Please bring a packed lunch alternatively there is a very good café at Selborne. Coach will depart from Clergy House at 8.30am. Tickets: £48

Wednesday 8 June: Friends' Annual General Meeting. Westminster Cathedral Hall, 6.30pm.

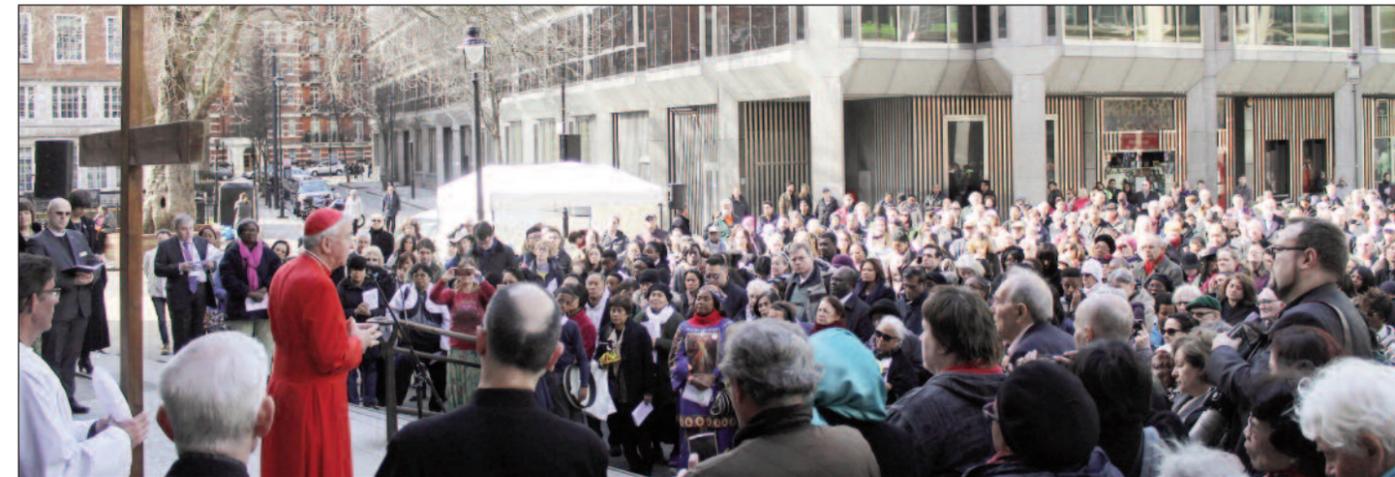
How to contact us

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

Registered Charity number 272899

Express Yourself! Giving public witness to our Faith

Joanna Bogle



People often enjoy bad news – and if there isn't enough of it they will occasionally invent something. The internet makes this an enjoyment that is available to everyone. I recently received an email informing me that in Britain 'every public display of Christianity' is banned: this is complete rubbish but the writer evidently relished passing it on.

In fact, we have constant massive public displays of Christianity in our country, and we ought to organise more, as they are usually very popular. Here in central London, just over the past few weeks, we have had large Palm Sunday processions through our streets, priests processing to Westminster and St George's Cathedrals for the Chrism Masses, open-air Stations of the Cross through Soho, and a magnificent Passion Play staged on Good Friday in Trafalgar Square. And those are just the particular events that I have personally witnessed – actually there have been countless more events, organised by Catholic parishes, ecumenical groups, and all the Christian churches of other denominations over the Holy Week and Easter period, in London and its suburbs... and further afield there are even more. Coming up in the summer, there will be May processions and Blessed Sacrament processions – and that's before we start on the summer season of pilgrimages which will see crowds gathering at Walsingham and Aylesford and elsewhere.

I think that people who think that we 'aren't allowed' to give public witness to our faith have a sort of muddled thinking associated with their own hurts and uncertainties. They have a sense in which they feel that Christian ideas and ways of living are marginalised in modern Britain and in this they are quite right: marriage as the lifelong union of one man and one woman is now no longer regarded as the norm, and the abortion of the unborn is routine and funded by our health service. It's depressing. But it should all be a spur to our commitment to evangelisation. And public expressions of the Faith are an important part of that.

The great St John Paul (whose birthday we mark this month - he was born on 18 May 1920) served as a bishop in a Communist country where there really were many deliberate restrictions on the public expression of Christianity.

Processions were restricted, the Christian faith could not be taught in schools, activities for young people were confined to church buildings, and there were periodic anti-Church campaigns by the public authorities. But instead of ranting about it, he and his flock found ways around it. The Krakow Corpus Christi procession, officially restricted to a tiny area around the Cathedral, became so huge that it had to spill out into the main part of the city. Archbishop Wojtyła took young people out to the mountains on hiking and canoeing trips where they were taught, inspired, and catechised amid glorious scenery and in a spirit of unforgettable comradeship and fun. And the children who attended voluntary after-school RE classes led by priests and catechists in unheated churches on dark winter evenings became the generation of Solidarity activists who toppled Communism and ushered in a new era.

