

Oremus

Westminster Cathedral Magazine



Eternal rest grant to them
O Lord; and let perpetual
light shine upon them.
May they rest in peace.



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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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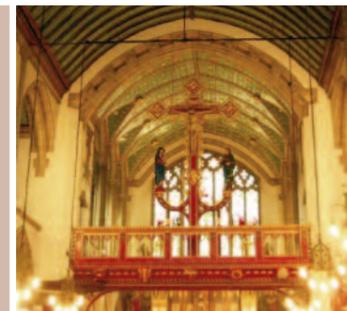
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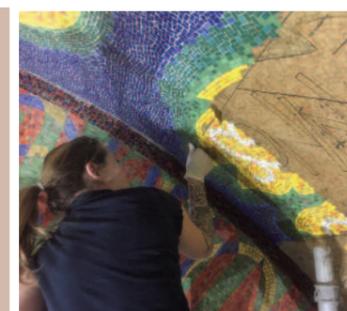
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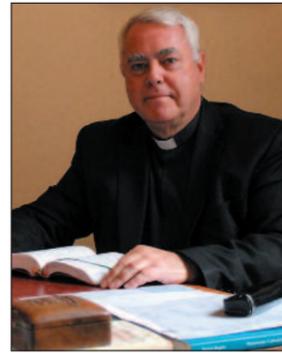
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From the Chairman

'Remember, remember the 5th of November' ...

Those words from a children's rhyme always come into my head at this time of the year and, of course, remembrance features largely in our minds during the month of November. For this is above all the month of the Holy Souls when it is our bounden duty and privilege to remember in our prayers those who have died and have gone before us through the gateway of death. Far from being a stumbling block to faith, as it is to some, I find great peace and assurance in the Catholic understanding of purgatory. To know that there will be a time of cleansing and of being made ready before we can ever hope to approach the gate of heaven seems to me to be very logical and necessary. It is not for us to know exactly where our loved ones are on their journey to heaven but it is for us to pray for them and for their eternal rest and peace. I am reminded of the words of a simple prayer to be said at a graveyard – 'Sweet Jesus ... bless the holy souls and bid their anguish cease. Eternal light grant unto them and bid them rest in peace'. I was told this prayer by an Irish Dominican whilst on pilgrimage to Knock.

The cover of *Oremus* this month shows the Memorial to the Missing at Thiepval on the Somme, which stands amidst beautiful wooded country on what was once one of the cruellest battlefields ever known. It has been my privilege to lead acts of remembrance at this memorial on several occasions and it is fitting that in these centenary years of the Great War we should continue to remember the fallen. Next summer sees the commemoration of another dreadful battlefield, at Passchendaele. The memorials and cemeteries of these conflicts are maintained with great care by the War Graves Commission and it is our duty to respond as we know best, and not least also by our prayer for the gift of Christ's own peace.



With my very best wishes,
Canon Christopher Tuckwell

All about... Our new Precentor

Fr Andrew Gallagher



Having been asked to write a little about myself on my arrival here as a Chaplain at Westminster Cathedral, I feel this is really part two of my article. From September 2003 to August 2004 I was working and living here as the Intern, as part of my discernment of whether God was calling me to be a priest. Since that time the Cathedral has played a central part in my journey. The year after being here I worked for the pilgrimage company Pax Travel, which organises many of the Cathedral's pilgrimages, and I was the Tour Manager for one of the Holy Land pilgrimages from the Cathedral.

In September 2005 I began to train for the priesthood at Allen Hall Seminary in Chelsea. During my time in seminary we came to the Cathedral for the services of Holy Week in 2006 and we were involved with the very memorable visit of the relics of St Thérèse of Lisieux in 2009, carrying the relics and helping to lead a night vigil. I was asked in 2010 to come and speak here on Vocations Sunday about my calling, and that June I was ordained deacon here with three other men. In the autumn of 2010 I had the honour of being asked to be one of the deacons at the Mass at the Cathedral during the visit of Pope Benedict XVI. That event was exemplary in demonstrating the high standards that the staff and volunteers of this Cathedral can

achieve. Finally, on 2nd July 2011, I was ordained here as a priest alongside three other men – a moment in my life I give thanks to God for every day.

Since my ordination I have been serving as assistant priest in two parishes. First, for three years at St Monica's Church in Palmers Green; a vibrant parish filled with families and people very willing to get involved and grow in their faith. Then for the past two years I have been at Our Lady and St Joseph's Church in Kingsland, on the edge of Hackney. Kingsland is a very multi-cultural parish with lots of different national groups gathering there for prayers and devotions nearly every day. It was a place where I learned a huge amount about other cultures and also about the many challenges people face in their lives. Alongside these parish roles, I have also been working as the Assistant Director of the Westminster Diocesan Lourdes Pilgrimage, helping to co-ordinate the many different diocesan groups and individuals who travel together to the shrine for an incredibly blessed pilgrimage each July.

When I was asked earlier this year to come back here to the Cathedral in the role of Precentor, my first reaction was one of shock. I had not really ever thought I would return here, and certainly not with the responsibility of organising the Cathedral's liturgy. However, as I have prayed about this move, I have seen that God has been planning this for a very long time! And now I pray that he will help me to carry out this role to the best of my ability. Please keep me in your prayers as I begin this new adventure in my ministry.

Thiepval: The Memorial to the Missing

In this year we have kept the Centennial Anniversary of the Battle of the Somme. The commemoration itself was on 1st July, the day of the first offensive by British troops, but the Battle itself continued until November. It is therefore fitting to recall it again in this month which the Church gives over especially to prayer for the dead. The focus of the fighting was in the area close to the village of Thiepval and the valley of the River Ancre. The village itself was captured by Allied Forces in late September, although it was to be lost again to German control briefly in the Spring Offensive of 1918 which preceded the final end of the War.



© Amanda Slater

The name of Thiepval is now most widely known through the Memorial to the Missing which stands on a ridge and is visible from all the surrounding area. One of the great ironies of the First War is that it produced first the intense desire to memorialise individual soldiers, the great majority of whom would be simple Privates, and then it inspired first-rate architects to design memorials of the highest quality, ranging from the simplest gravestone through cemeteries of quiet and sophisticated beauty to memorials of overpowering poignancy and grandeur. The names of Sir Herbert Baker and Charles Holden deserve to be mentioned, alongside that of Sir Reginald Blomfield, the designer of the Menin Gate; but arguably the greatest architect was Sir Edwin Lutyens, who gave us the Thiepval Memorial.

Among the memorials to the Great War it was one of the last to be completed, its construction lasting from 1929 until 1932, barely seven years before war would break out again. As the ground falls away beyond the memorial there is a War Cemetery in which are buried the remains of an equal number of Allied and French troops, the Allied ones with the traditional War Graves Commission headstone, the French ones marked by crosses. However, the purpose of the memorial itself is to commemorate those Allied troops whose bodies had simply disappeared in the continual bombardments and devastation of the battlefield area or whose remains were so fragmentary as to be unidentifiable: 'the missing'.

The total number of names of those who thus fought and died on the Somme and who are recorded at Thiepval exceeds 72,200, with perhaps 12,000 attributable to the first day of the battle. Whereas most of the war cemeteries use stone as their primary material, Lutyens achieves a particular effect at Thiepval by the use of brick for the massive bulk of the structure, with Portland stone for the panels on which are inscribed the names of the missing. Taking the form of an arch, which is oriented east-west, there is at the heart of it Lutyens' classic stone of remembrance which features in all the larger war cemeteries and memorials. Although not an altar (though some have been used on occasion as such), it is difficult for Catholics, and especially us in the Cathedral, not to see here the reminder of a high altar under a ciborium, with the many steps leading up to it.

Part of this Cathedral's visual interest is the interplay of brick with stone bandings, edgings and facings, and Lutyens achieves a similar contrast by outlining the many lesser arches which pierce the the main structure. The architectural power and fascination of Thiepval lies both in its receding planes and in the arches which are then pierced themselves by lesser arches at right angles. Noteworthy, too, is the great size of the stone panels recording the names of the dead, which act almost as a foundation for the principal arch towering above. Within the memorial is an inscription recording its purpose: 'Here are recorded names of officers and men of the British Armies who fell on the Somme battlefields July 1915 - February 1918, but to whom the fortune of war denied the known and honoured burial given to their comrades in death'. Meanwhile, high above on the centre of the arch, which reaches some 160 feet above the level of the adjacent war cemetery, there is an inscription in French, which reads: *Aux armées Française et Britannique l'Empire Britannique reconnaissant* and can be translated as 'The British Empire, in gratitude to the French and British Armies'. Above customarily fly the Union Jack and *Tricolore* flags.

An addition to the site since the Millennium is a Visitor Centre. Such facilities can be seriously intrusive and, at a site so sensitively designed as Thiepval, quite destructive of atmosphere. It is good, therefore, to note the praise that has been given to the new centre for its design and location which fulfil the needs of visitors whilst not impinging upon the memorial's unique quality.



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If you can visit, do. It is not an easy experience at all, but a pilgrimage worth making, both to honour and pray for the dead and to ponder on how a supposedly Christian Europe spent four years in self-destruction.

The Year of Mercy

Reflections from the writings of Pope Francis

Mervyn Hogg



In the July/August edition of Oremus four reflections were published, from a set of eight based on the writings of Pope Francis which have been assembled and described in detail in: *The Holy Year of Mercy – a faith-sharing guide, with reflections by Pope Francis*, edited by Susan Hever (USA: The Word Among Us Press, 2015).

It is envisaged that each reflection might be used in a

number of different ways either quietly at home, as your journey to work or possibly as inspiration for discussion amongst a group of like-minded friends. Whichever route you choose, the goal is to help you think about the Christian life and its meaning in your relationships with other people.

In this month when the Jubilee Year of Mercy comes to an end, the four remaining reflections follow here:

Compassionate Mercy

Compassion can be shown by the touch of mercy. Jesus' healing of the leper (Mark 1:40-45) gives a remarkable insight into his compassion. Imagine the scene: a man with a very contagious disease, whom people would have shunned and stayed away from, kneels at the feet of Jesus and asks to be healed with a touch. How might we respond?

The Lord reached out and the leper was healed. Jesus instructed him to tell the priest that he was clean and to make the offering commanded by Moses (see Leviticus

14:1-32). In the first part of this ceremonial cleansing ritual, one bird was to be killed in an earthen vessel over running water, and its blood was to be applied to a second, living, bird, as well as to some cedar wood, to some scarlet fabric, and to some hyssop. Then, using these things, the blood would be sprinkled on the one who was cleansed from leprosy. After this, the living bird would be released. In the second part, the leper is required to sit outside his tent for seven days before shaving off all

his hair (including his eyebrows), then wash his clothes and bathe himself. It is as if he is starting anew as a baby.

When we help others we need to reach out, look them in the eye and communicate with them through tenderness and compassion. It is only by doing this that we can influence others with, and spread the goodness that flows from, our Christian faith.

Sometimes people in churches can feel like outcasts, isolated from the social circles that prevail in many places. Who are those people in your church and parish who need to feel God's embrace, and what are you going to do to make all feel truly welcome and encouraged to be part of the family?

Mercy versus Prejudice; which is greater?

In John 4:5-42, Jesus asks a woman from Samaria to give him a drink from the well. She was surprised, as there was mutual hatred between Jews and Samaritans at that time and many prejudices against women. Jesus had quite a conversation with her, in which he describes the living water of eternal life and shows that he knows much about her past life. The disciples, in their turn, were surprised to find Jesus in deep conversation with a woman, and were also concerned that he had no food. Meanwhile, the woman had left her water jar and gone into the city to invite and encourage people to come and hear Jesus. The chapter continues with him reaching out and giving teaching to the Samaritans; and many came to hear and believe in him.



There are many facets to this account. The social norms at that time, just as we see in some other faiths today, discouraged treating women as being fully equal to men, nor were they permitted to converse publicly with men. Today's secular society has gone a long way to lowering those barriers, but there is still much to do.

In this story, Jesus encourages the woman to go out and bring people to him for teaching. At the same time he seems to admonish the disciples for being prejudiced and failing to spread the word as the woman has done. The Lord, through his own approach, shows that we should be reaching out to all, irrespective of creed, gender or race, and helping all. How can we appreciate the hardships of others who have few resources, and help them? How do we see the roles of men and women in our church today, and how can we benefit most effectively from their unique skills and qualities to minister and spread the word of God in our parish and in our worship?

Patience and Mercy

Patience is vital for us in applying mercy. Matthew 13:24-30, 36-43, is concerned with the parable of the wheat, sown by one man, and the weeds added by his enemies. The servants wanted to act in haste and pull up the weeds, which would have probably damaged the wheat. Yet the owner chooses to grow the wheat and the weeds together, right up to the time of harvest, and only then to separate the two, first collecting the weeds to be burnt, and then gathering the wheat for the barn.

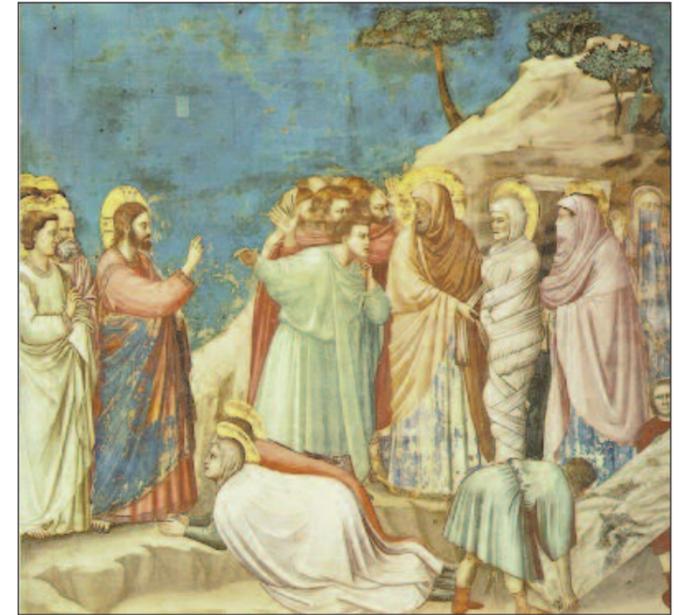
In his explanation to the disciples, Jesus likens the harvest to the second coming, where the angels will separate the good and bad souls, so that the righteous will appear in heaven and the unrighteous will face eternal damnation.

