

Oremus

Westminster Cathedral Magazine



*Faithful Cross, thou sign of triumph,
Now for man the noblest Tree,
None in foliage, none in blossom,
None in fruit thy peer may be;
Symbol of the world's redemption
For the weight that hung on thee!*

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Registered Charity Number 233699
ISSN 1366-7203

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Printed by Premier Print Group 020 3811 2703

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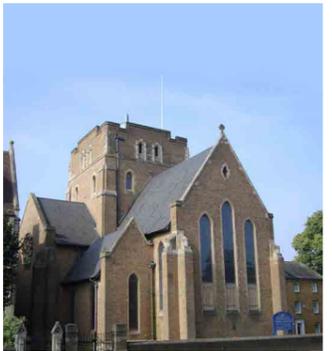
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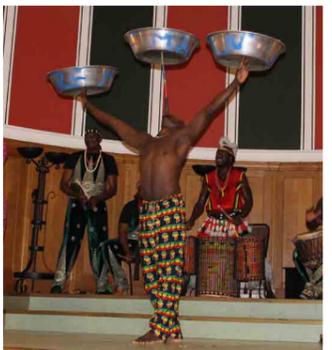
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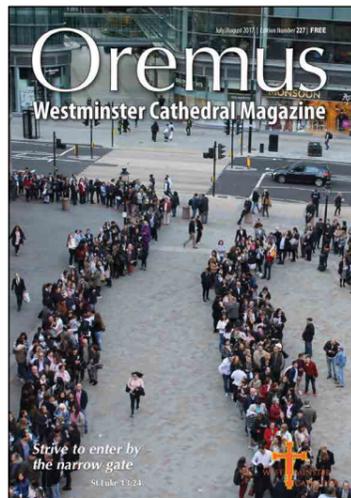
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All members will be invited to at least one social event during the year.

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From the Chairman

All of us have some phrase or saying, which, whenever used, causes us some irritation, and priests are no exception to that rule. One of my least favourite questions is to be asked on returning from a pilgrimage: 'Did you enjoy your holiday, Father?' In the past I have launched into a response pointing out that taking a party of 45 pilgrims around the Holy Land for 10 days does not exactly make a holiday. Nowadays, either through wisdom or age, I simply smile and respond: 'Yes, thank you'. Another irritation arises when a parishioner who has not seen me at the particular Mass they attend then asks: 'Have you been away again, Father?' My response these days is to smile sweetly or pretend that I haven't heard.

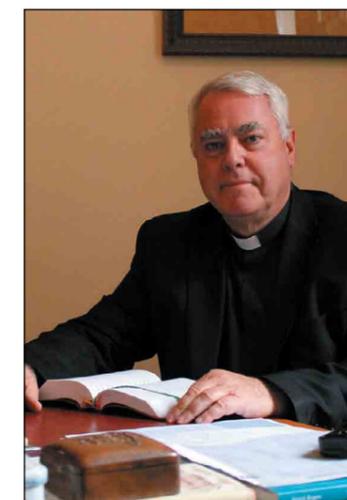
However, having got that off my chest, I would have to admit that this past month has indeed been a time when I have not been much seen in the Cathedral. My first time away was leading a pilgrimage to Orkney in the footsteps of St Magnus, but as Fr Anthony Watkins will be writing about this pilgrimage there is no need for me to go into further detail. When people ask me: 'Why Orkney?' my response was that it was somewhere in the British Isles that I had never visited. Rather like the Isle of Man, it is a place people are inclined to say they have never been to whenever it is mentioned. Soon after returning I was away again on the Diocesan Pilgrimage to Lourdes, which was extremely well-organised and proved to be a very happy and blessed week, for me and, I hope, for everyone else who took part in it.

This week the Cathedral Chaplains had their annual day out together, going this year to St Albans where we were given a first-class tour by one of the Abbey guides and had time to pray together at the shrine of St Alban. Following a light lunch, Fr Andrew Gallagher took us on an extended walking tour of the city, which was very interesting but a little exhausting for the elderly.

In writing about holidays and pilgrimages I am very conscious that these are a privilege and that not all our readers, for one reason or another, will be able to get away this year, but for those who are on holiday and for those yet to go may I wish you all a safe and happy time of refreshment and peace.

With every blessing and all good wishes.

Canon Christopher Tuckwell



A Fond Farewell

Fr Brian O'Mahony

After three very happy years, the time has come for me to say goodbye to the Cathedral parish. I am very sorry to be leaving, but am also excited about the challenges that are to come. I have hugely enjoyed my time here, and will take with me many wonderful memories.

The experience of arriving in a parish for the first time as a newly-ordained priest must be somewhat similar for each one leaving the seminary. There is so much to learn, much that can't be previously taught. Becoming used to saying Mass and hearing Confessions, as well as the host of other duties of a priest, takes time. Learning these things



and growing into them as a Chaplain at Westminster Cathedral has been an immense privilege, even if at times it was quite daunting at first!

The Cathedral is unique place, with glories that are found in few other places, not least in the music and liturgical life. Even so, there is a real parish also; a community with the same wide range of needs and personalities as any other. Whilst the larger volume of people may necessarily change how parish life is approached, the sheer range of activities here is truly extra-ordinary.

Although I go with many happy memories of this parish, I am particularly

grateful to our wonderful parish primary school, where I have been chaplain. There, both teachers and children alike have taught me a huge amount about what being a priest means. We are blessed to have such a school on-site and we must continue to pray for them. Through this ministry I have met and become good friends with so many parish families. Sharing their joys and sorrows has helped me grow as a priest and deepen my vocation.

Anyone visiting the Cathedral cannot but be struck by the reality that this is a place of real prayer. Quite apart from the cycle of public liturgy, so many people – individuals and groups – come and spend time in prayer. This is a powerful witness in the heart of the city, and benefits everyone from it, whether they know it or not. The pious groups and guilds contribute to this, and I thank in a special way the members of the Guild of St Anthony who meet for devotional prayers each week, for their love, care and support.

No word of farewell would be complete without paying a generous tribute to the community of Clergy House, with whom I have spent these years. It may surprise readers to

learn that our household numbers 14. In addition to the resident priests, we have also four wonderful Sisters, the Organ Scholar, and our Intern. Living in this community has been a joy and from them I have learnt a huge amount. A newly-ordained priest could have few wiser men than Canon Christopher, the Administrator, for guidance and support. He and the other priests have shown themselves immensely tolerant and patient - not least of my humour!