London belongs to us all: and Christians have a vital and active part to play in celebrating the glories of the Christian faith in our streets. It is normal, natural and right that this great city which has seen two millennia of Christianity should relish it in this twenty-first century. Westminster Cathedral welcomes hordes of visitors every day – and as the summer arrives the numbers will soar afresh. They take selfies posing against the great frontage with its Papal and British flags, they potter around the chapels and ask questions of our red-robed guides in the Guild of St John Southworth, and they enjoy every and any sort of liturgy and ceremonial.

When white-clad First Communicants spill out of the Cathedral with their families after a celebration Mass, or when young Lourdes pilgrims parade with their banners, or when knights and dames of the Papal orders process in their robes, or simply when the Big Edward bell rings out on a Sunday morning and people pour across the piazza for Mass from Victoria Street and Ambrosden Avenue and Carlisle Place... This is a public demonstration that the Faith is alive and flourishing in Westminster in a Cathedral that marked its centenary at the start of a new millennium, and is adding new chapters to its history every new day.

Pentecost

The Birthday of the Church

Marie Henriette (Netty) Von Hartig (aged 10)

Pentecost means the 50th day and is celebrated exactly 50 days after Easter Sunday. It is the most important feast after Easter because Jesus had to go back to his Father in heaven so he said he would send his Spirit to be the Church's comfort and help.

After the Ascension, it took nine days for the Holy Spirit to come. The Apostles and Mary had returned to the Upper Room where they'd had the Last Supper, at which Jesus' presence was given to them and where now the Holy Spirit was to come. Mary was there trying to encourage them to pray and to wait patiently for the Spirit to come. They stayed there for nine whole days (that is where the word 'novena' comes from) with doors and windows closed.

The moment arrived – the Holy Spirit came. It was specular. The room was filled with a rush of wind that filled the whole house and there appeared tongues of fire over the Apostles' heads and they were filled with courage and boldness, ready to proclaim the Good News – that Jesus is risen and alive and that he is our Saviour.

They rushed out of the room towards the market and proclaimed the Good News in a way that everyone would understand. We say that they spoke different languages but we don't know for sure since it is a mystery. Jerusalem heard the message and all that were there heard the message in markets, city squares and every corner of Jerusalem and they believed the message they heard. The first person to speak to the crowd was St Peter. This was because Jesus had said to Peter that he was the rock and upon that rock he would build the Church – so Peter was the one who had been put in charge of Church; the first pope.

Three thousand people joined the Church that day and were baptised – this is why Pentecost is called the 'Birthday of the Church'.

We receive the Holy Spirit at the moment of our Baptism, just like those first believers on that first day. Soon I will be preparing for the Sacrament of Confirmation, when I will receive the fullness of the Holy Spirit as I receive the Oil of Chrism from the Bishop. This will be when I am about 13 or 14 – I am looking forward to this, as this will be the time when I get to choose my confirmation name and I will make my own choice and promise to follow the Christian way of life. I feel connected to Pentecost and early Christians by this.

The Holy Spirit gave the Apostles seven gifts, which he continues to give us. They are: wisdom, understanding, good counsel, knowledge, fortitude, piety and wonder. From these gifts come great fruits which are the results of the gifts, these are not like fruits from trees or plants but are the results of listening to the Holy Spirit – once you start



listening to what the Holy Spirit says you will be filled with the good fruits.

So, what are these fruits? Well the fruits are meekness, faithfulness, peace, joy, patience, kindness, goodness, generosity, gentleness, modesty, and self-control, to name a few. Any positive way you live your life and anything worthwhile you do comes from the Holy Spirit.

On the day of Pentecost, after the 50-day wait, when I go to Mass, I look forward to hearing the Gospel which will remind me to listen to the Holy Spirit and to try and use his gifts. I try to live them out at home with my younger sisters as I try to guide them and with my friends when I try to show I am always a Christian: for example when I help at school with my monitoring jobs and when I help my mum at home.

When I say the prayer to the Holy Spirit I think about how it calls the Holy Spirit into my life through its beautiful words:

*Come Holy Spirit,
Fill the hearts of your faithful
And enkindle in them the fire of your love.
Send forth your spirit, O Lord,
And they shall be created,
And you shall renew the face of the earth.
Amen.*

Visiting Choirs: Amici Coro Chamber Choir



Photos: Author's collection

In the latest in the series on the choirs that regularly sing at the 6.00pm Vigil Mass on Saturdays, Andrew Scott introduces us to the Amici Coro.