We learn that our enemies will act with stealth and make it impossible for us to differentiate good from bad; that acting in haste and coming to quick judgements will often lead to poor outcomes, and that we really need the grace of prayerful, thoughtful patience to ensure the best outcomes, where good will overcome evil in the long term.

Elsewhere we learn that what we give we will receive in return (see Luke 6:37-38). Is there somebody who you feel has wronged you, who needs your forgiveness? It is so necessary for our own good to seek out God's merciful patience, to leave judgements to him and let go of bitterness. Let us plan and act to reach out, to forgive and begin afresh.

New Life and Mercy

Finally we can consider the role of mercy in discovering new life. The account of Lazarus being raised from the dead (John 11:1-45) is startling in many ways. Jesus first hears that he is ill, but chooses to stay where he is for another two days; the disciples are concerned that the Jews by now will be out to stone the Lord. Jesus meets Martha and Mary, who appear to be critical that he did not come straightaway to heal Lazarus, but rather let him die. However, Jesus goes to the tomb and commands Lazarus to come back from the dead; he emerges and his burial bindings are removed. This, the most remarkable of the miracles, is witnessed by the Jews who came with Mary and Martha, and many then believed in Jesus.



In this miracle we are confronted with the very heart of Christian belief, in the hope of resurrection and eternal life in which we are helped and supported by the Holy Spirit. But if we are to believe and hope, then we shall need to seek and root out that tendency to death and decay in our souls that corrupts us and fosters sin. Often it is hard or impossible to do this alone. So why not read and explore the story of Lazarus, perhaps with a friend who is also fatigued and sad? Pray with them that they will find new meaning to their faith, and new trust in Jesus, so that they can come alive again, in joy and freedom. And then ask them to do the same for you, to strengthen your faith.

In these simple ways, may you discover anew God's mercy, and may your faith be strengthened.

Mervyn Hogg was a postgraduate student with the Open University who during 2013 prepared an MA dissertation on the *The Music of Westminster Cathedral and the Influence of Vatican II*. During that time he spent many hours in the Cathedral where he grew to appreciate it as an oasis of calm for prayer in the heart of London.



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On The Trail of John Francis Bentley – Part III



On 13 July 2016 eight members of the Guild of Saint John Southworth travelled to Watford to visit Holy Rood Church. I have heard it said that the building is John Francis Bentley's finest work and the church is indeed lovely. The architect and architectural historian Harry Goodhart-Rendell felt able to describe Holy Rood with one word: 'perfection'. Our guide, Mr O'Riordan, told us that the architect wanted to create a church to look as one would have appeared prior to the Reformation. Bentley designed nearly the whole building and the majority of its fittings including the set of stained glass windows which are of particular beauty. The outside is not, in my opinion, as striking as the inside, as it is constructed of knapped flint and Bath sandstone. By contrast, the interior is very colourful. The first thing that draws the eye is the rood with its loft. Mr O'Riordan told us that when it was erected Bentley believed: 'it was the largest example of a Rood erected in this country since Edward VI ordered that all such should be destroyed and burnt'.

On the sanctuary one can also see carved heads of Cardinal Manning and Cardinal (now Bl John Henry) Newman. It was Manning who laid Holy Rood's foundation stone on 29 August 1889. The east window depicts the Triumph of the Cross and, on either side of the High Altar, murals connected with Christ's Passion and ceramic pictures of the Agony in the Garden and Christ's Entombment. There are also paintings of well-known saints from pre-Reformation times. Both the sanctuary and the Holy Spirit Chapel, which doubles as a chantry chapel for the building's founder, impress and inspire by the richness of their decoration. Yet the stained glass windows help to maintain an overall atmosphere of light and brightness.

The baptistery contains a 'Bentley', for according to our guide this is how the double bowl font is known locally, although such are well-known from much earlier times. It has seven sides on which the seven Gifts of the Holy Spirit are carved. On the capitals of the pillars in the baptistery are a number of carvings to represent some of the 40 Martyrs of England and Wales, including St Thomas More and St Edmund Campion.

Travelling to Holy Rood was easy from Euston. The fast train took less than twenty minutes and the Church is a mile from Watford Junction Station (or you can get a bus). Holy Rood has a Mass each weekday at 12 noon. So if you are looking for a day out, I would highly recommend it. You can judge for yourself whether it is indeed 'Bentley's Gem'.



The Flame of Faith is Kept Alive

A conversation with Tom Phillips, artist of the Chapel of St George and English Martyrs.



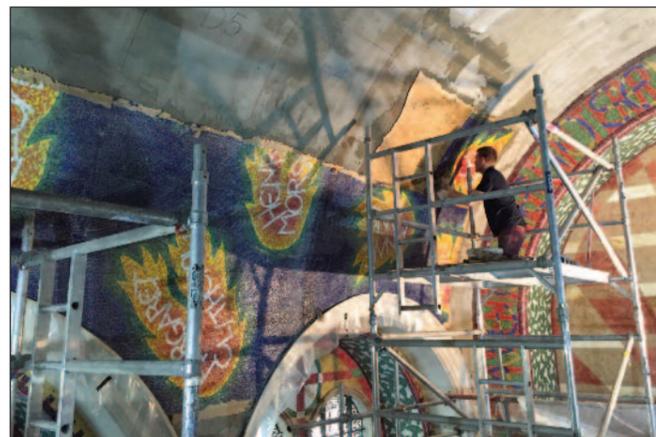
Sharon Jennings

When early last month I met with Tom Phillips in his newly completed chapel, he declared himself honoured to have been chosen as the latest artist to continue the living tradition of the Cathedral. Site-specific work has often featured in his long and prolific career, including tapestries for St Catherine's College Oxford, where he read English in the late fifties, sculpture for the Imperial War Museum, street mosaics for his native Peckham, and his well-known additions to the Cathedral's Holy Souls Chapel. The opportunity of designing an entire chapel was one which he seized with excitement and enthusiasm.

Phillips has always expressed himself in many different forms, including music (he has written several songs and a complete opera, *Irma*, which was recorded in 1978) and the written word (he has worked on several books, including *Merely Connect* with Salman Rushdie) as well as the full range of visual art. This eclectic quality is probably the first impression one has when entering the chapel. Alongside abstract and figurative design, mosaic and marble intarsia, his delight in different styles of calligraphy is clear to see in the names of the martyrs, the Tyburn arch and the Scriptural quotations on the soffits of the arches at each end. When I asked him if he had been influenced by other calligraphers –

for instance, David Jones – he told me that the style chosen was a personal and specific matter, like one's handwriting.

Phillips' very effective *Gerontius* mosaic at the entrance to the Holy Souls Chapel combines calligraphy, visual art, and music: against an abstract mosaic design, the word *Gerontius* is hung along the five lines of the musical stave, all three linking Bl John Henry Newman's poem with Elgar's musical



setting, and moving the viewer to a contemplation of the afterlife. He told me that there was no direct inclusion of music in St George's Chapel, but that it is inhabited by the music of the Cathedral and this will be the accompaniment to his visual designs.

In some of his paintings, Phillips has deliberately replicated the effect of mosaic by lining a solid image or design with a sort of black grid. We discussed the particular quality and effect of mosaic. He said that although regarded as an ancient and traditional form, the modern eye has again become accustomed to seeing the mosaic form in digital communication, which divides up the screen into small sections in a similar way.

Phillips was highly amused when I read him a quote from a review by Michael Glover which described his treatment of the viewer as 'madcap play to a serious end.' He suggested that his aim was not to play but to slow down the discernment of his meaning. This is clear in the visual references to St George – the crosses decorating the main mosaic and the window reveals. One spots these very slowly. Work is also required to make out the scriptural quotations in the soffits of the arches, because they are written in both Latin and English woven around each other. Phillips' 'serious end' here is that people will come often and sit and pray in the chapel as a matter of habit, allowing his work to 'give them ways to think about' the martyrs, as he put it.

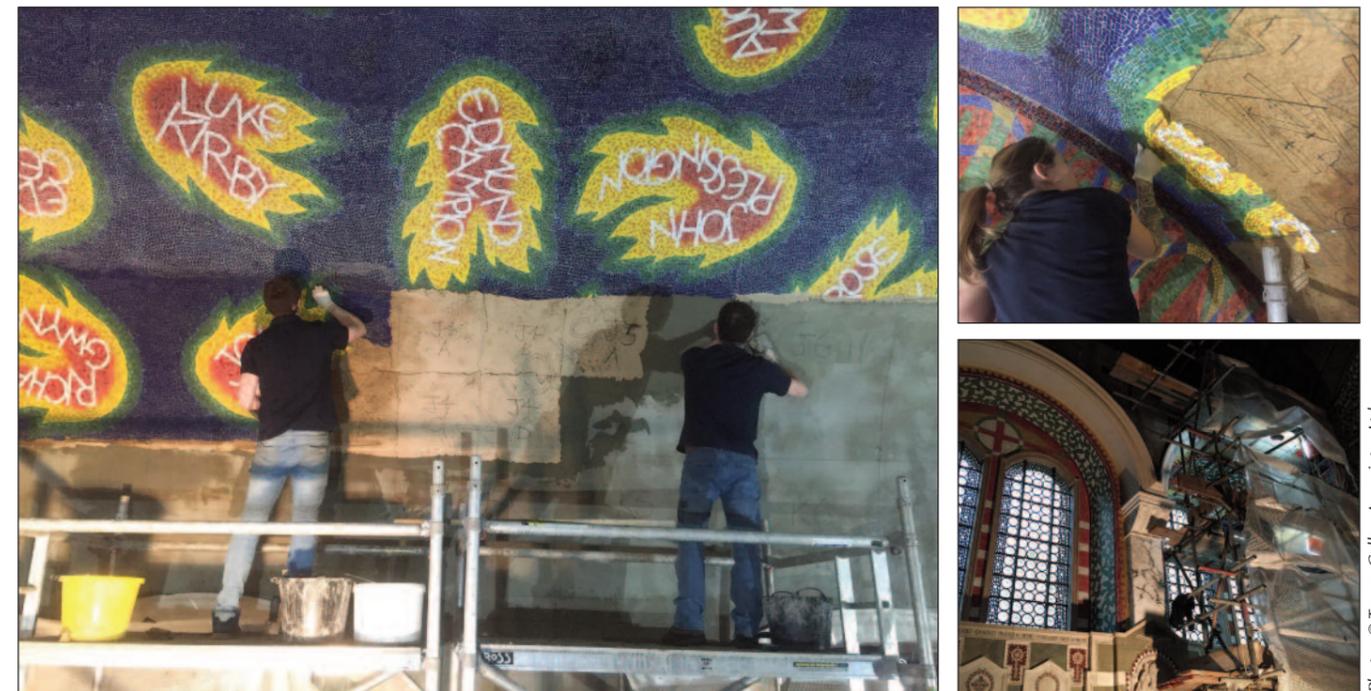
The passage of time has been a constant preoccupation for him in all his varied work. *20 Sites n Years*, begun in 1973, is a photographic series in which 20 locations that describe a circle were photographed at about the same time every year. A similar theme inspired his book *The Postcard Century*, which consists of 'treated' postcards from every year of the

20th century. Phillips' design for St George's Chapel, as he told me, depicts mortality in a different way: although the words in the Tyburn arch set the deaths of the martyrs in a precise time and place, the theme is of those who in their own time, gave their lives for their faith.

Much of Phillips' work has spanned several years. His longest project, *A Humument*, a 'treated' Victorian novel, has been ongoing for over 45 years and is still incomplete. The work on St George's Chapel, which has taken more than ten years, pales by comparison, but it is still a very long time, and suggests that he takes the same gradual journey of discovery as he hopes his viewers will. It accounts, too, for the different aspects of the subject evident in the chapel.

The novel which is the basis of *A Humument* was found in a rather strange way. In 1966, Phillips set himself the task of making art out of the first secondhand book he could find for 3d in Peckham Rye. We discussed this somewhat contrived abandonment to chance, which is evident in some of his other inspirations, and he agreed that he liked to invite chance, which seems to him to play such a major part in mortal life. This idea is reflected in his description of the deep blue ceiling of the chapel as 'the dark sky of circumstance.'

Against that sky flutter the flames of the martyrs and light it up. Their individual lights are derived from that of Christ on the Cross, who 'in his darkest hour, illuminates the world', shown in Gill's altar piece and now adorned with a very beautiful halo of marble intarsia which Phillips describes as 'a dawn that fills the arch with ... warm colours.' It is this light, so illustrated, that Phillips hopes will uplift and inspire those who come to the chapel.



Anna Bicknell, Gary Bicknell, Neil Phillips and Guy Daisley from Trevor Calley Associates Ltd, working on St George's Chapel.

'Death is everywhere in Aleppo': Sister prays for continued support at ACN Westminster Event

Murcadha O Flaherty and John Newton



Sister Annie Demerjian from Syria, working with those caught up in the conflict in Aleppo, and Pakistan's Archbishop Sebastian Shaw were among those speaking at Aid to the Church in Need's annual benefactor event in the Cathedral.