It is the reality of a priest's life that he must move on. I am sure that there will be other places from which I will depart in the future. As my first appointment, the Cathedral will always have a particularly special place in my heart. I have loved being a priest here. However inadequate it might seem, I simply say 'Thank you' for all that I have received. As I ask for your prayers, I give you an assurance of mine. May God continue to bless Westminster Cathedral and all that is done here, for his glory and for the salvation of souls.

Fr Brian moves to Rome for Further Studies and becomes part of the community resident at the Venerable English College there.

Forty Years On: Confessions of a Diocesan priest

Fr Keith Sawyer

This summer saw the 40th Anniversary of my priestly ordination. I am not the first to reach this milestone, by no means, but as a priest of a diocese other than Westminster I think you may be interested in some of my thoughts and insights.

When I was ordained, after a bit of locum work, I was sent to Northampton Cathedral, really an ordinary church with a bishop's seat, and mostly involving ordinary parish work. We had three hospitals to cover and we did quite well. Emergency calls could and can be a strain, but in the 1970s we could obtain information about patients' religion far more easily than now. We had no Catholic schools in the parish, so the tone was very much of ministry to adults. I could not have had a kinder parish priest; perhaps not for his own good, as he was too kind to some of the people who hung around the cathedral.

I went to Slough in 1980, to a parish which had lost a lot of its population in local development, and to a priest whom I respected, but for whom I felt a bit sorry. He had done a good job elsewhere for over 20 years, and had then been saddled with a pig in a poke, paying off debt on a new church a couple of miles away and trying to live normally in the abnormal world of the backyard of a shopping mall.

While in Slough I had a lot of counselling at the Dymna Centre, near St James, Spanish Place. It was run by Fr Louis Marteau, whose photo looks at me in Clergy House when I walk past the Sub-Administrator's room. Priests come from different generations, and I remember him saying: 'You and your parish priest are divided by a World War and a Vatican Council, how can you have much in common?' That said, we did get on quite well, and in his retirement I used to take him out till well into his 90s. But central Slough was a sad place, and as I look back, I sometimes cry that we were two good men trying to do the Lord's work in a washed-out situation which should have been appraised differently.

Luton followed, and a very different parish, where my fellow curate ran a youth group which at least once had a disco party in the presbytery. Awful; even Slough seemed wonderful in comparison. I didn't stay too long, as we were given an extra priest, who was leaving a religious order. As someone said to me: 'You were planning your exit before that priest even reached the parish'. Luton Catholicism had never been much help to me; Luton was a boom town, which gave too many people too much money too quickly, and money and the Catholic faith seldom mix. You either have one or the other.



The Cathedral of Our Lady Immaculate and St Thomas of Canterbury, Northampton, the scene of Fr Keith's early priestly labours

So in 1985 I was sent to Great Billing, with the then Vicar General (a kind of priest civil servant). Billing was the home of the Elwes family, which gave the Northampton diocese a bishop, Oxford University a chaplain, the music world a singer, Gervase, the art world Simon, and the legal world a QC. Many of them are buried at Billing. Wellingborough is the next Catholic parish to Billing, and for six years I was there. It was my first contact with the Prison Service, at a Youth Custody Centre where the work was basically a weekly Mass (on Saturday morning) and 'reception interviews' to see the Catholics individually soon after arrival, a process which is required by law. I suppose that, like most priests, I have never felt deeply called to prison ministry, but have done what I could with the people life has brought to me. The parish priest was good with the sick and, as the bishop who ordained me once said: 'to have a reputation of being good with the sick is no bad thing'. I have always tried to do what I can, though I am no natural hospital chaplain.

Because of my years as an assistant prison chaplain, I was in the firing line to be designated as RC chaplain for Woodhill prison, Milton Keynes, when it opened in July 1992. To do this, I was sent to live in and look after a small Catholic community in Winslow. Unfortunately, the locals didn't take to the idea of sharing their priest with a bunch of prisoners and when, after the prison had been open for some time, I cancelled one of the Sunday Masses (we had three for 125 people) some people started to write to the bishop, and others shook the dust of the chapel from their feet. One grammar school boy vowed never to come again to any Mass that I celebrated. So my advice to any priest starting in prison ministry would be not to take too much to heart what Jesus said about visiting those in prison or caring for the marginalised. The Catholic establishment won't necessarily back you as a matter of course. In the end I felt it right to resign both from Winslow and the prison, and in doing so lost my parish, my status (I offered, wrongly, to return to being a curate) and my self-confidence.

Hardly had I moved once again to Slough, but now on the east side (with London taxi drivers and airport workers), than both my parents became ill, and eventually it became necessary to ask the bishop to get me back to Luton. Seeing parents decline in health is never easy, and the mid-1990s were sad years for me. But we do what we have to, because they are our parents. After they died, I did supply work for some years, as I had lost confidence for trying to run a parish. Then in 2003 I started coming to the Cathedral here in Westminster to help with confessions, and it has been the happiest part of my life. I wish I could put more time in. Train fares have changed since I started to write this article, so perhaps something may happen.

My underlying problem is that I cannot compete, and so I let others take the lead. While this may look like Christian humility, it is really a result of being an only child; perhaps I can write about that on another occasion. Nothing that I have done in 40 years as a priest could not have been done by any other priest, and some of them better than me. I just hope that this article may help readers to understand more clearly what sort of life we priests lead. In the end we are ordinary people trying to do an impossible job for a wonderful God. If you can hold on to that, it may make some of our failures and failings more comprehensible and maybe will encourage you to look to the provision of future priests from your own circle.

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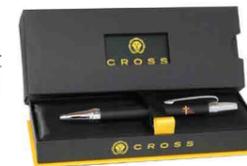
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The Organist Entertains

Peter King

'I always enjoy your recitals', a family member told me, with pardonable enthusiasm, 'you always play something that tells a story'. Just such a piece is the Triptico del Buen Pastor by Jesús Guridi (1886-1961) which I will be playing at my Cathedral recital on Wednesday 27 September. It was written for the inauguration of the Cathedral of the Good Shepherd in San Sebastián and, very pictorially, tells of the Good Shepherd who sought the lost sheep. The melody of the Good Shepherd in the third tableau of the triptych tugs at the heart strings, but before that there is much drama.