Amici Coro is an amateur, award-winning, mixed voice, adult chamber choir based in Warlingham, Surrey. We originated as a church choir, but in 2001 became a choir in our own right, not affiliated to any church in particular, bringing together singers from many local churches, as well as musical friends from further afield.



We perform mainly Anglican choral music for performance in cathedrals largely based in the South of England, singing Evensong or Mass at a Cathedral venue every few months. We have been privileged to sing further afield when we enjoy an extended visit over a weekend or for a full week residency. In recent times these have included visits to Chichester, Hereford, Llandaff and Winchester.

We have sung for the Saturday evening vigil Mass at Westminster Cathedral on several occasions, most recently in February this year. Having spent many hours in the Cathedral during my time as London Tuner for Harrison & Harrison, organ builders (2000-2016), listening to the Cathedral Choir perform beautiful polyphonic music has always inspired me to choose unaccompanied repertoire when we visit. The vision of the choral music drifting down from the apse and ascending with the incense in the sanctuary is quite transcendent.

In addition to our visit to Westminster Cathedral in February, during this year we will be singing services in the Cathedrals of Chichester, Coventry and Chelmsford. As well as singing at services we regularly perform concerts, most



recently in Edington Priory, Wiltshire, where we sang a programme of remembrance music. This poignantly fell shortly after the Paris attacks and we dedicated our concert to all those affected.

All members of the *Amici Coro* (Friends' Choir) share a love of singing a wide and varied sacred choral repertoire, with a little bit of secular music on the side. Although amateur singers, we strive for the highest possible standards in everything we perform. We aim to work hard and enjoy ourselves.

Further details of what we are doing can be found on our website and we are always looking for new like-minded singers to join us. We very much look forward to our next visit to sing for you.

Andrew Scott is the Director of Music of Amici Coro. More information: www.amicicoro.co.uk

Breaking one's fast

The Tea House Theatre
 Vauxhall Pleasure Gardens, SE11 5HL
www.teahousetheatre.co.uk

In the days when Eucharistic communicants were required to fast from midnight and Masses were (for very practical reasons) celebrated in the morning, a breakfast was literally that – a 'breaking-of-the-fast'. For the past 60 years or so, it's been possible to go to Mass in the evening or late afternoon, and as a result the Eucharistic fast has been reduced – first to three hours and then to an hour. Good news for those of us who enjoy lie-ins and hearty meals!



On Low Sunday this year, though, I decided to go to an early Mass and then have breakfast. It was a gloriously warm and bright sunny day here in London. Spring was king, and the bright blue skies and the whole realm of nature seemed to proclaim the truth rung out in our churches: 'Jesus Christ is Risen today!' Looking out of my window before Mass, the idea came to my mind that I should take a walk after church to visit one of my favourite tea houses for a bite to eat. Having attended the 9.00am Mass with a friend, we crossed the majestic Thames ten minutes later, arriving not much after 10.00am.

The Tea House Theatre in Vauxhall was founded only five years ago by Harry Iggulden, yet it is an extremely popular venue. As well as providing wonderful teas and cakes, it also boasts a respectable, albeit not wide-ranging, breakfast and lunch menu. A tea house by day, it transforms into a theatre by night, hosting various events and discussions. I must confess, though, to never having visited in the evening.



Following a few attempts at catching the attention of a member of staff, and compelled by hunger, I decided to go and ask if it might be possible to place my order – with the size of the menu, I guess most customers need no more than a few minutes to choose what they want. Later on, the waiters were far more attentive and helpful. It was still quite early in the morning, and a Sunday, after all! Due to the long wait to be served, though, one or two customers left before placing their order.

The breakfasts were delicious. My friend ordered the Scottish Breakfast, replete with salmon and haggis; while I went for the healthy option – a good old fashioned Full English! The food at the Tea House Theatre is of good quality – the sausages, for example, are handmade – and seemed especially fine on that particular day. They are also not shy in the portions they serve. If meat is not your 'cup of tea', then a filling vegetarian cooked breakfast is available, too. Don't bother ordering coffee to drink, though – they don't sell it. The Tea House Theatre caters for connoisseurs of tea – it is not a coffee shop; thank goodness! (We have enough espresso bars in this city.) The Keemun Peony and Russian Caravan teas are delicious, while the house blend is a real treat for those who just like a nice cup of proper 'English tea'.

Of course, there is nothing better with a cup of tea than a nice slice of homemade cake, and there aren't many places that can compare to the Tea House Theatre for sweet treats. Selections of various cakes decorate the shop, like tantalising treats to tempt passing sweet-toothers. They also do wonderful puddings, and I recommend the apple crumble and custard. Isn't it nice to rejoice in our British cuisine... who says our food does not compare with other fares?