On Saturday 15 October Mass with ACN's supporters was followed by an afternoon of talks in the Hall. His Eminence Cardinal Vincent opened the proceedings, mentioning Aid to the Church in Need's work delivering vital aid for suffering communities in places such as Iraq.

Keynote speaker Sister Annie Demerjian spoke about the scale of human suffering due to 'death, destruction and violence' in the 'broken city' of Aleppo. She expressed her gratitude to all those present for their continued support and requested their prayers to help those Christians and others remaining in Aleppo, as 'death is everywhere'. Sister Annie spoke about the horrors of everyday life in the besieged city including 'bombs [that] killed dozens... a body cut into pieces... a lady cut in two'.

She explained the extent of crisis facing civilians in Syria, describing 'water, medicine, food and fuel shortages' and saying it was her 'sorrow to speak of such sadness'. But she thanked ACN benefactors for providing 'food, blankets, clothes, shoes and dignity' to thousands of children in Aleppo and Hassake. She said many people were without light, as they could not afford the costs of electricity in Aleppo, and as a result 'thousands of families are without fuel, [now they are] facing winter without heating ... they burn plastic and paper to warm themselves and families are without meat or fruit for months'. She added: 'For two months [homes] are without water, with children and elderly living there, the women go to a public area for water ... I spoke to a tired woman, making up to ten journeys every day for water ...'

Sister Annie noted the 'psychological damage ... a pain greater than that of the physical pain'. She described a lost generation in Syria of young people growing up without the benefits of education and also of her fears for them having lived within a warzone, identifying the 'need to re-integrate

these people back into society'. But she also spoke of the 'hope for peace ... peace for our children [in Syria] and the children of the whole world ... [as] life is a gift from God'. She praised this October's 'Day for Action', organised by ACN, when thousands of Syrian children wrote messages for peace, including 'Stop the war' and 'We love Syria'; messages which were then taken by Church leaders to the UN.

Archbishop Sebastian Shaw of Lahore expressed his concerns about the surge of blasphemy allegations in Pakistan, mentioning the Supreme Court's adjournment of Asia Bibi's appeal against her death sentence for blasphemy, a charge which she has always denied.

Christians are also the target of attacks; and Archbishop Shaw told those in the hall about 20-year-old Akash Bashir, who sacrificed his life to stop a suicide bomber from entering a church, thus saving more than a thousand people.



The Archbishop thanked ACN for supporting the translation of the Catechism of the Catholic Church into Urdu. He said that it is a vital tool in inter-faith dialogue, since a pre-requisite of all dialogue is that we must know what the Church teaches. He outlined his own continued efforts promoting both inter-faith and ecumenical dialogue in Pakistan.

Also speaking was Mr Kallassi, the General Manager of Télé Lumière, the only Christian television station in the Middle East.

Red Wednesday

ACN's Patricia Hatton flagged up that 23 November will be Red Wednesday, when the Cathedral and other religious buildings will be lit up in red. She asked people to wear red as an act of solidarity for those being persecuted for their faith. Red Wednesday is promoting ACN's Religious Freedom Report, which is due to be launched the following day at the Houses of Parliament. The report highlights abuses to religious freedom around the world, such as those in Pakistan referred to by Archbishop Shaw. As he observed in his talk: 'In Pakistan, Christians are being targeted just because they are Christians'.

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Mother Teresa Canonised: The Homily from Westminster's Thanksgiving Mass

Canon Pat Browne



What is a saint? It's a question I've often asked myself.

As a child I found the ones I read about attractive. These heroes of our faith. David in the O.T. confronting the giant Goliath. Peter in the N.T. losing his courage, finding it again through the patience and mercy Jesus showed him and leading the Church into the future. Ignatius of Loyola, the soldier who formed a new army for Christ ... the Jesuits. Dominic Savio, innocent and pure. Damien of Molokai who ministered to the lepers till he caught leprosy himself and died from it. I so admired them. I wanted to be like them. But they were all so perfect. Very far from my experience of myself.

But then I MET a saint. Teresa of Calcutta. She came into my life on and off about five times over the space of many years. I got to know her. And she gave me hope for myself and my future. To be the saint God has called us all to be. You see, I had made the mistake of thinking that the lives of saints are always perfect. Yes, they may have material and social struggles with the people among whom they live, but inwardly they always got it right, felt close to God, had no doubts, and were at peace, or so I thought!

I first met Mother Teresa in Dublin when I was a seminarian and not again till the 1980s. In 1987 she came to London to find a house in the city centre from which she could reach out to the homeless and the poor. I was Cardinal Hume's Private Secretary at the time. It was a Sunday evening. The Dalai Lama had been to visit that afternoon and now the Cardinal and I were settling down to a bit of supper on our laps in front of the television. The doorbell went and when I answered through the intercom a man's voice said 'I have Mother Teresa here. She would like to see the Cardinal.' 'Oh yeah', I thought, 'Who is it this time?'; and made my way down to the door.

But there she was. She told us why she was in London and invited the Cardinal and myself to join her and her sisters the following night in a soup run in and around round Lincoln's Inn Fields; we did. And as Mother and I walked along a street at the back of the Savoy Hotel we came across a homeless man sitting on the ground propped against the hotel wall reading a book. He looked up as we approached. Looked at the book, then looked at Mother. He was reading Malcolm

Muggeridge's book, *Something Beautiful for God* - a book about Mother Teresa of Calcutta. His face was a joy to see. He thought he was seeing a vision.

The next morning one of Mother's Sisters rang saying Mother was going that evening to Downing Street to meet the Prime Minister, Mrs Thatcher, and would I go with her? I never let Cardinal Hume live that one down. I was invited. He wasn't. I often reminded him of that day and we joked about it. I was privileged to be the only one in the room with these two famous women. Mother Teresa had come to talk to the prime minister about the numbers sleeping in cardboard coffins round our city at the time; and about abortion. It was from that visit the phrase cardboard coffins - those sleeping outdoors in the cold - was coined. On the issue of abortion I can still see how Mother put her two hands together, looked into the face of Mrs Thatcher and implored her: 'If there are people here who do not want the babies, then give them to me. I have many people who would take them and raise them with love.'



As we came out of Downing Street the place was swarming with reporters, right up to the door of Number 10. They wanted to know who was responsible for the numbers of poor who were on our streets. What a scoop they'd have if she blamed Mrs Thatcher! But Mother replied simply: 'Who is responsible? You and me.'

I subsequently visited Mother in Calcutta when she was ill and was invited to celebrate Mass with her and the Community to give thanks that she felt well enough to return to work the following day. She asked me about my future. I told her I was starting as Parish Priest in Kentish Town when I got back to London. She promised me she would visit me there the next time she came to the UK. She kept her promise and came to Kentish Town in 1994.

I felt very close to her. She had an innocence and a simplicity about her that cut through all the nonsense that is spoken. Before we went to Downing Street that day we went to Parliament where some young Catholic MPs showed her round and explained to her the history and significance of Westminster Hall. She listened, looked round it and said: 'What a wonderful soup kitchen this would make!' She didn't get it and had to settle later for a house at Elephant and Castle!

She died in 1997 and the world mourned her. Why? Because she integrated people and brought them into each other's lives. Did she need those hundreds of volunteers who came to help her in Calcutta? No. But she let them come so that they could share in the lives of the poor and thank the poor for the privilege of serving them. Her words, not mine.



Not long after she died, we learned a lot about her spiritual life. This woman, who in the words of the prophet Jeremiah had been seduced by God and was madly in love with him, for a long time felt discarded, abandoned and ignored by him. She cried out in her prayers: 'Where are you? Why do you cut me out? Why will you not let me feel your warmth, your closeness, the comfort of your presence?' And we realised, all of us, that she is one of us. The same doubts, the same struggles, the same emptiness at times. But she did not waver or give up on her Beloved. That is what made her a saint. Even though she couldn't always FEEL his love or his presence, she was faithful to him and acted as if she could. Hers was pure faith. She spoke from experience when she said: 'You are not called to be perfect, but to be faithful'. She was.

St Paul might well have been speaking about Mother in her darkness when he wrote in his letter to the Romans: '... that by turning everything to their good God co-operates with all those who love him, with all those he has called according to his purpose. They are the ones he chose ... and intended to become images of his Son ... and with those he shared his glory.' (Romans 8)

When we came out of Downing Street that day I remember a reporter saying to her: 'How do you keep going, given the huge numbers of poor people in the world, there are so many?' Her answer: 'I just see one person at a time.' We can all do this. We might not be able to change the world, but we can all change someone's world by the love and respect we show them. This is very similar to the Little Way that the other Teresa spoke about - Thérèse of Lisieux.

When we live like this, then we are like these two Teresas; maybe we're not canonised, but we're saints all the same or well on the way to becoming one.

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Cathedral Mosaicists: Tessa Hunkin

Patrick Rogers

Tessa Hunkin trained as an architect and was employed in various practices in London including Sir Hugh Casson's office. While there she worked on the Ismaili Centre in South Kensington for the Aga Khan. This building is lavishly decorated inside with ornamental plaster, marble, tiles and carpets and the experience inspired her to become more closely involved with the design and production of beautiful finishes. She was initially attracted to mosaic because it is a form of architectural decoration. In 1988 she joined Emma Biggs who had recently set up Mosaic Workshop, and together they set about learning the art of mosaic.

Gradually the work of the new mosaic company began to attract the attention of high profile clients, including Sir Terence Conran who commissioned mosaics for some of his restaurants including Quaglino's, and the Sultan of Oman for whom Tessa decorated Qaboos Mosque in Buraimi (*Al Buraymi*), in Muscat. Mosaic Workshop has also restored works in many public buildings including the National Portrait Gallery and Brighton Museum. Other work by Tessa includes a black and white ceramic pavement mosaic depicting Romford's local history, buildings and the goods

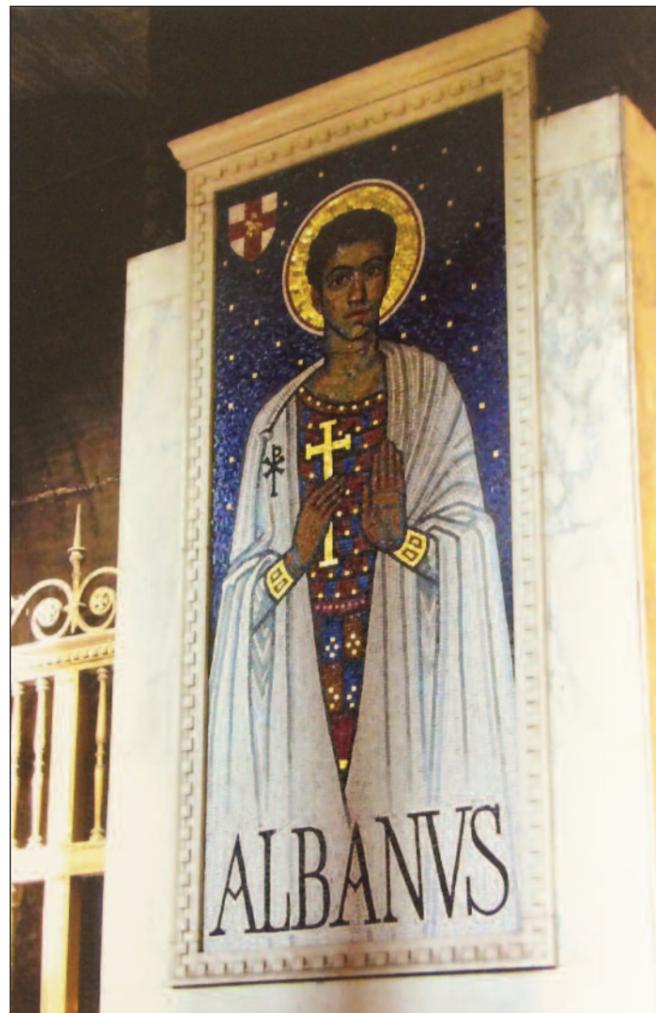
sold in its market; a ceramic and glass pavement mosaic providing an aerial view of Horley together with Gatwick Airport and surrounding areas, for Horley's Shopping Precinct; and a mosaic mural made up of 4,200 vitreous glass tiles portraying the Venetian lion of St Mark against an abstract background, for St Mark's Hospital in Harrow.



Tessa Hunkin.

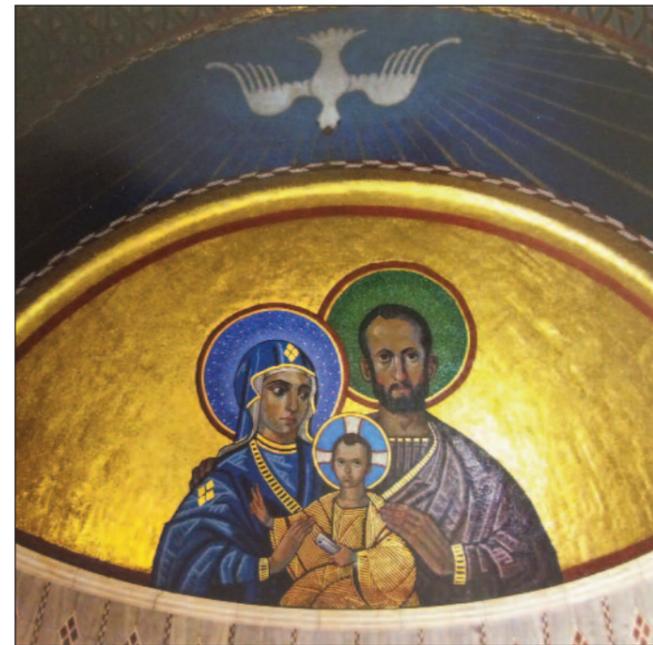
Tessa has always been interested in the Roman and Byzantine traditions of portraying human figures in a magnetic and compelling way.