The first movement, El rebaño (the flock), depicts the grazing flock. Towards the end of the movement the shepherd plays his pipe, guiding his sheep into the fold, their bells tinkling in unrelated keys. In the second movement, la oveja perdida (the lost sheep), a tumultuous storm breaks. We hear pelting rain, lightning flashes across the sky, and at the height of the storm the organist is required to play two huge cluster chords with his forearm. When the storm recedes, the flock can be heard bleating. Eventually all disappear except one – the lost sheep, whose solitary cries are pitiful. A few hushed chords set the scene for the last tableau el Buen Pastor (the Good Shepherd), represented by a long melody which unfolds throughout the movement. Fanfares announce that the sheep is found and on the final page he is reunited with the rest of the flock in a cataclysm of bleating and bell ringing. The music is based on folk tunes from the Basque region, and the similarity between the trumpet fanfares in the last movement and the main theme in the finale of Saint-Saëns' Organ Symphony might suggest to the listener that it, too, had its origins in folk tradition.

After the death of J S Bach (1685-1750) organ music rather lost its way and the great composers of the day contributed little or nothing of note (Mozart's two large-scale works were written for a mechanical organ in a clock). What there was, e.g. by Robert Schumann or Felix Mendelssohn (1809-1847), tended to look over its shoulder to Bach. Mendelssohn's organ music, fine though it be, does not display the flair of his orchestral or piano writing. His Prelude and Fugue in E minor for piano, to feature in my recital in a transcription by WT Best, is much more inventive, more modern and carries the listener along with greater purpose than any of his organ pieces.

It was Franz Liszt (1811-1886) who brought the organ into line with mainstream music through demands for greater dynamic variety and colour coupled with virtuoso technique, and also by using modern chromatic harmonies,

and introducing a programmatic element to the music, treating themes to a process of thematic transformation. All these elements are present in Julius Reubke's (1834-1858) Sonata, the 94th Psalm which owes much to the fact that its composer was a student of Liszt. Indeed the work, which will end the recital, is a marvellous vehicle for displaying the wealth of colour available on the Grand Organ.

The work is in the form of a single structure, embracing the elements of a traditional Sonata (introduction and allegro, slow movement, finale). His main theme, heard at the opening in the pedals, appears in different guises throughout the piece. The music suggests an Old Testament God arising from the clouds, and the wickedness of the ungodly, rampaging through what we might call the symphonic first movement. In the fugue, the second half of the theme is turned upside down as God appears as refuge and the strength of confidence. In the final bars of the piece the listener can almost hear God destroying the ungodly and stamping them down into hell. Reubke prefaces the score with verses from Psalm 94. He does not indicate how they relate to the music, but the programme would seem to be:

Grave
O Lord God, to whom vengeance belongeth, show thyself.

Arise, thou Judge of the world, and reward the proud after their deserving.

Larghetto
Lord, how long shall the ungodly, how long shall the ungodly triumph?

Allegro con fuoco
They murder the widow and the stranger, and put the fatherless to death.

And yet they say, Tush, the Lord shall not see, neither shall the God of Jacob regard it.

Adagio
In the multitude of the sorrows that I had in my heart, thy comforts have refreshed my soul.

Allegro
But the Lord is my refuge, and my God is the strength of my confidence.

He shall recompense them their wickedness, and destroy them in their own malice; yea, the Lord our God shall destroy them.

The recital opens with the rarely heard Concert Fantasie I in F sharp minor by the Czech conductor/composer Josef Klička (1855-1937), who worked in Prague, where he taught at the Conservatoire and stood in as deputy for Dvořák when the latter was in the USA. He wrote several pieces in late Romantic style. The piece is like an overture, and makes an excellent curtain raiser. Within tight structure, the music is rhapsodic and explores a variety of moods and colours. Klička's experience not only as an organist, but also as a violinist and an orchestral conductor shines through here. For the performer the challenge arises from trying to capture the mood of the moment (arresting, lyrical, tempestuous or restful) within the overall architecture of the piece.

The remaining work on the programme is the Prière by César Franck (1822-1890) – music admirably suited to the French flavour of the Westminster instrument. This is no lightweight five minute song or aria, as the listener might infer from other similarly named pieces. More is it a deeply felt fantasie expressing worship, being variously entreaty, petition, supplication, meditation and adoration as the music progresses to its ecstatic climax. Although there are echoes of Schubert with shifts between major/minor tonality, and of Brahms with two against three rhythms, the music remains firmly in Franck's musical idiom and could be written by no one other than him.

When I was a teenager one of my favourite LPs was the 'Great Cathedral Organ' disc featuring Nicolas Kynaston on the organ of the Cathedral. I was electrified by the panache shown in *Combat de la mort et de la vie* (Messiaen) and by the superb account of Franck's *Choral III*, one of my favourites. I enjoyed the colours of the instrument, too, and the flattering acoustic! Having held Kynaston in awe for about 20 years, I was excited when a colleague recommended that I sought his advice regarding the rebuilding of the organ in Bath Abbey. Thus began a friendship continuing to this day, in which Nicolas has been a huge influence. Although never a pupil as such, I feel that I have learnt as much as if I had taken regular lessons with him for years.

It is difficult to describe exactly what it is that he has imparted; but in discussion he invites you to think about the music and how it will work in performance. True, he might occasionally recommend a fingering for a certain passage, or warn about starting something too slow, or too fast, or drop the occasional hint such as: 'I move it on here', but it's more about how he makes you think more deeply.

We have had numerous discussions about repertoire, organs, programming, the shape of a piece of music, performances etc. and, maybe because in his modest way he treats one as an equal, I always come away thinking I've learnt something. If there is one quality in his playing that I admire most, I think that Nicolas plays with the freedom and spontaneity of a pianist, and when he lets himself go you can hear the animal within. Organists can be quite calculating and rigid in their approach to music-making, but listening to Nicolas one feels one is listening to a musician who really loves the music he is playing and is at one with it. When we listen to music together in his home, rarely if ever is it organ

music; it is much more likely to be Chopin or Liszt on the piano, songs or orchestral music by Rachmaninov or Reger, chamber music by Franck or some extravaganza by Scriabin, and usually I'm not told what the music is and am left to guess. I think that this association with Nicolas has led me to seek to play the organ with the inspiration of a pianist and with the sense of the overall structure of a piece that a good orchestral conductor brings to a performance. When I play at the Cathedral on 27 September it will be an honour to perform on the organ at which he so famously presided and on which he has given so many memorable performances.