If you ever find yourself needing a bite to eat or just a nice cup of tea, and / or fancy a healthy walk after Mass, venturing across London's magnificent River, then I cannot think of a nicer place to visit than the Tea House Theatre. It is an oasis of gentle Britishness, and a wholesome place in which to break your fast. Situated in the Vauxhall Pleasure Gardens – reputedly Thackeray's *Vanity Fair* – the location is equally ideal for those who might wish to visit the lovely local city farm – a treat for young and old. DP

Cathedral History

A Photographic Record

100th Anniversary of the Restoration of the Hierarchy – 1950

This photo was taken during one of four Pontifical High Masses offered to celebrate the Centenary of the Restoration of the Catholic Hierarchy. The first Mass, for women religious, was celebrated on Wednesday 27 September 1950, when Cardinal Francis Spellman (New York) addressed over 2,000 nuns from nearly all the religious congregations in England and Wales. The following day the Papal Legate, Cardinal Bernard Griffin, was solemnly received at the great West Door, greeted by a fanfare from trumpeters of His Majesty's Horse Guards (The Blues), and welcomed by the Archbishop of Liverpool on behalf of the Catholic Church of England and Wales. The Mass which followed was sung by the Apostolic Delegate, Archbishop William Godfrey (pictured, mitred). Colin Mawby, who celebrates his 80th birthday this month, remembers being present at the Organ for the Mass as a 14-year-old boy. The four Cardinals pictured at the top right of this photo are: Cardinal van Roey (Mechelen, Belgium), Cardinal Gerlier (Lyon, France), Cardinal McGuigan (Toronto, Canada), and Cardinal von Preysing (Berlin, Germany). Pope Pius XII addressed the congregation via live radio link.



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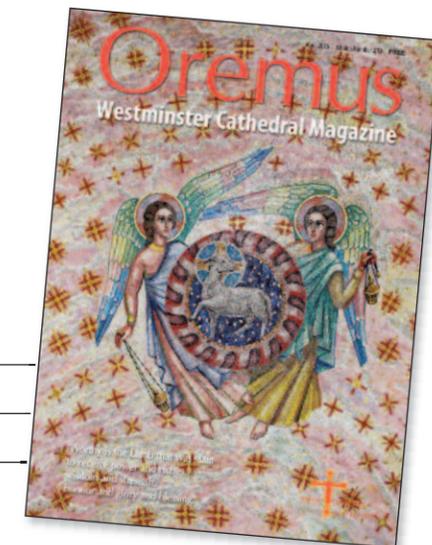
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We would like to thank our readers for their continued support and all those who send donations. Annual postal rates: UK £25; Europe £40; Rest of the world £50. Send to: *Oremus*, 42 Francis Street, London SW1P 1QW United Kingdom



FAMINE UPDATE

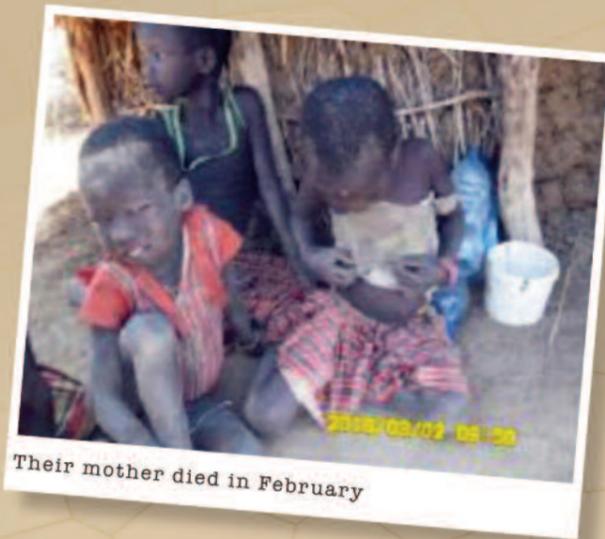
In the last few days we have been blessed by rain and we pray that this is the beginning of rainy season which will eventually bring food. However, at the moment the hunger situation on the ground is an ongoing tragedy.



Now under medical treatment

On behalf of our people, I say thanks to SPICMA and to all your donors. Your generosity has helped to save lives. The situation is still bad but with your help it is bearable for many people who otherwise would be dead by now. Please continue to help us if you can.

Fr Sylvester Odhiambo (MHM Missionary)
Panyangara Catholic Mission Karamoja, Uganda



Their mother died in February

Although the coming of rain is a relief, our people will still need your support please. All along our people have been forced to share the food they receive with their relatives.

In fact, for some, we had to resort to giving them their ration daily just to make sure that they had something to eat. Otherwise their hungry relatives would eat all a week's food in just few days.

Many parents have died some already weakened by diseases and hunger leaving many orphans who are extremely malnourished.