Religious icons and early Christian portraits have particularly attracted her. So she was delighted at the opportunity when, in 2000, Mosaic Workshop was approached by Westminster Cathedral to execute a panel of St Alban, a Romano-British Christian martyr beheaded under the Roman Emperor Diocletian in about 304 AD. Christopher Hobbs, a self-taught painter, sculptor, stage and screen designer, was to design the mosaic. His idea for the design was based on Late Antique Faiyum (*Al Fayoum*) mummy portraits produced in Roman Egypt, which he saw as precursors of the Byzantine style. Tessa prepared the mosaic of St Alban in the studio using the indirect method and employing Italian *smalti*. Ceramic tile adhesive with an additive to improve adhesion was used and the gold halo was worked *in situ*, producing an attractive glittering effect which can be seen from all around the Cathedral. The view of many, including myself, is that the portrayal of the saint, with his serene, other-worldly expression, is superb. It was installed in the north aisle in June 2001. The St Alban panel and all subsequent mosaics in the Cathedral produced by Tessa Hunkin were installed (fixed) by the master mosaicist, Walter Bernadin, and his assistants.



St Alban. The north aisle of Westminster Cathedral.

After St Alban, Tessa worked with Christopher Hobbs on St Joseph's Chapel and the Chapel of St Thomas Becket (the Vaughan Chantry) from 2002 until 2006, ably assisted by mosaicists Miranda Symington and Jo Thorpe. Records of correspondence in the Cathedral archives reveal the flow of ideas and suggestions between Tessa and Christopher Hobbs while she was executing his designs. Work on the Chapel of St Thomas Becket involved discussions over the colour of the palms of martyrdom, the type of tesserae (*smalti*) to be used to represent the sea in the vault roundel, the 'jewels' (actually mother-of-pearl and coloured glass) for St Thomas's mitre and the edges of his vestments, the shade of aquamarine for the window reveals and the shape, size and colour of the vault flowers. St Joseph's Chapel evidently posed fewer problems, other than 'carpenter fatigue' while the mosaicists were working on the west wall scene of craftsmen building the Cathedral, individuals in the mosaic being referred to in correspondence as 'Mr Blue, Mr Green, Mr Purple', etc. Tessa had earlier produced four options for the dove above the apse opposite, two of which, with larger eyes and beak, 'make the bird look very sinister indeed!' Finding the right balance, while avoiding any resemblance to a Disney character, required two extra days of work.



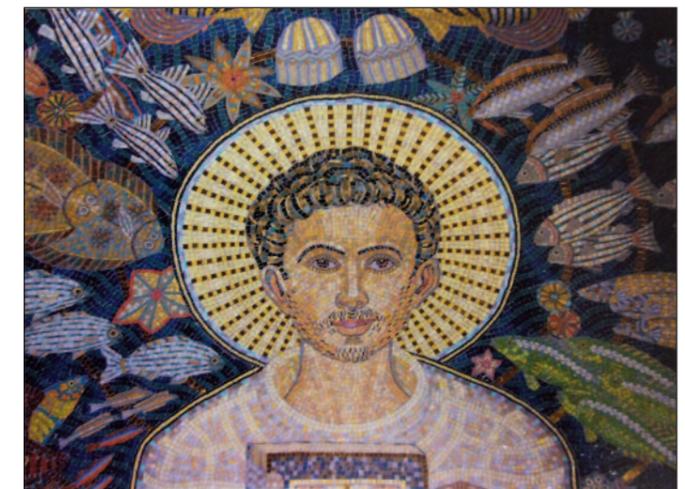
The Holy Family. The apse of St Joseph's Chapel in Westminster Cathedral.

Subsequent mosaics have been on a smaller scale. The Bartlett family spent several years fundraising for memorials to Francis and Anthony Bartlett who played key roles in the history of the Cathedral. Mosaics of St Francis and St Anthony, designed by Leonard McComb RA and executed by Mosaic Workshop, were installed by Walter Bernadin and Tessa Hunkin facing the side entrances either side of the main doors in October 2008 and March 2010 respectively. The features of the two saints are modelled on those of two of McComb's students at the Royal Academy Schools. St Francis is shown surrounded by birds and St Anthony by fish to which, according to the 14th century book *The Little Flowers (Fioretti)* of St Francis, the two saints preached. McComb found some of the fish for his mosaic of St Anthony in Billingsgate Market. One of the fish carries a ring – a reference to St Anthony finding things that are lost.

In September 2008, a mosaic panel of Cardinal Newman was installed. It was designed by Tom Phillips RA who also designed two inlaid marble panels commemorating the first London performance (in 1903) of Edward Elgar's *The Dream of Gerontius*, based on a poem by Newman. These panels are either side of the Holy Souls Chapel and the mosaic of Cardinal Newman is on the aisle wall nearby. Newman's features derive from a bust of him in the gardens of Trinity College, Oxford. The panels were made by Taylor Pearce of London and installed in 2003, and the mosaic by Tessa Hunkin, Miranda Symington and Jo Thorpe, who also worked on the mosaics of St Francis and St Anthony. Two years later, in 2010, a mosaic panel portraying St David, patron saint of Wales, was designed by the Welsh artist Ifor Davis after considerable research into the life and miracles of the saint. It was produced by Tessa Hunkin using tesserae and larger pieces of glass assembled on nylon mesh in the studio, before being installed in the south aisle of the Cathedral by her and Walter Bernadin. The saint is portrayed on the Hill of Brevi with the dove of the Holy Spirit on his shoulder – a reference to *The Miracle of Brevi*, St David's best-known miracle. Other references to his life and miracles also appear in the mosaic which was blessed by Pope Benedict XVI after celebrating Mass in the Cathedral on 18 September 2010.

Ifor Davis also designed the small mosaic wall panel depicting St Ambrose, Archbishop of Milan, standing in front of his basilica, Sant' Ambrogio. It was inspired by a 4th (or early 5th) century mosaic in the basilica which may be an actual portrait of St Ambrose, and is to the left of the altar in St Paul's Chapel. It was donated by the late Michael Coombe, a former judge, and was produced and installed by Tessa and Walter Bernadin on 25 July 2014. A year earlier, mosaic panels of St Stephen and St Laurence, both deacons and martyr-saints condemned for their faith, were installed either side of the high altar in the Cathedral sanctuary on 16-17 September 2013. As with St Alban in 2001, they were designed by Christopher Hobbs and produced by Tessa Hunkin in the studio using the indirect method, but the *smalti* for the gold halos were worked *in situ* to produce an attractive glittering effect. They were solemnly blessed by Archbishop Vincent Nichols on 15 November 2013. Tessa is now working on mosaic panels of Ss Thérèse of Lisieux and the Curé d'Ars, both designed by Christopher Hobbs, for the Cathedral Sanctuary.

Away from Westminster Cathedral, Tessa Hunkin works both on private commissions, such as a pub sign for the Railway Tavern, Crouch End, and on major public projects. The Hackney Mosaic Project consisted of award-winning mosaics made by volunteers from Lifeline (an organisation for people with addictions), Workshop and Company (an organisation for those with mental health problems) and the local community. The team was responsible for making mosaic walls and pavements in Shepherdess Walk Park N1 where two large mosaic panels of the Four Seasons were unveiled in time for the 2012 Olympics. A third wall was completed the same year. The Hackney Downs Mosaics were inspired by the mosaics of Jordan and the Middle East as recorded there by Tessa, and were also produced by volunteers. Meanwhile, in 2014, outline drawings by Tessa of a chronological history of London, from the first Roman conquests of 55/54BC to Her Majesty the Queen's Diamond Jubilee, were transformed into a 30 metre long mosaic beside the North Thames Path at Queenhithe in the City of London. The Queenhithe mosaic was created by South Bank Mosaics together with volunteers, and was unveiled on 18 November 2014. Both alone and with others, Tessa has written several books on mosaics, describing the history of the craft and the materials, tools and techniques used, and providing step-by-step instructions for making a wide variety of mosaics in several different materials.



St Anthony preaching to the fishes. The narthex in Westminster Cathedral.

Choristers

On Sunday 9 October six Choristers were formally inducted into the Cathedral Choir during Solemn Vespers by Canon Christopher, having completed their full year as Probationers. Seeing them in the choir stalls before their Induction they showed every sign of good behaviour and perhaps even nervousness. Having obediently sat in the sacristy for a formal picture, it was the work of less than a second for natural high spirits to resume.



Fr John Ablewhite

Fr John Ablewhite retired from the Cathedral during August, but was able to return on Saturday 8 October for a proper Farewell Party. Canon Christopher, in his speech, lamented that he was now in more than one way the senior member of the College of Chaplains. Fr John said that he had valued his years of service in the Cathedral in three particular areas: the quality of the liturgy and music, which should never be taken for granted, the wonderful variety of parishioners and the supportive common life of the Chaplains, under the 'benign dictatorship' of the Canon. As the photo shows, Sisters from Clergy House and Cathedral musicians among many others were present both to supply and consume the party goodies prior to the cutting of a Farewell cake.



Divine Mercy Day of Prayer

Saturday 1 October saw a good crowd in the Cathedral for the Divine Mercy Day of Prayer. The combination of Bishop Oliver Dashe Doeme from North Eastern Nigeria (seen here with Canon Christopher and Fr Innocent Ezeonyeasi of the Nigerian Chaplaincy) and Mgr John Armitage from the National Shrine and Basilica of Our Lady in Walsingham, provided powerful perspectives on the power of prayer and encouragement for evangelisation.



Feast of St Francis of Assisi

On the feast of St Francis of Assisi the Cathedral Chapter held its monthly meeting, concluding with Vespers and Mass. The congregation and sanctuary party were boosted by parishioners, seminarians and friends as Canon Terry Phipps of Hertford parish and Canon Roger Taylor of Allen Hall Seminary were welcomed into the Chapter and formally installed.



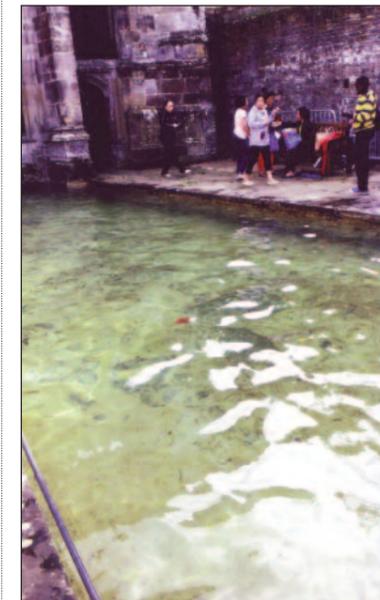
Competitive Cakes

Bake-Off fever has hit Clergy House. Its residents are privileged to enjoy the cake-baking skills of Fr Gerard, our in-house candidate for the Great British Bake-Off. However, others have now taken on the challenge, and discreet practice during clergy holidays meant that Fr Gerard could be surprised on his birthday with an appropriately illuminated cake (the picture does not reveal how many candles were on it). Now that Francis, our Intern, has revealed this new side to his abilities we look forward to more cakes and, perhaps, more resident competitors for the Bake-Off crown.



Grandparents' Pilgrimage

For its most recent pilgrimage the Grandparents' Association went international, to Holywell in North Wales. The shrine of St Winifrede there is notable for its antiquity, dating back to the 7th century, and for its fine early 16th-century architecture, which survived the deprivations and demolitions of the Reformation. Throughout the post-Reformation era pilgrimage continued, through to our own day. In 1629 a gathering of 1,400 people, with 150 priests was recorded. After Mass and Veneration of the relic of the saint, our pilgrims drank the waters of the well, washed, paddled or bathed according to taste, and enjoyed the sunshine.



Aspiring to happiness: Fauré's vision

'It has been said that my Requiem does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience... I wanted to write something different.'

Peter Stevens

Fauré
Requiem

Mozart
Exsultate iubilate
and Spatzenmesse

Westminster Cathedral Choir
Conducted by Martin Baker
featuring
Sophie Bevan
Soprano

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Written between 1887 and 1890, Gabriel Fauré's *Requiem* is among the best loved pieces in the entire choral repertoire. Its contemplative, soothing atmosphere contrasts with many dramatic settings of the Requiem Mass, and as he explains in the paragraph above, the composer's own feelings on death are reflected throughout the work. Fauré's talent as a composer of songs is evident in the long, eminently singable melodies of the Requiem; as a result, it remains a staple of the repertoire, remaining popular with both amateur choral societies and professional choirs, as well as being frequently heard in a liturgical context.

Gabriel Fauré was born in Pamiers, Ariège, in the south of France, in 1845. His talent was recognised at an early age, and he was sent to Paris aged nine to train as an organist and choirmaster. After graduating, he took up a post as a church organist in Rennes, where he had an uneasy relationship with the parish priest; he was often seen leaving the organ loft for a cigarette during the sermon, and was finally asked to resign after arriving one Sunday morning in his evening clothes, having spent the previous night at a ball. However, he quickly found a job

in Paris, and after being awarded the *Croix de Guerre* in the Franco-Prussian War, he was appointed choirmaster at St Sulpice in 1871. From 1874, Fauré spent much of his professional life at the church of *La Madeleine* in Paris, where he served first as assistant organist to his old teacher, Saint-Saëns, who described him as 'a first-class organist when he wanted to be'. He succeeded Théodore Dubois as choirmaster at the church in 1877, following Dubois' appointment as organist, and in the same year he wrote a *Libera me* for baritone solo; a decade later, a reworked version of this piece was to find a place in the *Requiem*.