The Klais Organ of Bath Abbey, where Peter King was Director of Music until his retirement last year.

What's in a Name?

Joanna Bogle

One of the most enjoyable things about leading History Walks around London is watching people's faces light up when they discover something new. I have lost count of the number of people who have chorused: 'I never knew that!' when I point out Our Lady on the coat-of-arms of Westminster City Hall in Victoria Street. She is there because there has been a devotion to Our Lady of Westminster for centuries.

Why is Horseferry Road so named? There was a ferry, owned and run by successive Archbishops of Canterbury from Lambeth Palace, as the only bridge was further down-river, connecting the City to the Borough at Southwark. And the monks of Westminster Abbey had an orchard (Abbey Orchard Street), a small church for midday prayers for those working some distance from the Abbey (St Martin-in-the-Fields) and a mill (Millbank).

Place-names in London tell you about the place, as the name of a street or a district has emerged over time and stuck. Rivers, burns or streams gave their names to the areas through which they flowed. The Fleet River no longer flows near the street that bears its name – in its later years it was no longer fleet but very slow, and became known as Fleet Ditch – but it has never completely disappeared and the water still runs along an underground pipe visible at a couple of tube stations. The Tyburn similarly still finds its way beneath Oxford Street, flowing from a spring up in Highgate, and there is a stream of the same name beneath Hyde Park. The word "Ty" is Welsh, or ancient British if you like, for 'house' but it can also mean a boundary line. And 'burn' or 'bourne' means a small river, whence Marylebone: Our Lady's bourne or river. Most people know that a ford means a river-crossing. So we have Catford, where cattle crossed the water, and Deptford, where the crossing was exceptionally deep. And where a popular well provided water for a community, this too would give the place its name, thus Clerkenwell.

Today for us a hospital is a place for treating sickness, but its older meaning covered other areas of hospitality: hence the Grey Coat Hospital near the Cathedral was founded as a charity school, whilst Spitalfields in the East End offered care to the poor and homeless.

Of course, some names commemorate a particular event or person: hence Victoria Station, or King William Street. A naval battle off the coast of Traf-al-Gahar has given its name to the famous public square, and a land battle is commemorated by the station at Waterloo. Other names are more random. When the Duke of Buckingham built a London home for himself he never imagined that, rebuilt and



In a Convent Garden, by G D Leslie (which is what Covent Garden was, originally)

expanded, it would become a palace permanently associated not with his family but with royalty and through them with some of the great crowd gatherings of the 20th century.

Westminster Cathedral has played its own role in creating place-names. Who first announced that the open space in front would be known as the 'piazza' rather than as a 'place' or 'square'? The name works well and has stuck, perhaps because the Byzantine style of the Cathedral lends itself to a 'foreign' sort of name for the place outside? And now, across Victoria Street, is Cardinal Place, named in honour of Cardinal Hume, with splendid views of the West front.

'Ham' is the Saxon word for a village, as in Twickenham or Newham. A collection of small villages to the east of the Tower of London came to be known as Tower Hamlets.

The name Westminster refers to the great Minster that St Edward the Confessor built to the West of London, which we know as the Abbey. Could he have imagined that it would give its name to Parliament? At one time, Parliament met further down-river at Blackfriars, which brings to mind a whole batch of place-names: Carmelite Street, Crutched Friars, Charterhouse Square and more.

Leading History Walks around London has opened up many fascinating avenues of research. To join in the discovery, please meet me on Sunday 27 August, at the Cathedral steps after the 10.30am Solemn Mass, or on Wednesday 30 August at 2 or 6pm outside the Church of the Most Precious Blood, O'Meara Street SE1 (nearest tube: London Bridge or Borough).

Cathedral History: A Photographic Record

Solemn Mass to Mark the Laying of the Foundation Stone of Westminster Cathedral, Thursday 29 June 1995



Cardinal Basil Hume is seen here elevating the chalice at the free-standing altar that was used from 1982 - 2009. Alongside him, from left to right, are Archbishops Michael Bowen (Southwark), Luigi Barbarito (Papal Nuncio), Derek Worlock (Liverpool) and John Aloysius Ward (Cardiff). Behind the Cardinal are the Deacon, (now Fr) Donald Graham and the MC, Fr (now Canon) Daniel Cronin. In the front row of concelebrating bishops are two former Cathedral Administrators, Bishop Patrick O'Donoghue, far left, whilst Bishop Gordon Wheeler is four places to his right.

To the left of the picture are two former Cathedral Administrators, Mgr (now Archbishop) George Stack is standing to the right of his successor, Fr (now Mgr) Mark Langham and further along that row, kneeling are Fr (now Mgr) James Curry, Private Secretary, and Mr Anthony Bartlett, *Gentiluomo* to the Cardinal. The principal responsibility of the *Gentiluomo* was to act as personal bodyguard to the Cardinal Archbishop and the post was abolished in the 1960s, although Anthony Bartlett was allowed to retain this position until his death since when no successor has been appointed.

The Mass was broadcast live on BBC Radio 3, with the commentary being provided by the late Fr Cormac Rigby, who had been an announcer on this station for 20 years before commencing his studies for the priesthood. The homily was given by Archbishop Worlock, who had been secretary to three Cardinals: Griffin, Godfrey and Heenan. Fr Cormac described the homily as '...a skilful blend of history, anecdote and reflection on the strengths of the Cathedral. The light and shade approach works wonderfully and after several ripples of laughter the "getting to the heart of it is all the more effective"'.
Paul Tobin



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Exploring the Quarries: Grand Antique des Pyrénées

Patrick Rogers



The quarry village of Aubert beside the river Lez.

There are a dozen different varieties of French marble in the Cathedral, mostly in shades of red or green. But certainly the most striking, and perhaps the most attractive, consists of almost equal proportions of sharply contrasting jet black and snow white. *Grand Antique des Pyrénées* is consequently known as *Bianco-e-Nero* (white and black), or simply as *Grand Antique*, and was used by the Romans, the Byzantines and then, in more recent times, by the French.