With your support we are taking care of them giving them food and medical care.

Please if you can it is our hope that you will be able to support us during May and June. By July the situation hopefully will have started to change for the better. Ideally by that time the beans should be ready and by August the sorghum should be ready.

Note from SPICMA:

Because of the on-going serious situation, we have now sent £130,000 to the Missionaries, including £20,000 last week, but this has been an extremely difficult project. It continues to be far too large a problem for us on our own. However, thanks to your generosity we have been able to maintain a minimal level of sustenance for many over the last eight months. Overleaf you will see what we regard as an important project that I hope you will agree needs to be done urgently. We have for many years been gradually funding Boreholes in this arid area of Eastern Uganda. Many more wells are obviously needed to stop this sad tragedy recurring. In the last couple of months we have come to an agreement with a small Swiss charity to sink another 30 Boreholes at a cost of approximately £5800 each. With your help we will fund £50,000, the Swiss charity ACT-U and the Swiss Government will between them fund the balance. Any financial assistance to help us would be most appreciated with this important follow up project. Thank you.

Paddy, May 2016



48 years of helping to support our Missionary Church

The next stage

The region of Karamoja, Uganda is home to a Nilotic population called the Karimojong. The water cover in the Catholic Diocese of Kotido is the lowest in the country. The area has no electricity supply. The recent tragic famine is one of the worst this area has suffered for many years and at the time of writing this it is still continuing.



In the last two months we have come to an agreement with the Swiss Charity ACT-U to drill more Boreholes in this large area of Eastern Uganda. ACT-U are not new to us as we have partnered several smaller borehole projects with them in past years.

Codenamed Shiny Village 9, the project will be to drill 30 new deep wells in the area of Kotido Catholic Diocese at a cost of £5800 each. The financing of this important project will be shared by ACT-U, the Swiss Government and SPICMA. Beneficiaries will be the roughly 30,000 families living in this District. We need to raise our share of the project (£50,000), which is lot of money, but to the families who live there, the benefits are enormous and incalculable.

Gift Aid Declaration: I confirm I have paid or will pay an amount of Income Tax and/or Capital Gains Tax for each tax year (6 April to 5 April) that is at least equal to the amount of tax that all the charities or Community Amateur Sports Clubs (CASCs) that I donate to will reclaim on my gifts for that tax year. I understand that other taxes such as VAT and Council Tax do not qualify. I understand the charity will reclaim 28p of tax on every £1 that I give up to 5 April 2008 and will reclaim 25p of tax on every £1 that I give on or after 6 April 2008. (Please sign below.)

Special Projects in Christian Missionary Areas
Registered Catholic Charity No. 270794.
Established in 1967

P. O. Box 299, Cirencester GL7 9FP

Email Address: spicma@gmail.com Website: www.spicma.org/



Because Spicma is still run by volunteers we are able to send the whole of your donation to the project of your choice

Please use my gift to help:

£

Spicma Choice*

Famine Food

30 New Deep Boreholes

*Ticking the Spicma Choice box indicates SPICMA shall have sole and final discretion in its use so that my gift may be put to work where it most needed.

Signature for Gift Aid

Email address (in CAPS please)

Address

Postcode

If it is easier you can make an instant, secure, no cost, receipted donation via Pay Pal on our Website: www.spicma.org/

If you would like to set up a regular donation to SPICMA our bank account details are: CAF Bank A/c. No 00095877 Sort Code 40-52-40

GIFT AID Because of the cost of postage - no receipt please. I would like an email /postal receipt sent

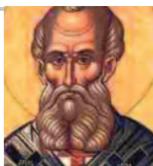
Please return this form with your donation to: SPICMA, P.O. Box 299, Cirencester GL7 9FP. Cheques should be made out to SPICMA

Our ref: Spring Appeal 2016 All funds received after the end of July 2016 will be credited to current appeal. *Still run by Volunteers*

May
2016

'Now that the Saviour has raised his body, death is no longer terrible; for all who believe in Christ trample on it as it were nothing...'

St Athanasius of Alexandria; Feast: 2 May



The Month of May

May is Mary's month and we rejoice in the protection and love of our Blessed Lady. Of all the children of men, she is the fairest, and she is crowned with the sweetest nobility of 'fullness of grace.' In fact, so graceful is she that never 'was it known that anyone who fled to [her] protection, implored [her] help or sought [her] intercession, was left unaided.' Whenever we pray those wonderful words 'Hail Mary', she is immediately by our side – a mother so pure and kind would never fail to respond to the cry of her children. Mary is a perfect model of the Christian vocation to discipleship. By imitating her devotion to God's will and her love of Christ, we gain for ourselves a treasure beyond compare: friendship with Jesus and intimate knowledge of his love for us. Fr Faber famously wrote a book called *All for Jesus*, and St Louis de Montfort teaches that one of the best ways of reaching the Lord and being all for him is through his mother: *Ad Jesum per Mariam!*