Work on the *Requiem* began in earnest in 1887, but was not prompted by any specific event; as Fauré explained in a letter, 'It wasn't written for anything – for pleasure, if I may call it that!' The Introit and *Kyrie*, *Sanctus*, *Pie Jesu*, *Agnus Dei*, and *In Paradisum* were first performed at *La Madeleine* on 16 January 1888 at the funeral of an architect, Joseph Le Soufaché. The choir of the church, consisting of men and boys, was accompanied by the organ, timpani, and a small string orchestra. The following year, Fauré began to produce a version for more elaborate funeral liturgies, adding the *Hostias*, expanding the *Offertorium*, and including the 1877 *Libera me*. The orchestration was made more colourful with the addition of bassoons, horns, trumpets and trombones. The work proved extremely popular, to the extent that a third version of the piece, with full orchestral accompaniment, was produced in 1900, and performed during the Paris World Exhibition in July of that year.

Perhaps the most striking aspect of Fauré's composition is his choice of text. Fauré described his *Requiem* as 'dominated from beginning to end by a very human feeling of faith in eternal rest', and Fauré set only the texts that were in sympathy with this vision of peace and reassurance. The long *Dies irae* sequence so beloved of romantic composers such as Verdi, with its vivid depiction of the Day of Judgement, is almost entirely omitted; only the final verse, the famous *Pie Jesu*, found a place in Fauré's setting. The only hint of anything apocalyptic is found in the *Libera me*, but even there the storm soon subsides. He also included the *In Paradisum*, perhaps the most popular movement of the whole piece, which is technically a part of the burial service, rather than the Requiem Mass itself. Its gentle harp arpeggios, luminous string writing and treble solo paint a radiant picture of the heavenly Jerusalem.

Westminster Cathedral Choir and Orchestra will perform Fauré's *Requiem* on Wednesday 9 November at 7:30pm, conducted by Martin Baker.

Tickets are available online at www.ticketmaster.co.uk, by phone on **0844 844 0444** or in person at the Cathedral gift Shop.

Poem of the Month

The Night Patrol

by Arthur Graeme West

France, March 1916.

*Over the top! The wire's thin here, unbarbed
Plain rusty coils, not staked, and low enough:
Full of old tins, though—"When you're through, all three,
Aim quarter left for fifty yards or so,
Then straight for that new piece of German wire;
See if it's thick, and listen for a while
For sounds of working; don't run any risks;
About an hour; now, over!"*

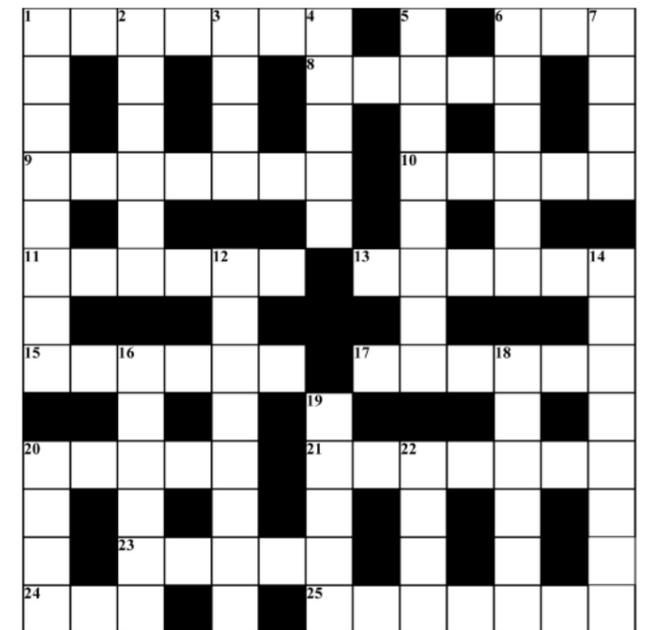
*And we placed
Our hands on the topmost sand-bags, leapt, and stood
A second with curved backs, then crept to the wire,
Wormed ourselves tinkling through, glanced back, and
dropped.*

*The sodden ground was splashed with shallow pools,
And tufts of crackling cornstalks, two years old,
No man had reaped, and patches of spring grass.
Half-seen, as rose and sank the flares, were strewn
The wrecks of our attack: the bandoliers,
Packs, rifles, bayonets, belts, and haversacks,
Shell fragments, and the huge whole forms of shells
Shot fruitlessly—and everywhere the dead.*

*Only the dead were always present—present
As a vile sickly smell of rotteness;
The rustling stubble and the early grass,
The slimy pools — the dead men stank through all,
Pungent and sharp; as bodies loomed before,
And as we passed, they stank: then dulled away
To that vague faëtor, all encompassing,
Infecting earth and air. They lay, all clothed,
Each in some new and piteous attitude
That we well marked to guide us back: as he,
Outside our wire, that lay on his back and crossed
His legs Crusader-wise: I smiled at that,
And thought on Elia and his Temple Church.*

*From him, at quarter left, lay a small corpse,
Down in a hollow, huddled as in a bed,
That one of us put his hand on unawares.
Next was a bunch of half a dozen men
All blown to bits, an archipelago
Of corrupt fragments, vexing to us three,
Who had no light to see by, save the flares.
On such a trail, so light, for ninety yards
We crawled on belly and elbows, till we saw,
Instead of lumpish dead before our eyes,
The stakes and crosslines of the German wire.
We lay in shelter of the last dead man,
Ourselves as dead, and heard their shovels ring
Turning the earth, then talk and cough at times.
A sentry fired and a machine-gun spat;
They shot a glare above us, when it fell
And spluttered out in the pools of No Man's Land,
We turned and crawled past the remembered dead:
Past him and him, and them and him, until,
For he lay some way apart, we caught the scent
Of the Crusader and slide past his legs,
And through the wire and home, and got our rum.*

To submit a poem whether by yourself or another for consideration, please contact the Editor – details on page 3.



October 2016 Alan Frost

Clues Across

- 1 St Catherine -----, of the Miraculous Medal, Feast Day 28 November (7)
- 6 Long white vestment for priest or altar servers (3)
- 8 'Westminster -----', 1950s composition by Robert Farnon (5)
- 9 One taking part in themed discussion (7)
- 10 '----- tuos misericordes oculos...' *Salve Regina* (5)
- 11 Someone, often a religious, who lives in isolation (6)
- 13 Form of artistic depiction of images, in Cathedral by expert Gertrude Martin (6)
- 15 St Martin de -----, from Lima, champion of the poor and sick, Feast Day 3 November (6)
- 17 Political protection or an institution (6)
- 20 Girl's name, famous Eric Clapton pop song (5)
- 21 Cathedral associated with the Howard family (7)
- 23 'The ----- of Heaven', famous work by Catholic poet Francis Thompson (5)
- 24 Formal Address of a member of the Benedictine Order (3)
- 25 'Nunc et in hora mortis -----, Amen' *Ave Maria* (7)

Clues Down

- 1 'His -----', formal address for a Bishop (8)
- 2 Samuel, US composer who set the *Agnus Dei* to his Adagio (6)
- 3 North and South Islands off west coast of Scotland (4)
- 4 Large jugs for pouring water or wine (5)
- 5 U.S. State wherein Chicago is situated (8)
- 6 Flowering shrub of the rhododendron genus (6)
- 7 In charge of cathedral ceiling feature? (4)
- 12 Saint of Lyons, early Church Father and apologist (8)
- 14 Last Office or Church service of the day (8)
- 16 Recurrent pattern in a piece of music (6)
- 18 Climbing instrument associated biblically with Jacob (6)
- 19 Joseph, composer of Masses and a 'London' Symphony (no. 104) (5)
- 20 To give praise
- 22 Vessels used for keeping ashes (4)

ANSWERS

Across:	1 Laboure	6 Alb	8 Waltz	9 Debater	10 Illos	11 Hermit	13 Mosaic
Down:	1 Lordship	2 Barber	3 Uris	4 Ewers	5 Illinoia	6 Azalea	7 Boss
	12 Irenaes	14 Compline	16 Rhythm	18 Ladder	19 Haydn	20 Laud	22 Urns
	25 Nostre	17 Asylum	20 Layla	21 Arundel	23 Hound	24 Dom	

Misconceptions: A visit to the Calais 'jungle'

Richard Franklin

Thursday 22 September: 4am. I've prepared everything the night before: a weekend bag is stuffed-full and 'ready to go', with two tins of peas, tomatoes, sweetcorn, prunes and four cans of soup, two packs of playing cards, 40 bios, six bread rolls; two large bottles of Buxton still water and four loo rolls: my contribution to the Feeding of the 10,000. The Addison-Lee car arrives as ordered and 30 minutes later I'm at the pick-up point, the Tesco Petrol Station in Poplar to meet others from Caritas on our provisions delivery to the Calais 'jungle'. I'm apprehensive that the conflict between what I find, and what I can do about it, will be unbearable.

First Misconception: I'd expected to see gangs of suspicious-looking ruffians lurking in the bushes or walking with intent past queues of lorries and vans like ours on the approach road to the tunnel, possibly armed with sticks: but the approach roads were deserted and all that could be seen, stretching as far as the eye could see, were high fences of steel mesh; not a human in sight.

Our first stop is a small house in the centre of Calais, home to *Secours Catholique*; and waiting to greet us is Br Johannes Maertens, a Belgian monk. This is where our offering is unloaded and stored, before being distributed to the camp. After a short briefing we see a film made by a student documentary-film maker, who'd fled torture and imprisonment in his home country, leaving his family behind, and was now making good in adverse circumstances, even in the Calais jungle.



Second Misconception: All the jungle dwellers are rogues and talentless vagabonds, uneducated and undeserving. Well, not this one, who is hoping to go to Lille University and has the instinct of a poet too, as was clearly evidenced by his sub-titled films. The three film-lets are very short, simple, spare, nothing earth-shaking, yet touching records nevertheless from a jungle dweller about the jungle dwellers. We watched in pin-dropping silence, for: 'We are only different from you because of the place where we were born'.

Ten thousand in the Calais jungle seem the tip of an ever-deepening iceberg. Conventional Wisdom seems to offer a solution to halve the numbers or even decimate them, by categorising these most unfortunates as either 'Refugees' (good) or 'Economic Migrants' (bad); the first we have to worry about, the second category we don't. Conventional

Wisdom and Sound Logic, or is it Conventional Convenience and Tough Luck? While Angela Merkel may have been somewhat rash, the UK response so far has been shaming; surely to God while people are drowning in the sea, should not immediate shelter be given the soaking wet that are rescued? Surely we can at least dry their clothes, not demonise them? Is it beyond the wit of man or the effort of our Government, for every county in Britain to set up a secure and temporary tented town for 10,000 people, with the humanised structure of basic services of Shelter, Sustenance, Education, Recreation, Health and Policing? Of course, this is only treating the symptom and not the cause, and Britain is certainly a country that takes Overseas Aid very thoughtfully: and no-one could doubt the generosity of the British people on a personal level whenever they are touched by news of yet another disaster.

One lesson of the Calais Jungle is that we are one world and that we must learn to share our resources. To reapply Theresa May's mantra, 'Share means Share'. Our own North/South divide seems to indicate we have a distance to go on our own doorstep, as we cannot even seem to put our own house in order. And who is to blame for the Calais jungle: its residents by coming, or the Western World itself for centuries of domination, exploitation and dereliction of its duty to humanity? Education, Occupation, Accommodation won't solve every problem the Third World faces and passes on to us - but a full stomach does help.

We left *Secours Catholique* and drove to the camp. Our vans parked on a dusty roadside on what appeared to be a huge expanse of nothingness. Four hundred yards away we see a church spire, its cross held high, in command of an absence of humanity, a Christian church built by the bare hands of the destitute. There was a mosque too, of course, but in the 'high street', with tents packed all around. Our student-guide told us: 'Once this area was surrounded by thousands of tents and was the very centre of the Camp: but they cleared it in March'. They. We. 'The people had to start all over again to resettle in another part of the camp.' Why the clearance? To discourage, probably. There was one other structure, hardly a building; it was the school. So there actually are teachers in the jungle, adults who value education, let alone 800 unaccompanied children, left to the child-unfriendly Law of the Jungle, but proof of the need for this self-help, self-built



giant shack. How can our bureaucrats allow this to happen for even one more night? There were talented painters, pianists and actors too. This is the **Third Misconception:** *Desperate, yes - but desperadoes, no more so than in Cheam.*

We trudged along the dusty path to the church, a cruciform flower-bed outside the door. I took my boots off as I went in and placed them on shelves they'd made in the doorway for the purpose, muslim-like. On the walls were beautiful icons painted lovingly by the jungle dwellers; I sat and prayed: 'Please God, bring the world to its senses'. I marvel at the ingenuity and skill of those who built this House of God, who was definitely present within. Some good wood had been donated and while it wasn't exactly fan vaulting, the carpentry was very skilled. **Fourth Misconception:** *There were actually skilled craftsmen among these 'jungle desperadoes' of Media infamy. Jesus, the carpenter, would have been so proud.*

We moved to the Oxford Street of the jungle. Here was the mosque, there a youth club, shops selling all sorts of things the owner had bought or been given in Calais - with even a cafe, for tea, or something to eat. Here was a group from the Sudan cooking something that looked like paella on a Calor Gas canister. They insisted we share their snack with them; with right-handed reluctance (I admit it) we did, crossing my fingers with my left! Further on, someone handed me a biscuit which he'd already taken a bite out of.

Fifth Misconception: *As we walked through the people there was no sense of danger, no threats, lots of smiles, even laughter.* I wondered how the jungle dwellers could endure their squalid conditions for months or years on end and then thought: 'Perhaps conditions in the "jungle" were actually better than the homes they'd left behind?'