The marble can be seen on entering the Cathedral, forming the pedestal for the statue of St Peter, which was made in Rome in 1901-2. On the floor nearby is another



The sign beside the track approaching the quarry.

black and white marble. But this one, *Grand Antique de Belgique*, from Namur, is essentially black (indicating the presence of carbon), the white consisting only of veining. At the other end of the Cathedral, framed panels of French *Grand Antique* can be found on the walls of the Lady Chapel apse and it also appears on two of the nave piers at gallery level. However, it can best be seen in the two black and white columns outside the Vaughan Chantry (the Chapel of St Thomas of Canterbury) in the north transept, installed in 1907.

The *Grand Antique* marble quarry lies close to the village of Aubert, Ariège, in the French Midi-Pyrénées. Here the *Route de St Jacques* (the medieval pilgrim route to Santiago de Compostela) runs beside the river Lez and it is on the track beside this river, about three miles south-west of St Giron, that the quarry is found. The remains now consist of roofless buildings made of blocks of the marble, rusting machinery for cutting and lifting the blocks and a mournful, motionless, silent lake, surrounded by trees and the surface covered with water weed - the quarry itself, now flooded. Known in dialect as the *Trau de Debremberi* and in French as the *Trou de l'Oubli* (the chasm of oblivion), it has sheer sides descending down into the water and is to be approached with extreme caution. Unfortunately, I have recently been told by an English marble merchant that an Italian had discovered the site, negotiated with the local landowner and removed the main remaining blocks of marble for subsequent processing and sale in Italy. I just hope that he hadn't learned of the quarry's location through me.

The marble extends into the nearby river bed and can be seen on the path which runs alongside the river to the next village of Moulis, about a mile away. Besides its official title, the marble was locally nicknamed *Grand Deuil* (deep mourning) when it was predominantly black, and *Petit Deuil* when predominantly white. It was formed about 100 million years ago in the Lower Cretaceous period when the original black, carbonaceous, fossil limestone was fragmented by earth movements and then combined with pure white calcite to produce the unique juxtaposition of black and white that can be seen today.

The marble was known to the Romans as *Marmor Celticum*, and discoveries near the quarry include a Latin inscription, artefacts and coins, including a gold Valentinian of the later 4th century, indicating that the marble was being exploited by the Romans by that time.



The Grand Antique marble quarry - now flooded.

This is confirmed by recycled examples in the Basilica of St Peter, St Mary Major, St Cecilia in Trastevere and elsewhere in Rome. The marble can also be found in the 6th century Basilica of *Sant'Appollinare in Classe* in Ravenna and in Emperor Justinian's great Byzantine church of *Hagia Sophia* in Istanbul, being described by Justinian's court poet when the church reopened in 563 as 'the product of the Celtic crags, a wealth of crystals, like milk poured here and there on a flesh of glittering black'. To get there from Aubert it must have travelled 2,000 miles.



The tomb of Napoleon's brother, Joseph, in the Dome Church at Les Invalides in Paris.

For hundreds of years after Roman exploitation the quarry lay abandoned and all knowledge of its locality was forgotten. The only examples available were those which had been quarried centuries before. Thus the six columns at the main entrance of St Mark's, Venice (with others inside) may well have been looted from Constantinople by the 4th Crusaders in 1204. French writers on marbles described the quarry as lost both in 1720 (Daviller) and in 1808 (Brard). It was rediscovered in 1844 and vigorously worked from 1876, when the use of marble for decoration on a grand scale had been made fashionable by the opening of the Opéra Garnier in Paris the previous year. It finally closed in 1948.



A Grand Antique marble column outside the Vaughan Chantry in Westminster Cathedral.

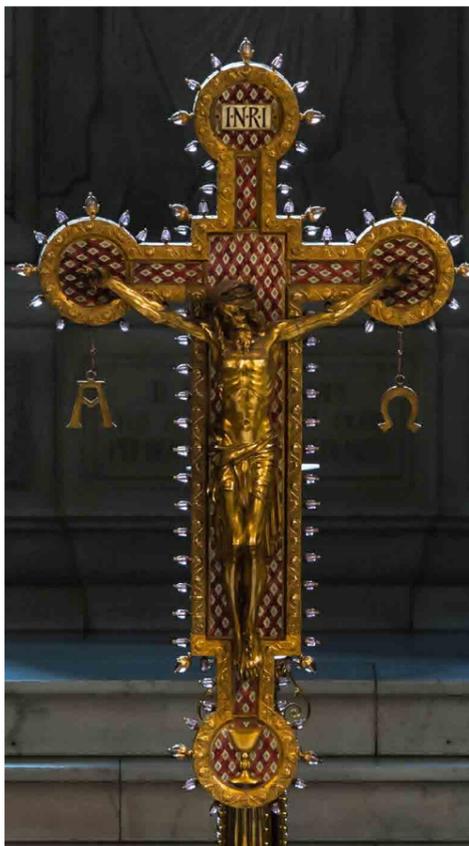
There are many examples of this attractive marble to be seen in France - three columns in the Roman baths at the Cluny Museum in Paris, for the altar of *Notre Dame du Bon Secour* at Marseilles, for the portal of the Cathedral at Tarbes, for the columns of the tomb of Napoleon and that of Joseph (his elder brother) in the Dome Church at *Les Invalides* in Paris. It was also used for decorating the Opéra Garnier and as pedestals in the *Salon de Diane* at the Palace of Versailles. Like most marbles it has also been used locally - for the altar in Moulis church, for panelling a shop in St Giron, and for shelves and a table in the main post office at Toulouse.

Britain also has impressive examples of *Grand Antique* marble. It was used at Windsor Castle for the sarcophagus of the Prince Consort, together with wall panels and the altar in the Albert Chapel (installed in 1870). In London it was used in Salisbury House and the Holborn restaurant and for six imposing columns and piers in the entrance hall of the Metropole Hotel (completed in 1885) at the bottom of Northumberland Avenue, but now a government building with security gates which partially obscure the columns. Sadly, of these locations the Metropole building is now inaccessible, Salisbury House and the Holborn restaurant no longer exist and the Albert Chapel requires an entrance fee. Fortunately, *Grand Antique* marble can still be found in quantity in Westminster Cathedral.