This year, May also contains the great feast of the Holy Spirit, Pentecost – often called the 'Birthday of the Church'. Mary is known as the 'Spouse of the Holy Spirit', and like her we grow in the life of the Trinity by relying upon and becoming truly intimate with the Spirit of God, the Paraclete. He wishes to guide us in all things, if we allow him to, so that we, like Mary, may become true witnesses of charity, mercy and grace. In that sense, we recall our Baptisms and Confirmations and thank the Holy Spirit for all the graces he has breathed upon us – may he continue to mould us into men and women of peace, kindness, fortitude, self-control, and love: icons of Christ, who has trampled death and sin and opened the portal of Heaven to any and all sinners, even the worst, who call upon the Father with a humble and contrite heart.

Holy Father's Intentions for May

Universal: That in every country of the world, women may be honoured and respected and that their essential contribution to society may be highly esteemed.

Evangelisation: That families, communities and groups may pray the Holy Rosary for evangelisation and peace.

Sunday 1 May SIXTH SUNDAY OF EASTER (Ps Week 2)

9.00am Family Mass

10.30am Solemn Mass (Full Choir)

Missa Salve intemerata Virgo Tallis

Sing joyfully Byrd

Organ: Prelude & Fugue in D

("Hallelujah!") Schmidt

3.30pm Solemn Vespers and Benediction (Full Choir)

Magnificat septimi toni Bevan

Te precamur quæ miseris Tallis

Organ: Choral no. 1 in E major Franck

5.30pm Adult Confirmations: Bishop McAleenan

Monday 2 May

St Athanasius, Bishop and Doctor

Bank Holiday

Confessions 11.00-1.00pm only

10.30am Mass for Migrants (No 12.30pm Mass)

Please note that apart from the Mass for Migrants, only one other public Mass will be celebrated today, at 5.00pm.

Tuesday 3 May

STS PHILIP and JAMES, Apostles

5.30pm Chapter Mass

Wednesday 4 May

THE ENGLISH MARTYRS

Friday 6 May

(Friday Abstinence)

Saturday 7 May

9.30am-4.30pm A Day with Mary

6.00pm Mass for New Catholics: Cardinal

Sunday 8 May

THE ASCENSION OF THE LORD

9.00am Family Mass

10.30am Solemn Mass (Full Choir)

Missa brevis Dove

Omnes gentes plaudite manibus Tye

Ave verum corpus Mawby

Organ: Transports de joie

(L'Ascension) Messiaen

3.30pm Solemn Vespers and Benediction (Full Choir)

Magnificat secundi toni Incertus

Viri Galilæi Gowers

Organ: Apparition de l'église éternelle

Messiaen

Thursday 12 May

Easter FERIA or

Sts Nereus and Achilleus, Martyrs or

St Pancras, Martyr

5.30pm Mass celebrated by Cardinal

Maung Bo

Friday 13 May

(Friday Abstinence)

Our Lady of Fatima

7.00am Old Rite Masses in the Crypt (LMS)

5.00pm Joint Vespers with Westminster

Abbey

6.00pm Mass (Transferred from 5.30pm: No Choir)

Saturday 14 May

ST MATTHIAS, Apostle

10.30am Westminster Cathedral Choir

School First Holy Communions

12.30pm Vocations Mass

3.00pm Mass for Matrimony: Cardinal

4.30pm Lady Chapel: Low Mass (LMS)

Sunday 15 May

PENTECOST SUNDAY

10.30am Solemn Mass (Full Choir)

Spatzenmesse (K.220) Mozart

Confirma hoc Deus Jackson

Factus est repente Jackson

Organ: Toccata (Suite Op. 5) Duruflé

12.15pm Cathedral Parish Confirmations:

Cardinal. (Note the 12.00pm Mass may

begin at 12.15pm today.)

3.30pm Solemn Vespers and Benediction (Full Choir)

Magnificat primi toni Palestrina

Dum complerentur dies Pentecostes

Palestrina

Organ: Te Deum Demessieux

Tuesday 17 May

5.30pm Society of St Augustine at Mass

Wednesday 18 May

Feria or

St John I, Pope and Martyr

Friday 20 May

(Friday Abstinence)

Feria or

St Bernadine of Siena, Priest

Saturday 21 May

Feria or

St Christopher Magallanes, Priest and

Companions, Martyrs or

Blessed Virgin Mary on Saturday

Anniversary of the Installation of Cardinal

Vincent Nichols (2009)

12.30pm Parish First Holy Communion

6.00pm Visiting Choir: Cardinal Vaughan

Memorial School Schola Cantorum

Sunday 22 May

THE MOST HOLY TRINITY

10.30am Solemn Mass (Full Choir)