Neither the Local Authority nor the State had made any real attempt to show compassion by the installation any kind of basic infrastructure in this virtual little township of 10,000; just the barest Port-a-Loo sanitation, open-air washing facilities and a first stop Health Unit. One might be forgiven for thinking that was more to protect Calais from outbreaks of cholera or typhoid passed on by the unwanted of the jungle, than for the well-being of these unwelcome specimens of humanity. The jungle dwellers had had to install all the essential structures of civilisation with their bare hands. They appeared to have self-policed their community; the only brief moments of 'threat' were when one of our group who had a

very professional-looking camera with a long lens was greeted by some with quite aggressive hostility. They'd been 'had' before by the Media exaggerating and mis-reporting. Frankly, I felt less threatened in the Calais jungle than coming back late at night sometimes in the Clerkenwell Road. We wandered on chatting to willing friendly people, some in inadequate tents, others in shipping containers holding up to 14, having to endure strangers' nocturnal habits. Some had even built themselves little house-hovels, one even with four glazed panels presumably lifted from a skip.



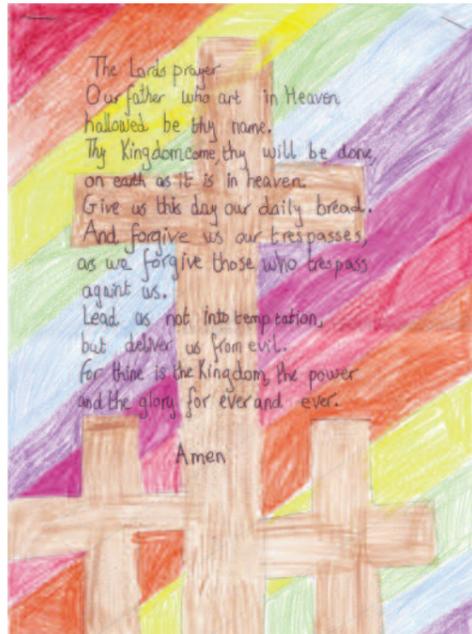
Did I find the camp overrun with dangerous escapees? No ... An atmosphere of threat and depression? No ... Lawlessness and anarchy? No ... Educated and cultured people? Yes ... Craftsmanship and entrepreneurship? Yes ... A hopeless situation we can do nothing about quickly? **Sixth Misconception:** *It is often held that our infrastructure in the UK is so stretched already that we cannot afford to help anyone else.* Really? Could this bit of conventional wisdom be due to our selfishness or greed and also be the result of faulty Government prioritisation?

While politicians and bureaucrats on both sides of the Channel sit in comfort and ponder, life struggles on in the Calais jungle. The human spirit is unquenchable: the instinct to survive whatever. I think this is what struck me most about my day away. When I got back home to Charterhouse at just after 8pm, I realised I'd even forgotten to eat my sandwich. What a waste: I could have shared it with a jungle dweller.

The Lord's Prayer

Joanna Bogle

"Our Father, who art in heaven ..." Century after century, generation after generation, voices in this land have chorused this prayer.



The Faith first came to Britain in the days of the Roman Empire and the bits of Roman wall that you can still see in London were new when people here first prayed the Lord's Prayer. St Augustine taught it afresh to the Anglo-Saxon settlers who arrived as the Roman Empire dwindled. They were pagans and we still commemorate some of their gods and goddesses in the days of the week, with Mars and Tiu and Woden and Thor and Freya; but they were open to the Gospel and in due course were praying to the one true God in the words that Christ himself had taught.

The people who went to Mass in our great cathedrals and our country churches, who flocked to our cities with industrialisation, who faced war and massive social changes in the 20th century ... each new generation was taught this prayer afresh.

And now? Do boys and girls know it today?

Well, a good many do. And more should. Starting a couple of years ago, a campaign to ensure that the Lord's Prayer becomes part of life for children in Britain's schools has gathered pace.

Funded by Christian Projects, an ecumenical group bringing together Christians from the mainstream denominations in Britain, the 'Our Father' Project has been launched in various parts of Britain. It began in London, and this year has flourished with some 40 primary schools across the capital and its suburbs taking part.

The key to the project's success lies in its simplicity. A leaflet is sent to the schools, inviting children to write out the Lord's Prayer in good handwriting, to decorate or illustrate it any way they like, and to answer some simple questions to

show their understanding of it. There are prizes for the best, and every child receives a commemorative prayer-card.

It's as simple as that. The school bundles up the entries and posts them to the organisers, where the children's work is judged by a relay of volunteers, and then further volunteers pack up and post the prizes.

For its launch in London, special tribute must be paid to the Ladies Ordinariate Group, part of the Ordinariate of Our Lady of Walsingham. They are based at Precious Blood Church, London Bridge, and were the pioneers, checking each packet of entries and, after prizes had been allocated, patiently wrapping up the attractive book prizes each inscribed with the child's name and school. Staff at the Post Office at London Bridge got to know the team rather well, as day after day in the summer term the ladies staggered in with heavy stacks of parcels to be posted.

Then the project spread to other areas. All it requires is a group of volunteers to take on a specific part of Britain. The leaflet is a standard one, commissioned by Christian Projects and then printed with the relevant local address to which entries should be sent. Following the initiative of the Ordinariate ladies in London, another Ordinariate parish, St Anselm's at Pembury, took on the project for schools in Kent. Then an independent volunteer in the Midlands offered to run it in her local district, Sutton Coldfield. A lady in Somerset, living in a former rectory, volunteered to tackle schools in the West Country. Next the Catholic Union, the lay organisation founded in the 19th century and working to give voice to Catholic values in the public sphere, agreed to take on the counties of Lancashire and Yorkshire. This turned out to be a massive task, as entries poured into the Catholic Union office in Hammersmith from schools in Bradford and Sheffield, Lancaster and Preston, the Yorkshire Dales and the Lake District.

So the work has flourished. As I write this, plans for the 2017 Project are well under way. We have learned how to run it more efficiently, ordering prizes in bulk and getting adequate numbers of prayer-cards printed. At one stage, this past summer, we were hurrying to bookshops to buy up all available supplies of suitable books as prizes! We have forged friendships and found a spirit of goodwill and teamwork. We have a strong sense that this is a project that generates real enthusiasm: there have been touching letters from teachers, and some really beautiful work from the children.

Children have a right to know the Lord's Prayer as part of their heritage. It is the best-known set of words and phrases in the world, and is prayed across the globe; some one is saying it every moment of every day, somewhere on the earth.

Of course many children learn this prayer from their families, and every Catholic child should hear it and pray it regularly at Mass. But to ensure that every child in Britain gets a fair chance to learn this glorious prayer, we need to take initiatives.

Want to help? Email me at christianprojects@gmail.com or send me a note via *Oremus*. Please keep this venture in your prayers, too.

Cathedral History

A Photographic Record

Campion House priest-graduates concelebrate – 1966



For over thirty years, until 1966, Fr Clement Tigar ran the pre-seminary training house at Campion House, Osterley which was founded in 1911 and closed in 2004. In over fifty years, hundreds of men went on to study for the priesthood at various seminaries. In addition to running Campion House, he was one of the Vice-Postulators for the cause of the canonisation of the Forty Martyrs, which took place four years later in 1970.

In the picture, Cardinal John Carmel Heenan is seen at a temporary altar, flanked by Fr Tigar on the left with Mgr George Tomlinson, Cathedral Administrator, on the right side of the altar. The other concelebrants are former students of Campion House. At that time, the High Altar was still being used for the daily High Mass, but for other public Masses a portable altar on a platform, complete with canopy, was wheeled out on to the nave floor in line with the front rows of seats. *PT*

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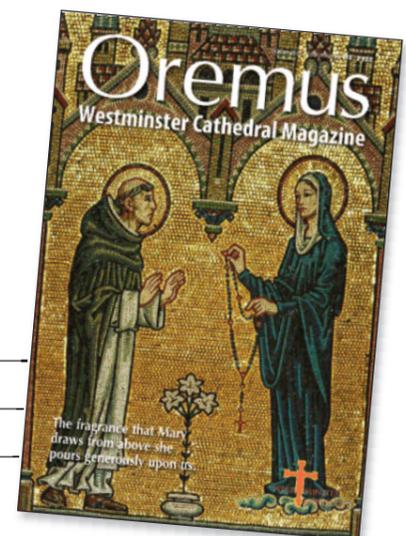
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Clothing the needy

Have you heard of the Catholic Clothing Guild (previously the Catholic Needlework Guild)? It is the oldest post-Reformation charity, founded in 1886.

To belong to us there is a subscription of just £2 a year and you undertake to provide two new articles of clothing or money instead. The majority of our membership is currently through the Catholic Women's League, but anyone can join (how often have you bought something and left it sitting in a wardrobe unworn?).

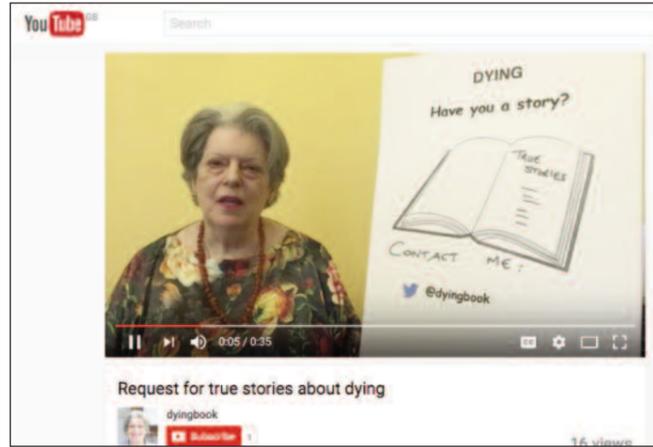
Whilst we have groups in several dioceses, including Brentwood, Clifton, East Anglia, Leeds, Nottingham, Shrewsbury and Southwark, the group in Westminster Diocese unfortunately closed several years ago. Brentwood helps many charities in the London area, and this group started in 1923, holding its AGM April/May time when donated items are displayed before being distributed to those who through unfortunate circumstances are unable to provide for themselves or their families. Referrals come from social workers, organisations and agencies whose work is concerned with the relief of the poor and needy.

Amongst those helped this past year have been premature baby units, childcare, hospices, the Red Cross, RAMP, homeless shelters, SVP/St John Bosco summer camps, as well as many, many more. Money donated is used to purchase additional items and footwear during the year.

It is said that the Catholic Clothing Guild is a charity that suits those who lead busy lives and/or are unable to attend meetings, since contributions large or small can be made or purchased when convenient.

If you would like to join us or form a group in your parish, or indeed want any more information, please view our website: www.catholicclothingguild.org.uk or e-mail our Publicity Officer, Kathleen Hurley, at TheCCGuild@hotmail.com

Ars moriendi: Dying well



A Book is in preparation; can you help?

The aim is to offer inspirational true stories of dying. Examples of this might be:

- How someone was helped to die peacefully
- Death of children
- 'Never too late'
- Varied life, inspirational death
- Facing this last taboo without fear
- Near-death experience

I would love to include your story. Please email: dyingwell@btinternet.com or see Twitter: @dyingbook and a short YouTube video via the Twitter link

A new book for Catholics in prison

Mgr Roger Reader

The other day a letter arrived at my desk. It was an almost square brown envelope, and I was pretty sure that it was from someone in prison. When I opened it this was confirmed because it contained the lined note paper which is prison issue, with the man's name and prison number at the top. It was short and to the point: 'Dear Father, I would be grateful if you could please advise as to how I can become a member of the Catholic Faith. I have given plenty of thought to this matter, and would appreciate your help. Yours sincerely...'



This is a question which is asked in many different ways in the 120 prisons in England and Wales. You may have read that religion can be a source of problems in prison – my experience of 18 years working in prisons is that for the vast majority of prisoners it is a great comfort, and most importantly a way of helping them to change the way they think and act and to help inform their consciences. Life has damaged most of them so much that they have to learn many new ways and unlearn many old ones.

Going to Mass and being with fellow Catholics is very important for people in prison: 'Chapel is a special place because it takes your mind out of the norm of prison life. It is a place of serenity for me, a place where God is obviously found because of silence', one prisoner wrote (quoted in *Belief and Belonging*, Lemos & Crane 2016).

People in prison, men, women and children, often find or re-discover the Catholic faith behind bars. They have time on their hands. They can maybe think for the first time in their lives. They meet the chaplain and other Catholics. Some will find their way to small groups where with the chaplain and maybe some volunteers from local churches they can begin to open their hearts to the love of God and the life of his Church.

It is in response to this real need that I approached Redemptorist Publications. I knew that there was a huge need for a catechetical course especially for people in prison. There are many different courses in the catalogues,

of course, but none which meets the unique needs of people in prison. While reading may not be the easiest thing for many of them, this does not mean that they have to use material designed for young children. What is true is that many prisoners have been written off by schools, colleges and even church communities. Their behaviour had made them appear unacceptable. There was a great need for a course which addresses both these feelings of rejection but which would also introduce them to Jesus Christ, his Church, the sacraments and the daily life of the Christian.

I have to admit I was not at all sure how Redemptorist Publications would respond to my request for help with this project. But I found I was knocking at an open door. Immediately they were very enthusiastic, and offered much advice and wise counsel. And so 'Faith Inside' was born. It is a course in 13 chapters which opens up the life of Jesus, the riches of the Church and the grace of the sacraments. It contains many traditional prayers and writings, but also speaks openly about the problems of addiction, rejection and bereavement which are so often a part of a prisoner's life. It is beautifully illustrated throughout, and has sections which the prisoner themselves can fill in from their own life experience. Among the words of the saints, there is also the writing of serving prisoners who have found faith. This is just one of the many prayers written by someone in prison included in 'Faith Inside':

'Lord God, heavenly Father, I come to you, with my arms outstretched, reaching out to you, humbly asking you to forgive all the sins I have committed, and the pain I have caused. Into your arms I run, O Lord. Thank you so much for everything you have done for us all. Until I can gaze on your loving face and see all your wonders, can you please watch over, guide and protect my loved ones. Help me to live a life that reflects your power. Amen.'