We adore you, O Christ, and we bless you, because by your Holy Cross you have redeemed the world.

Donato Tallo

Every year on 14 September the Feast of the Exaltation of the Holy Cross is celebrated, commemorating two very significant events. First, the discovery of what was regarded to be the True Cross in 326, under the temple of Venus in Jerusalem, by St Helena, the mother of the Emperor Constantine; and secondly, the dedication in 335 of the basilica and shrine that were subsequently built on the site. The liturgical colour of the day is red and the feast reminds us that Christ underwent the agony of the cross in order to save the human race. The colour is of great significance, being that of blood and fire. Along with the water that gushed from the wounds of Our Lord as he hung on the cross, blood poured out too, the blood of the Spotless Lamb, the Word who became flesh and dwelt among us.



For Christians, the cross is the instrument of our salvation. The cross is a powerful symbol and so all Christians have a duty to ensure that it does not become evacuated of meaning. Shortly before Holy Week this year Pope Francis stated that: 'the cross is a sign of God's love for humankind and not just an emblem of Christianity or a piece of jewellery to display'. He went on to note that: 'salvation comes only from the cross and all Christians must truly ask themselves if they are aware of the importance of the cross'.

St Rose of Lima once said that: 'Apart from the cross there is no other ladder by which we may get to heaven'. It is therefore a tool, helping to guide us on the right path. We seek to ensure, then, that we 'never forget the deeds of the Lord' (Psalm 77). The cross, which was designedly an instrument of torture and humiliation, has for us as Christians become an instrument of grace and peace. It was St Maximilian Mary Kolbe who said that: 'The cross is the

school of love'. All our hope has its foundation in the cross and it is at its foot that true love and charity are found.

On a daily basis we all in different ways encounter trials and tribulations, and in a sense we all face our own crosses. However, placing all our hope in the Lord's cross, we are given strength and courage to take up our own crosses in the same way that Christ underwent the agony of the cross. In the Second Eucharistic Prayer of the Roman Rite Christ as described as having 'entered willingly into his Passion'. Moreover, if love and charity are truly found at the foot of the cross, then it is clear that we as Christians have a duty to help others to carry their crosses in both spiritual and practical matters. In this way we shall begin to see the fulfilment of the Lord's words in St John's Gospel: 'When I am lifted up from the earth, I will draw everyone to myself' (John 12:32, Communion Antiphon of the Mass for the Exaltation of the Holy Cross).

Westminster Cathedral – Social Media

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Introducing: Julio Cesar Albornoz Bolivar

Fr Julio Albornoz



I was born and raised in Venezuela, as the second son among three children. As a child, one of my dreams was to become a professional basketball player! However, I did not receive support for that from my parents. As I was growing up, they encouraged me to read and work towards a technical degree in electricity. I had a plan to finish my degree, then to find a job, buy a house, to have a girlfriend and a family. Although I was a regular in attendance at Mass, God was not part of my daily life.

No sooner was my degree finished than there was political, social and economical unrest in Venezuela; and with it my plans started to crumble. However, it was precisely in this situation that I heard a life-changing message of the gratuitous love of God for me even as I am, a sinner. I heard this message through the catechesis of the Neocatechumenal Way in my home parish. It was through their itinerary formation that I gradually came to realise God's call for me and to discern a vocation to the priesthood.

I moved to London to begin the process of formation in 2006. Through the help and support of my fellow seminarians, the formators at *Redemptoris Mater* Seminary, at Allen Hall (the Diocesan Seminary in Chelsea), and also my Neocatechumenal community, I was able to meet all the requirements needed for ordination.

Receiving the Order of Deacon for service in the Diocese of Westminster last June, I was appointed to work full-time at the Parish of the Five Precious Wounds, Stonebridge, where the Lord gave me the grace to grow in confidence through celebrating the various liturgies of the Church and ministering to the people of God.

I was ordained to the priesthood on 24 June this year by Cardinal Vincent, together with six other deacons. My appointment to the College of Chaplains came to me as a pleasant surprise and now I am looking forward to entering upon life at the Cathedral!

Fr Andrew Bowden, also newly-ordained, joins the College of Chaplains in October and will introduce himself in the next edition.

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THREE INSPIRING CATHOLIC PILGRIMAGES FOR AUTUMN 2017

**OUR LADY OF SCHIO, ST JOSEPHINE BAKHITA, AND ST ANTHONY OF PADUA
A PILGRIMAGE TO NORTHERN ITALY LED BY FATHER MARTIN PLUNKETT
30TH SEPTEMBER - 5TH OCTOBER**

**IN THE STEPS OF ST JOHN OF THE CROSS AND ST TERESA OF AVILA
LED BY FATHER MICHAEL DUNNE
16TH - 21ST OCTOBER**

**THE HOLY LAND IN THE STEPS OF CHRIST
LED BY CANON CHRISTOPHER TUCKWELL
18TH - 25TH NOVEMBER**

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The Papal Nuncio Welcomed in the Cathedral

The Nuncio, on his way to present his Letters of Credence to the Queen

This evening it is a great pleasure to welcome our new Apostolic Nuncio, His Excellency Archbishop Edward Adams.

The fact that today is the celebration of American Independence adds an additional savour to this moment, and I thank you, Your Excellency, for coming here on a day, which must have a special place in your heart.

Independence is a great yearning of every human being: that ability, space, resources and moral support to pursue a destiny and a way of life that corresponds to the person's self-understanding and vision. For some, maybe for many, this yearning focusses on their own individual aspirations. As we see, this independence can push a person into an individualism that becomes blind to the reality of the inter-dependence that is part of our human nature. When this becomes a social trend, it leads to a weakening of the bonds of family, local community or even nationhood. This is not the Independence being celebrated today, which in contrast marks the fashioning of a way of life, which sought to respect in a new way both conscience and the sacrifices required of a greater identity.

Yet, Your Excellency, your presence also takes us beyond such meanings of Independence. In contrast, you remind us of an inter-dependence that goes beyond all independence.