Mass in G Schubert

Tibi laus Philips

Ave verum corpus Elgar

Organ: Triptyque (L'Orgue mystique

XXVI) Tournemire

3.30pm Solemn Vespers and Benediction (Full Choir)

Magnificat quarti toni Bevan

Benedicta sit sancta Trinitas Philips

Organ: Fugue in E flat (BWV 552) J S

Bach

Monday 23 May

(Ps Week 4)

Visit of Relics of St Thomas of Canterbury

4.00pm Arrival of the Relics

5.30pm Mass in presence of the relics of

St Thomas of Canterbury celebrated by

Cardinal Erdo and Cardinal Nichols

Wednesday 25 May

St Bede the Venerable, Priest and Doctor

7.30pm Choir Concert: Treasures of the

Spanish Renaissance (see page 21)

Thursday 26 May

St Philip Neri, Priest

Friday 27 May

(Friday Abstinence)

ST AUGUSTINE OF CANTERBURY, Bishop

Saturday 28 May

Feria or

Blessed Virgin Mary on Saturday

2.00pm Confirmations: Bishop Wilson

6.00pm Commissioning of EMHC

Sunday 29 May

THE MOST HOLY BODY AND BLOOD OF CHRIST

(CORPUS CHRISTI)

10.30am Solemn Mass (Full Choir)

Messe cum iubilo Duruflé

Ego sum panis vivus Palestrina

Panis quem ego dabo Palestrina

Organ: Carillon-Sortie Mulet

3.30pm Solemn Vespers and Benediction (Full Choir)

Magnificat quinti toni Bevan

Lauda Sion Victoria

Organ: Fantaisie paraphrase (L'Orgue

mystique XXVII) Tournemire

Tuesday 31 May

THE VISITATION OF THE BLESSED VIRGIN

MARY

5.30pm Great War Requiem Mass (Jutland)

From the Registers

Baptisms

Rhys Reyes-Abella

Edoardo Scarsini

Hugo Vermeulen

Francis Shabani

Gabriella Gittins

Ophelia Sarris

Marriages

Lee Milton and Sophie O'Riordan

Receptions & Confirmations

Stewart Bowley

Brian Clarke

Dorothy Delahunt

Gerald Firmin

Eleanor Hourigan

Joanna Inglis

Nomen non reveletur

Neil Mosley

Elizabeth Oladeji Johnson

Hava Osmani

Cameron Pyke

Allan Siema

Michael Calderbank

Justina Emanuel

Isidro Fuentes Garcia

Pamela Mead

Gregory Renwick

Netsai Sekeramayi

Funeral

Nealon Scoones

Westminster Cathedral – Social Media

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

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/

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

Acting 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

Westminster Cathedral and the Anti-Christ

Gill Ingham-Rowe

Lord of the World
Robert Hugh Benson
 Baronius Press
 £13.95
 325pp

'I have an idea for a book so vast and tremendous that I daren't think about it... I'm afraid it is too big.' Thus wrote Hugh Benson in a letter to his mother in December 1905. The book, eventually published in 1907 – despite his prediction in other letters that it 'will take years' – was Lord of the World. Its subject, truly vast and tremendous, the final battle between Christ and Anti-Christ.

Benson sets his vision of the future in the early years of this century. Life is extremely comfortable, even luxurious, and every hint of its daily inconveniences have almost been eliminated – including, it turns out, the pain and confusion

of death by the administration of euthanasia to those nearing it. Social reforms have seen the abolition of the class system, capital punishment, penal institutions and poverty. The wider political picture shows the world divided into three vast empires: the West, which includes the whole of Europe, Russia up to the Ural Mountains, and Africa; the American Republic; and the East from the Urals to the Bering Straits. As the story

begins, the East is threatening to wage war against the rest of the world and thus break the long peace brought about by the new thinking.

Shadowing this geographical division is that of the beliefs which dominate the world. As an old man explains in the opening pages: 'There are three forces – Catholicism, Humanitarianism, and the Eastern religions.' Catholicism, the only remaining form of Christianity, is condescendingly tolerated and allowed to operate in 'in a few darkened churches', and at their head in Westminster Cathedral – newly built of course in Benson's day – where religious ritual is followed 'with hysterical sentimentality.' As for the rest of Europe, Rome has been given over entirely to poor benighted Christians and exiled royal families; and Ireland granted home rule and 'opted for Catholicism'.

Benson sets up the polarity between materialism and Christianity, by giving us an intimate picture of the actions and thoughts alternately of the young Fr Percy Franklin, a priest at the Cathedral who has the job of communicating daily all news and developments to the Pope; and Oliver

Brand, MP for Croydon and a rising star in the administration. Brand has a young idealistic wife, Mabel, whose character is used very much as an exemplar of the effect of the new ideology.