Please pray that through this book, many people in prison may come to know the love of the Lord Jesus for them.



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Art Classes
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 Hinsley Room, Westminster Cathedral Beginners welcome
 For information, dates and price, phone Carol Baker 07968 902331
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Andrew's words reveal a soul waiting with the utmost longing for the coming of the Messiah, looking forward to his appearing from heaven, rejoicing when he does appear, and hastening to announce so great an event to others.' St John Chrysostom



St Andrew the Apostle Feast Day Wednesday 30 November

The Month of November

Holy Father's Intentions

Universal: Countries receiving refugees - That the countries which take in a great number of displaced persons and refugees may find support for their efforts which show solidarity.

Evangelisation: Collaboration of Priests and Laity - That within parishes, priests and lay people may collaborate in service to the community without giving in to the temptation of discouragement.

Tuesday 1 November ALL SAINTS – Holy Day of Obligation

5pm Solemn Second Vespers
Magnificat Sexti Toni – *Bevan*
5.30pm Solemn Pontifical Mass: Cardinal (Men's Voices)
Missa Gaudeamus – *Victoria*
Iustorum Animae – *Byrd*
Organ: Placare Servulis Tuis – *Dupré*

Wednesday 2 November THE COMMEMORATION OF ALL THE FAITHFUL DEPARTED (ALL SOULS' DAY)

11am Mass for Deceased Clients of the Passage (Crypt)
5pm Vespers of the Dead – *Plainsong*
5pm Solemn Requiem Mass (Men's Voices)
Missa pro Defunctis – *Anerio*
Domine Iesu Christe – *Anerio*
Lux Aeterna – *Anerio*

Thursday 3 November (Ps Week 3)

St Martin de Porres, Religious (St Winifrede, Virgin)
5.30pm Solemn Pontifical Mass: Cardinal Cormac

Friday 4 November (Friday Abstinence)

St Charles Borromeo, Bishop
Saturday 5 November
Blessed Virgin Mary on Saturday
2pm EF Pontifical High Mass of Requiem (Latin Mass Society)

Sunday 6 November 32nd SUNDAY IN ORDINARY TIME (Ps Week 4)

Collection for Sick and Retired Priests' Fund
10.30 Knights of St Columba attend Solemn Mass (Full Choir)
Missa cantata – *Sheppard*
Cantate Domino – *Schütz*
Organ: Fugue in G Minor - *Dupré*
12pm Catenians attend Mass
3.30pm Solemn Vespers & Benediction
Magnificat Octavi Toni – *Bevan*
In Manus Tuas – *Sheppard*
Organ: Autumn (North Country Sketches) – *Delius*
4.30pm Mass for the Deaf (Cathedral Hall)
4.45 pm Organ Recital: David Saint (Metropolitan Cathedral, Birmingham)

Monday 7 November

Feria (St Willibrord, Bishop)

Tuesday 8 November

Feria

Wednesday 9 November

THE DEDICATION OF THE LATERAN BASILICA
Morning Masses in the Crypt
Lunchtime & Evening Masses in Cathedral Hall
7.30pm Choir Concert – Fauré Requiem

Thursday 10 November

St Leo the Great, Pope and Bishop

Friday 11 November (Friday Abstinence)

St Martin of Tours, Bishop

Saturday 12 November

St Josaphat, Bishop and Martyr
4.30pm EF Low Mass, Latin Mass Society (Lady Chapel)
6pm RCIA Rite of Acceptance at Mass

Sunday 13 November

33rd SUNDAY IN ORDINARY TIME (Ps Week 1)

Remembrance Day
9am Family Mass
10.30am Solemn Requiem (Full Choir)
Missa pro Defunctis – *Durufié*
Domine Iesu Christe – *Durufié*
Lux Aeterna – *Durufié*
3.30pm Solemn Vespers and Benediction, with Closing of the Holy Door of Mercy: Cardinal
The Archbishop of Canterbury will preach.
Magnificat Septimi Toni – *Lassus*
De Profundis – *Pizzetti*
Organ: Prelude Suite Opus 5) – *Durufié*
4.45pm Organ Recital: Alexander Pott (Westminster Cathedral)

Monday 14 November

Feria

Tuesday 15 November

Feria (St Albert the Great, Bishop & Doctor)
6.30 for **6.45pm** Friends' Quiz Night (Cathedral Hall)

Wednesday 16 November

St Edmund of Abingdon, Bishop
2.30pm Catholic Police Guild Requiem Mass

Thursday 17 November

St Elizabeth of Hungary, Religious (St Hilda, Abbess)
(St Hugh of Lincoln, Bishop)

Friday 18 November (Friday Abstinence)

Feria
(The Dedication of the Basilicas of Ss Peter and Paul, Apostles)
7am Mass Intention: Deceased Supporters of and Contributors to *Oremus*
5.30pm Mass for the Franciscan Sisters of Our Lady of Victories: Cardinal

Saturday 19 November

Blessed Virgin Mary on Saturday
2pm Year of Mercy for Youth Stations of the Cross: Cardinal
2pm Latvian National Day Celebration (Cathedral Hall)
6pm Visiting Choir: Mayfield School

Sunday 20 November

OUR LORD JESUS CHRIST, King of the Universe

Collection for the Catholic Youth Service
The Closing of the Jubilee Year of Mercy
10.30am Solemn Mass (Full Choir)
Messe Solennelle – *Langlais*
Ecce vicit Leo – *Philips*
O quam suavis – *Philips*
Organ: Prelude & Fugue in D (Hallelujah!) – *Schmidt*

3.30pm Solemn Vespers & Benediction

Magnificat Octavi Toni – *Marenzio*
Christus vincit – *MacMillan*
Organ: Fantaisie sur le Te Deum (L'Orgue Mystique II) – *Tournemire*
4.45pm Organ Recital: Richard Hobson (Grosvenor Chapel)

Monday 21 November (Ps Week 2)

The Presentation of the Blessed Virgin Mary

4pm Mass for Committee of the

Association of Papal Orders in Great Britain (Crypt)

Tuesday 22 November

St Cecilia, Virgin and Martyr

Wednesday 23 November

Feria (St Clement I, Pope and Martyr)
(St Columba, Abbot)

Thursday 24 November

St Andrew Dung-Lac, Priest and Companions, Martyr
5.30pm Members of the Catholic Union attend Mass
7.30pm Grand Organ Festival Recital: Vincent Dubois (Notre Dame de Paris)

Friday 25 November (Friday Abstinence)

St Catherine of Alexandria, Virgin and Martyr

Saturday 26 November

Blessed Virgin Mary on Saturday
10am Towards Advent – Festival of Catholic Culture (Cathedral Hall)
6pm Visiting Choir: Schola of Cardinal Vaughan Memorial School

Sunday 27 November (Ps Week 1)

1st SUNDAY OF ADVENT: Year A
Holy Land Crosses and Icons on sale after all Masses

10am SVP Book Sale (Cathedral Hall)

10.30am Solemn Mass (Full Choir)
Mass in G Minor – *Vaughan Williams*
Canite tuba in Sion – *Palestrina*
Rorate caeli – *Palestrina*
Organ: Le monde dans l'attente du Sauveur (Symphonie Passion) – *Dupré*
3.30pm Solemn Vespers & Benediction
Magnificat octavi Toni – *Lassus*
Vox dicentis – *Naylor*
Organ: Prélude (Symphonie I) – *Vierne*
4.45pm Organ Recital: Organists from Eton College

Monday 28 November

Advent Feria

Tuesday 29 November

Advent Feria
5.30pm Solemn Pontifical Requiem for Deceased Clergy: Cardinal

Wednesday 30 November

St Andrew, Apostle, Patron of Scotland
6.30 for **7pm** Friends' Ceilidh (Cathedral Hall)

From the Registers

Baptisms

Cyra Briñas Occiano
Jewel Grace Agustin

Confirmations

Ian Cardoso
Nicholas Hamdy
Paul Harnick
Stephen Isted-Phillips
Patrick Mgbor
Richard Mills
Christopher Ngameni
Valentina Addis
Caroline Arnaud
Vanessa Barreto
Lauren Bennifer
Isabella Castrillon
Ospina Alexandra
Gomez Angelina
Haynes Natalia
Jesurun-Ballestas
Danielle Kennedy
Jessica Magat
Sipiwe Nyatha
Veronica Ocampo Bermudez
Maria Ralli
Daniela Riano Barros
Jessica Sanchez Castrillon
Stephanie Wigwe-Chizindu

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 **BOLD CAPITAL LETTERS** denote Sundays and Solemnities, CAPITAL LETTERS denote Feasts, and those not in capitals denote Memorials, whether optional or otherwise. Memorials in brackets are not celebrated liturgically.

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).

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

Saturday

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

Sunday

Masses: 8.00am; 9.00am; 10.30am (Solemn, sung by the Choir); 12 noon; 5.30pm; and 7.00pm. Morning Prayer (Lady Chapel) 10.00am. Solemn Vespers and Benediction: 3.30pm. Organ Recital (when scheduled): 4.45pm.

Holy Days 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

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Email chreception@rcdow.org.uk
www.westminstercathedral.org.uk

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Fr Michael Donaghy
Fr Andrew Gallagher, *Precentor*
Fr Gerard O'Brien
Fr Brian O'Mahony
Fr Michael Quaicoe
Fr John Scott, *Registrar*

Sub-Administrator's Intern

Francis Thomas

Also in residence

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Peter Stevens, Assistant Master of Music
Alexander Pott, Organ Scholar

Cathedral Commercial Manager

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Cathedral Facilities Manager

Sarah Dorgan

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Neil Fairbairn

Chapel of Ease

Sacred Heart Church
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'Where's a good place to eat around here?'

Kevin Greenan has a suggestion

Having managed hotels in Central London for some years, I can tell you one of the most frequently asked questions from guests is about a good place to eat. It hasn't always been easy to give a reliable recommendation. But being asked to write a review for Gustoso is a joy. Since opening up nearly five years ago, this authentically Italian local restaurant has become a much sought-after gem for locals and tourists alike.

Gustoso is hidden away in Willow Place, just two minutes' walk from the Cathedral. Entering the restaurant, you are immediately impressed by the simple yet stylish open-plan design, with the kitchen and its chefs in full view. I am a firm believer in first impressions, and Gustoso's does not let you down, with the warm welcome from attentive and friendly staff. Once presented with a comprehensive menu, you are invited to check out the chalkboard offering special dishes of the day. Space prevents me from giving details of the full menu (it is available on the website, or call in for a copy). My own favourites at the moment are the pork belly and the mushroom pasta. The tiramisu is to die for! But there is a wonderful selection of delicious dishes I still haven't tried: homemade pasta, meat and fish dishes, vegetarian options and tempting desserts, which will satisfy the most demanding appetite. Gustoso also offers a fine and extensive wine list from all regions of Italy and beyond.



Since opening, Gustoso has been a generous friend to the Cathedral by donating complimentary vouchers as prizes to a number of fund-raising events. With plenty of space and a good acoustic, Gustoso is the ideal venue for romantic couples, families, special occasions, and business lunches – or a simple treat after Mass on Sunday. The restaurant is open seven days a week for lunch or dinner with full menu choice, and offers a limited afternoon menu.

I am pleased to recommend Gustoso's: you can be sure that Roberto, Pietro and chef Gionatan, with their friendly professional team, will give you the warmest of welcomes. Why not use the generous voucher in the advert below, and save yourself the trouble of cooking?

"When chill November's surly blast make fields and forest bare"

Christina White



In years past I have optimistically set off with the Friends in November/December to various locations in England only to find that we are heading back in near darkness with winter's 'surly blast' nipping at our heels. A trip last year to a National Trust House resulted in us going around in the gloamin'; there was barely any electric light. It was marvellously atmospheric (there was fog to boot) but it was a bit hairy on the steep Tudor staircases.

With this in mind we have chosen our winter outings with care; a visit to the majestic Crossness Pumping Station and a gentle afternoon tour of the National Gallery, all very do-able when the nights are drawing in.

Our coach trip to the so-called Cathedral of the Marshes – the beautiful and rather idiosyncratic Crossness Pumping Station – is on 8 November.

I know many of you have been entranced by the recent series *Victoria*, not least because of the portrayal of

Albert as a man of science and vision who saw the potential in the inventions and alchemy of his age. Outbreaks of cholera and the infamous 'Great Stink' led to a dramatic overhaul of Victorian London's water supply and sewerage system. In June 1858 the temperatures in London averaged in the mid-30s°C in the sun and combined with a long spell of dry weather, the level of the Thames dropped dramatically. The result was raw effluent on the riverbank. Queen Victoria and Prince Albert attempted to take a pleasure cruise on the Thames, but returned to shore within a few minutes because the smell was so terrible. At the Palace of Westminster curtains soaked in lime chloride were hung at windows to try and alleviate the stench.

The Crossness Pumping Station, built by Sir Joseph Bazalgette and officially opened by 'Bertie', the Prince of Wales, in April 1865, was part of the solution to London's sewerage problem. Prince Albert had died prematurely in 1861 and didn't live to see the landmark engineering project which still bears his name. It is Bazalgette whom we must thank for the Victoria and Albert embankments enclosing the Thames behind masonry walls, behind and below which was a new system of sewers.

The Beam Engine House at Crossness is a Grade 1 Listed Industrial Building constructed in the Romanesque style with spectacular ornamental Victorian cast ironwork. It also contains the four original pumping engines which were in use until the 1950s, testament to the skill of the engineers who looked to the modern age to clean up London's water supply. Our tour is from 10am to 1pm and then we have a roast lunch with pudding arranged at a local pub.

Please indicate when booking whether you require the turkey, beef or vegetarian option. Time and light permitting, after lunch we will visit the remains of Lesnes Abbey in Woolwich before making the journey back to Westminster.