You come among us as the personal representative of our Holy Father, Pope Francis who embodies, in his ministry to the Holy See, that bond of Catholic faith, which circles the world. He leads the Church, called to be a powerful sign, a Sacrament indeed, of the inter-dependence of our human family. His ministry is a constant call to recognise that our human family is one; that we are brothers and

sisters, no matter distance or difference; that we have a mutual dependence that is too easily forgotten; and that in such forgetfulness too many of our brothers and sisters are exploited, ignored, abandoned in countless different ways which become open wounds in the flesh of our human family.

The ministry of the Pope, of Pope Francis, is demanding. For this reason, we constantly hold our Holy Father in our prayers. Indeed, we are proud, as Catholics in England and Wales, to have a special affection for, and loyalty to, the unity of the Church, embodied in the person of the Pope. This is a powerful part of our history and of the present contours of our faith.

Pope Francis is also the first to tell us that this bond of inter-dependence is rooted in a far greater bond of dependence. He insists that all he is and does, often to the acclaim of the world, flows from his utter dependence on Jesus, his sole Lord and Master, and ours too.

Here lies the true foundation of our lives, the one on whom we place our trust, on whom we depend, from whom we seek no independence.

The Gospel passage we have just heard, of the disciples' boat caught in a storm, reminds us vividly of the dependence on Jesus experienced by the first disciples and held before us today.

Rather than comment on this passage myself, I want to recall a reflection of Pope Benedict on this same passage. It is a reflection given on 27 February 2013, the day before his dramatic stepping down from the Papacy, spoken at the last General Audience he gave in St Peter's Square.

Pope Benedict spoke of his eight years of Ministry to the Apostolic See as having been marked by his constant sense of the presence of Jesus, always with him, always close to him. He described those eight years as including moments of 'joy and light and moments, which were not easy.' Then he said this:

'I have felt like Saint Peter with the Apostles in the boat on the Sea of Galilee: the Lord has given us so many days of sun and of light winds, days when the catch was abundant; there were also moments when the waters were rough and the winds against us, as throughout the Church's history, and the Lord seemed to be sleeping. But I have always known that the Lord is in that boat and I have always known that the barque of the Church is not mine but his. Nor does the Lord let it sink; it is he who guides it, surely also through those whom he has chosen, because he so wished. This has been, and is, a certainty, which nothing can shake. For this reason my heart today overflows with gratitude to God, for he has never let his Church, or me personally, lack his consolation, his light, his love.'

Remarkable words! Remarkable, confident faith! A remarkable Holy Father! A declaration of dependence, which far outshines all claims of independence because it is the road to our true fulfilment, our true freedom. Only in this trust in the Lord, even in the times when he may appear to

be sleeping, do we find the peace and courage for which our hearts long.

My brothers and sisters, we live in a blessed time in the life of the Church when we have been guided, strengthened, sustained by great Popes, each bringing his own gifts and insight, his own style and charisma to the greatest office in the world.

And it is in this light that we welcome most warmly our Apostolic Nuncio, who in his person brings us close to Pope Francis in his fatherly care for all the churches. In welcoming you, Your Excellency, we welcome His Holiness, Pope Francis. In praying with you, we pray with our Holy Father.

Your Excellency it is my pleasure to assure you, in a most heartfelt manner, of our full cooperation with you in all your responsibilities and of our welcome to you in the support and encouragement that you will give to us in ours.

Together we stand at this altar, here to meet again the Lord on whom we depend. Here, together, we offer him our loving praise and joyful service. Here, together, we receive from him our very life, our nourishment, our commission. In this we are utterly one. May we always rejoice in this unity in Christ and together serve him, in all humility, to the best of our abilities.

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Visit of the Dubliners

Hospitality is a Christian virtue in which the choir seeks to share and so the choristers were pleased to welcome their opposite numbers from the Palestrina Choir of Dublin's Pro-Cathedral recently. Through the year a number of occasions offer our boys the chance to experience different music and acoustics; as one chorister remarked, when asked about the music sung in Westminster Abbey: 'It was very Anglican!'

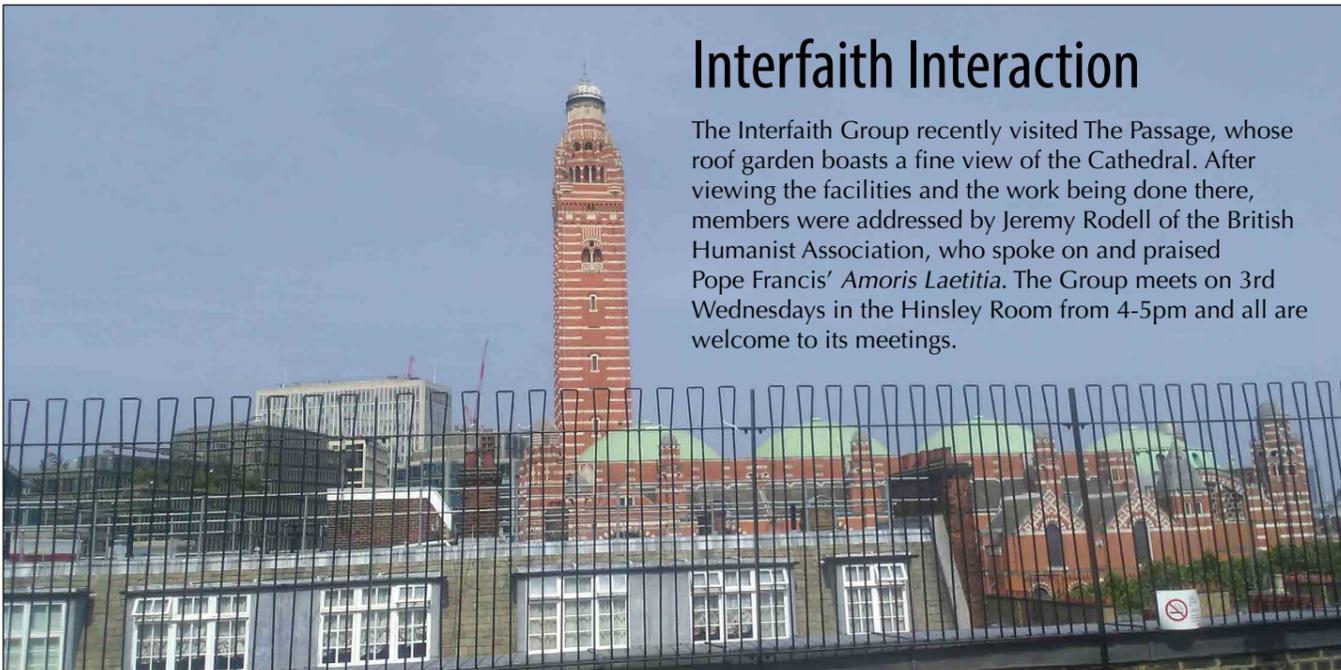


Cardinal's Ordination Charge

On Saturday 24 June, the Nativity of St John the Baptist, the Cardinal ordained 7 new priests for the diocese. During the rite, the candidates promised 'to celebrate the mysteries of Christ, faithfully and religiously ... for the glory of God and the sanctification of Christ's people.' In response, Cardinal Vincent exhorted them: 'Remember, please, that in every sacramental celebration, the person at the heart of the action, who occupies centre stage, who commands our attention, must never be the priest. It must always and only be the Lord.'