As the plot develops, and both men are given greater responsibility in their chosen fields, we hear the news that world war has been averted through the diplomacy of a mysterious American delegate called Julian Felsenberg. This is a man who, like Christ, has risen from obscurity at the age of 31. His success in persuading the East to capitulate is not explained, and the reader, like the rest of the world, never knows him at all. His actions and decisions are largely reported by other characters, who have also often heard of them second hand. This unknown, unreachable quality effects a deep yearning in the people, voiced by Mabel as she sighs: 'If he were but here!' This is balanced by detailed – and very moving – descriptions of Fr Percy's practice of contemplative prayer.

The identification of Felsenberg with Christ is made more and more explicit. He is hailed as 'the son of Man, the Saviour of the world' and finally 'Lord and God.' And immediately, communistic humanism is transformed into a religion: four annual festivals are introduced – to be held in the non-Christian Westminster Abbey – to celebrate Maternity, Life, Sustenance and Paternity, which roughly correspond with Christmas, Easter, and Corpus Christi. Attendance is compulsory.

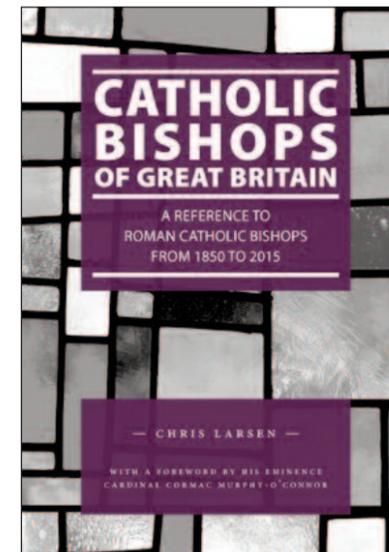
The discovery of a plot by a few Catholics to blow up the Abbey during the Maternity festival – a passing reference to the Gunpowder Plot – unleashes horrific mob violence throughout England; and although ostensibly horrified that reformed mankind could behave so barbarously, the government does little to stop it, and Felsenberg orders retaliatory action: Rome is to be bombed out of existence, a course of action justified by the aphorism: 'There is no repentance; only something better.'

The victory of the anti-Christ appears to be complete: by saying nothing but what the people believe, he has managed to force them to do his bidding: nothing less than the destruction of Christianity.

Having completed the writing of his novel, Mgr Benson wrote in his diary: 'Of course I am nervous about the last chapter – it is what one might call just a trifle ambitious to describe the End of the World!' Nevertheless, he does it very convincingly and movingly: a simplified and single-minded Church, under the Papacy of Fr Percy, continues to exist in Palestine; and the final battle takes place in... where else but Megiddo, also known as Armageddon.

To purchase this hardback edition, which is re-typeset using the text of the 1907 edition originally published by Sir Isaac Pitman & Sons, London, please visit www.baroniuspress.com (and choose UK from the 'Select Country' option at the bottom of the page.)

One Mitre Known...



Catholic Bishops of Great Britain: A Reference to Roman Catholic Bishops From 1850 to 2015 (Hardback)
 Chris Larsen
 Sacristy Press
 £55.00

John Merton

This book reads pretty much like Crockford's Clerical Directory, but for Catholic bishops. The author is devoted to episcopal minutiae – as this detailed work proves – and regularly tweets information and facts regarding bishops, be they living or dead.

A lot, but by far not all, of the information in this volume may be found on popular websites, such as Catholic Hierarchy (www.catholic-hierarchy.org). But websites aren't everything. Some people are Internet illiterate and who knows how long the marvels of free online information will last. There is durability to the written word on a page. For this reason, the author is to be commended for his painstaking and informative work.

Catholic libraries, be they in schools or parishes, should own a copy of this reference. Academics or Catholics who wish to know, for example, the contact details of various bishops would appreciate this volume too. But who needs to know the postal addresses – with modern postcodes – of deceased bishops, like Cardinal Manning? (Letters sent today to the dead Manning at 22 Carlisle Place would be delivered to design consultants or an advertising agency!) Having said that, the geek in me finds these personal details particularly fascinating.

References to cardinals are in written red, which looks rather odd. Also, it's a shame that the coats of arms were not all designed by one person – some are of much higher quality than others. And as one with jurisdiction equivalent to a diocesan ordinary (or major superior) and the right wear pontificals, shouldn't Mgr Keith Newton be styled 'Rt Rev' as opposed to plain 'Rev' as in this directory?

If you need an outstanding reference of post-1850 bishops of Britain, then Larsen's work is a gift. If bought by parishes and schools, or individuals, it will also prove itself to be an important resource for the wider Church.



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