December 2 sees the Friends at the National Gallery in the company of Paul Pickering. No engineering, but high art. There will be tea to follow.

Forthcoming Events

Tuesday 8 November: Visit to the Crossness Pumping Station, the Cathedral of the Marshes, followed by pub lunch and, time and light permitting, visit to the remains of Lesnes Abbey. Tickets £40

Tuesday 8 November: 5.30pm Mass in the Cathedral dedicated to Deceased Friends

Thursday 10 November: Three Wisemen – talk in the Crypt on St Edmund of Abingdon, Cardinal Wiseman and Cardinal Manning followed by party in CH Library. PBAB of wine for our Christmas Tombola. Tickets £10

Tuesday 15 November: Quiz and fish and chip supper. Westminster Cathedral Hall 6.45pm. Tickets £15

Wednesday 30 November: Joint Ceilidh with the Passage. Westminster Cathedral Hall. Doors at 6.30pm. Event starts at 7pm. Tickets £25

How to contact us

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- Call: 020 7798 9059
- Email: friends@westminstercathedral.org.uk

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In retrospect: from the *Cathedral Chronicle*

November 1966 'Words from the Church of Silence' by Fr Norman Brown

'It was with mixed feelings that our coach party penetrated the Iron Curtain and entered East Germany. The border control guards were stern unsmiling men, and one felt that it mattered little whether they owed allegiance to the swastika or the hammer and sickle, the manner and method would be much the same. The wide autobahn which took us through East Germany ended abruptly at the Polish border, and we found ourselves motoring along a road which was little wider than the average country lane in England, but the countryside was pleasant with plenty of trees ...

All the churches were either ancient or reconstructions of old buildings, thus the new housing areas are without churches and the State has allowed the former churches to remain as representatives of a Catholic culture which she is slowly attempting to strangle.

Every church we visited had a constant stream of worshippers ... one had the impression that the Church in Poland was still living in the pre-Conciliar age ... The reason for this liturgical fossilisation is that the State will not allow any new liturgical books to be printed.

Catholic schools have ceased to exist in Poland and the Government will not allow religious instruction ... recently, when Cardinal Wysinski was giving an open-air address, heavy lorries were driven continuously along the street to drown his words.

Warsaw has been completely rebuilt, with vast squares and extravagantly wide streets. The new Opera House was also of splendid proportions.



© Guillaume Speurt - National Opera House, Warsaw

The focal point of Polish religious thought lies in the picture of Our Lady of Czestochowa. For centuries Our Lady has rallied the Poles in their fight for national freedom. Typical of this devotion is the fact that every night Poles go to church at nine o'clock, and turn spiritually to Czestochowa, saying: 'O Mary, Queen of Poland, I am near you, I remember, I am on the alert', and then a decade of the Rosary is said. At the same time Cardinal Wysinski blesses the whole country, each bishop blesses his diocese, each parish priest his parish, thus daily strengthening their allegiance to the Mother of God.

In every place the Poles impressed us by their spontaneous warmth, their courtesy and charm. On one occasion a member of our group was attending Mass and she said the *Agnus Dei* in English to herself. This caused a Polish lady nearby to fling her arms round the astonished Englishwoman and kiss her, thus attracting a small group which then propelled her to the altar for Holy Communion.

One feels that a nation which has placed itself so firmly under the protection of the Blessed Mother of God will not easily be torn from Holy Mother Church.'

November 1916 'The Discovery of the Cathedral'

The *Chronicle* reprints an article from the Times, which begins: 'Among other discoveries caused by the war has been this one, that religion is not only for Sundays but for all days and all hours. The clergy have often told us that about religion before the war, but it seemed a platitude. Now to many people it seems a truth ... and, strangest of all, they are even coming to think of cathedrals as houses of God and not as interesting examples of Gothic architecture, as homes for the spirit and not as sights for tourists. They wish to go to cathedrals also to think their own higher thoughts, and not only to study architecture or to listen to the choir on Sunday'.

The *Chronicle's* Editor notes tartly: 'Westminster Cathedral is a monumental proof that the Catholic Church did not need to wait for so terrible a reminder [as the war] that "religion is not only for Sundays, but for all days and all hours".'

Elsewhere in the *Chronicle* Eveline Cole contributes a short story ('to be continued') about a brother and sister called Ralph and Margaret. Ralph has gone to Mass to please her and is intensely annoyed by the crucifix as he looks at it. Returning for lunch, he complains to her:

"'Too long a sermon and a boring one into the bargain. I won't attend High Mass again, Margot, in your holidays.'" Margaret did not answer; she had discovered inadvertently from the housekeeper's innocent revelations that her brother had not been in the habit of attending Mass, either high or low, lately.'

The Editor of *Oremus* suspects that in the continuation of this story Ralph is going to be reconciled to the Faith in its fullness, and will report on his further reading of the story and attendant discoveries.

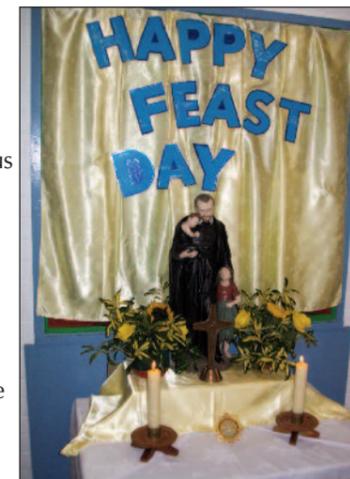
St Vincent's Feast Day at School

Juan David Tapias Gutierrez, Year 6 pupil



On 27 September we had a Mass for St Vincent de Paul's Feast. This feast day is important to us because our school is named after him.

At the beginning of the Mass the Relics of St Vincent de Paul were brought into the school hall and were surrounded by flowers



and candles. Our school chaplain Father Brian said the Mass. He encouraged us to follow our Mission Statement: 'Love one another as I have loved you'. I felt very happy on the feast day, but I thought about the fact that it would be my last St Vincent de Paul Mass because I will be moving on to secondary school next year!

A Place of Pilgrimage

Mary Anna Im, Year 6 (Pilgrim)



Hello, my name is Mary Anna Im. I'm now attending my last year of St Vincent de Paul Catholic Primary School, just round the corner from the breath-taking Westminster Cathedral.

This year in school we are looking at the places of pilgrimage around the world.

On 6 November 2014 I visited St Peter's Basilica with the Brompton Oratory Junior Choir, and I would like to tell you it was the most amazing experience of my life. When I first walked into the holy place, I was surrounded with sparkling mosaics all around the church. The Basilica was massive, in fact St Peter's is 50 metres longer than Westminster Cathedral. The Basilica is named after St Peter, as he was the first Pope of the Roman Catholic Church. Although Peter had denied Jesus three times

Our Harvest Festival Mass

Tegan Ochola, Year 6



Autumn at St Vincent de Paul school is marked by a very special occasion, the Harvest Festival Mass. On Monday (the day before the Mass) the hall had only five cans stacked up and a small plastic bag with cans of tinned tuna and chickpeas. The next day the hall was filled with baked beans, packaged pasta, Oreos, tomato sauce jars and lots more. The Mass began with our priest Father Brian (who you all may know) talking about how the amount of food that was there the day before had grown into a massive display of food!

This event I thought was very good because our school was going to give all this to help the homeless day centre called the Passage run by the Daughters of Charity of St Vincent de Paul, who founded our school, and we also



would be giving food to the Trinity Hospice in Clapham North. Father Brian blessed the food and us with holy water. The Mass was a triumph because the food at it is going to help the people in need. I think that my school tries to help people because they are trying to follow in St Vincent de Paul's footsteps, as I'm in my last year at this school I will try to take this attitude with me when I go to secondary school.

at the Crucifixion, Jesus knew that he would be worthy as the rock of the Church.

Luckily, I was able to go up to the dome of the Basilica. It was quite tricky going up the 320 steps, but it was worth it! The view of the whole of Rome was unimaginably beautiful, it was almost like a dream.

The most important part of the Basilica was the shrine of St Peter under the high altar. It was overwhelming seeing all the blazing candles and freshly picked flowers. To show our respect my choir group prayed a decade of the Rosary. Lastly I touched the worn-out golden foot of St Peter's statue, identical to the one in the Cathedral.

When I returned to London I was still holding on to the memories that I would have for a lifetime. The memories of visiting an extremely special place like St Peter's has made my faith stronger and made me proud to be a Catholic Christian.

A King Imprudent or Painstaking?

Imprudent King: A New Life of Philip II;

Geoffrey Parker; Yale U.P., 2014; ISBN 9780 300 196535

Fiona Hodges

Philip II of Spain - an 'imprudent' king? I was so intrigued by the title that I found myself drawn into reading a biography of a monarch whom the English like to see as peripheral, here for a brief stay as consort to Mary Tudor and then the mastermind behind the Spanish Armada 30 years later. Of course, this is very far from the case, but Philip's other claim



to fame - as the heir to, and administrator of, the most enormous empire both across Europe and into large parts of the New World, has in some ways obscured the man himself behind the image of a very senior civil servant. From most of the available portraits, a fair-haired and blue-eyed man looks out at us, with a pensive, perhaps slightly abstracted expression, a countenance which may have been habitual rather than dictated by the conventions of portraiture, and hardly surprising given the extent of his possessions. Very early on in the book there is a useful list of all the lands he

had inherited from his grandparental connections as much as from his father's rule, and one does get the impression that if there was a part of what is now Europe that wasn't in Hapsburg hands, it wasn't for want of trying (or marrying). When reading this book it is important to remember that the map of the European landmass was very different from our conception of it now, with many small principalities, dukedoms, duchies, provinces and kingdoms all changing hands, fighting amongst themselves in varying permutations, being ceded to foreign powers in peace treaties or passing to another ruler as part of someone's dowry or testamentary

arrangements. Spain itself was made up of five separate kingdoms when Philip's father was in power, and peace between them was by no means reliable.

The author says in his preface that he will use Philip's own words as much as possible and this in turn became a possibility when an enormous number of documents written or emended in the king's own hand was put together from four different archives, some as recently as 2012. He was said to read every document that crossed his desk, no matter how trivial the subject; and if he read it, he often added notes to it or it became part of a correspondence. As a result, we have an almost panoramic view of affairs of state, domestic life, the king's thoughts and even some light shed upon some murky episodes of contemporary politics, not least the death of his son and heir, Don Carlos. All the quotations from the archive materials have been translated into modern English, making the king's thoughts and ideas feel close in time to us, while quotations from English observers keep the cheerfully experimental spellings of the period and remind us that yes, this is still the 16th century. Philip's devotion to his faith was well-known, but he was also devoted to his family and wrote to them often. He preferred to dress soberly but despite avoiding pomp and splendour could still intimidate his subjects; even Teresa of Ávila was sufficiently unnerved by him to feel he could see into her soul. With all his merits - intelligence, diligence, the upbringing of a Renaissance prince, his strong faith, his care for both his own family and that of what he saw as the wider family, his subjects - what could lead to him being seen as 'imprudent'? In the end, he lacked the ability to realise that even he could not do everything or solve every problem of his reign; and sometimes he had some very odd plans indeed (that of capturing and abducting Elizabeth Tudor in 1571 comes to mind). This biography with its plentiful notes and illustrations, sheds a good deal of light upon a king whose policies were, in fact, to affect Britain as much as Spain.

Holy Doors

Paul Leavy

There cannot be many Catholics unaware that the Holy Father proclaimed this last year as a Jubilee Year of Mercy. Hence we have the Holy Door, the *Porta Misericordiae* beside the Cathedral main doors, which even the most sceptical pilgrim has probably passed through with a view to receiving the Holy Year Indulgence. Entry through it symbolises the passage from sin to grace, and indeed the Door represents Jesus himself as the only way to God the Father.



The first Holy Year was declared in 1300, but historians trace the concept of holy doors and their symbolism to a significantly earlier period. A case in point can be found at the the oldest Italian shrine to the Archangel Michael, Monte Sant'Angelo, in Southern Italy. The original cave shrine dates from the fifth century, when the Archangel is said to have appeared there, and is situated near the top of a mountain. Pilgrims originally entered through a dark passageway lower down the mountain then climbed a staircase into the cave. The brass-panelled 'holy' doors of the shrine date from 1076, when the entrance was reconfigured so that pilgrims entered from above the shrine and down a staircase into an atrium, then through the doors into the cave itself.

Unfortunately, Archangels tend not to leave relics; and it is thought that the doors compensated for this, as objects for veneration. The door panels depict biblical scenes and, uniquely for the time, also scenes involving angels, such as the victory of St Michael. The expulsion of Adam and Eve from Eden comes partway through the biblical sequence, suggesting that at some stage a botched restoration was carried out. The much later Holy Door of St Peter's Basilica, and presumably many others, likewise depict the expulsion of Adam and Eve, evidencing the continuity of devotional Holy Doors within the Church.



Rather surprisingly, the Monte Sant'Angelo doors were imported from Constantinople, although there is not much evidence for such doors being used there. It appears that was simply where skilled craftsmen worked, and the doors were made to order for export by the merchant Pantaleone, who imported similar doors for Monte Cassino, Atrani, St Paul's Outside the Walls in Rome and Amalfi Cathedral (which has the oldest medieval bronze doors still in use). The doors are not, in fact, of solid brass, which would make them too heavy, but consist of thin brass sheets on a wooden frame.



Sometimes, too, bronze doors are not quite what they seem; the Baptistry Doors of the *Duomo* in Florence, described by Michelangelo as the Gates of Paradise, are continuously photographed by tourists. Yet they are copies; the original panels are in the Cathedral Works museum.

Paul Leavy, with grateful thanks to Dr Clare Vernon of Birkbeck College for the information relating to Monte Sant'Angelo.



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