Interfaith Interaction

The Interfaith Group recently visited The Passage, whose roof garden boasts a fine view of the Cathedral. After viewing the facilities and the work being done there, members were addressed by Jeremy Rodell of the British Humanist Association, who spoke on and praised Pope Francis' *Amoris Laetitia*. The Group meets on 3rd Wednesdays in the Hinsley Room from 4-5pm and all are welcome to its meetings.



On the Move

Happily the Solemnity of St John Southworth in the Cathedral falls around the time of the priestly ordinations, as well as of Ss Peter and Paul, and the Dedication of the Cathedral and it is fitting that he should take centre space in the middle of the nave for a week or more. Moving him, however, requires considerable manpower and so clergy, security, choir school helpers and the Maintenance Department joined forces, under Canon Christopher's direction. Job done!



African Energy at the Cultural Evening

The African Cultural Event, as well as raising funds, provided a feast of food and no less a visual feast, both in clothes worn and particularly in the entertainment provided by the Adanta Dance Group. On a baking hot evening the music raised the temperature by a good few degrees, whilst the dancing and acrobatics left us open-mouthed in admiration. And, as the image shows, our own Fr Michael learnt a new skill, too.



People + Pimm's = Party

The *Oremus* Summer Party provides the chance for Companions, contributors, advertisers and the production team to meet each other. Enjoying a hot summer evening in the cool of Clergy House courtyard, the proverbial good time was had by all. Many thanks go particularly to those who prepared food, cooled the drinks, served; and washed up.



Holy Years: Past and Present

Louise Sage

The concept of a Holy Year or Jubilee goes back to the Old Testament, when Moses declared every 50th year as a time to be observed by all of Israel (Leviticus 25:8-13). Slaves and prisoners would be freed, debts would be forgiven and the mercy of God would be extended to all.

In the Catholic Church the first Jubilee proclaimed by Pope Boniface VIII in 1300 was instigated for the granting of forgiveness and indulgence to all those who confessed and repented of their sins and visited the Basilica of St Peter. This custom also involved visiting the Basilicas of Ss Peter and Paul in Rome at least once a day for 30 days for Romans and for 15 days for non-Romans. Pope Paul II in 1470 chose to increase the frequency of Jubilees, with intervals of 25 years rather than 50 becoming common. Most recently the special Year of Mercy was declared by Pope Francis on 7 December 2015, ending on the Solemnity of Christ the King, 20 November 2016. The Vatican's Evangelisation Office has said that 20.4 million pilgrims took part in the Year of Mercy events.

Looking back over previous Jubilees, several caught my attention. That of 1450, declared by Pope Nicholas V, was memorable for the fact that an epidemic broke out in May of that year, spreading to the papal court. The Pope was forced to hide and reduce the dates for the acquisition of indulgences as well as the length of stay of pilgrims in the city. The Jubilee then concluded with a fatal episode: on Saturday 19 December, an hour before nightfall, the rush provoked by some frightened horses caused the death of 172 people on the Ponte Sant'Angelo, which was crowded with those coming from and going to St Peter's. Fifty years later, following the discovery of America in 1492, the Jubilee declared by Pope Alexander VI in 1500 was the first Holy Year addressed to all believers in the world. The chronicles attest the participation



Pilgrims visiting the Seven Churches of Rome in 1575, by Antonio Lafreri (1512 – 1577)

of large crowds, noting that: 'the whole world was in Rome'. The Pope added the concession of granting indulgences to those who could not make it to Rome, such as seamen, or those who lived too far from the Eternal City.

A century later, in February 1550, Pope Julius III inaugurated the practice of visiting the seven churches: St Sebastian, St Lawrence Outside the Walls and Holy Cross in Jerusalem were added to the four major Basilicas. Following the turmoils of the Reformation, the Jubilee of 1600 proclaimed by Pope Clement VIII is remembered for the many conversions to Catholicism, as well as for burnings, the most famous being that of Giordano Bruno at the Campo de Fiori on 17 February. The Holy Year of 1775 was a form of joint venture, being announced by Pope Clement XIV and celebrated on his death by Pope Pius VI. This Jubilee was notable, since although the numbers of pilgrims were much lower than expected, over 300,000 people visited throughout the year at a time when the City only had a population 150,000.

Moving to more modern times, the Basilica of Saint Peter was illuminated by electricity for the first time in its history during the Jubilee of 1900, which was declared by Pope Leo XIII. The Jubilee of 1975, during the pontificate of Bl Paul VI, saw eight and a half million pilgrims visiting Rome. This number, however, is dwarfed by the Millennium Jubilee of 2000, declared by Pope St John Paul II, which saw no less than 25 million pilgrims visiting the Eternal City.

These descriptions for the various Holy Years are taken from an Exhibition held in Rome from March – July 2016 entitled 'Le Bolle dei Guibilei dall'Archivio Segreto Vaticano (The Jubilee Bulls from the Vatican Secret Archives)'.

Clarity on Confession

Fr Christopher Clohessy

A woman stood in a prayer meeting and said: *Please pray for me. I need to love people more.* The leader told her: *That's not confession. Anyone could have said it. Later the woman stood again and said: *Please pray for me. What I should have said is that my words have caused a lot of trouble. The truth is, it costs nothing to say: 'I'm not everything I should be' or 'I ought to be a better Christian'. It does cost something to say: 'my words have caused trouble and pain'.**

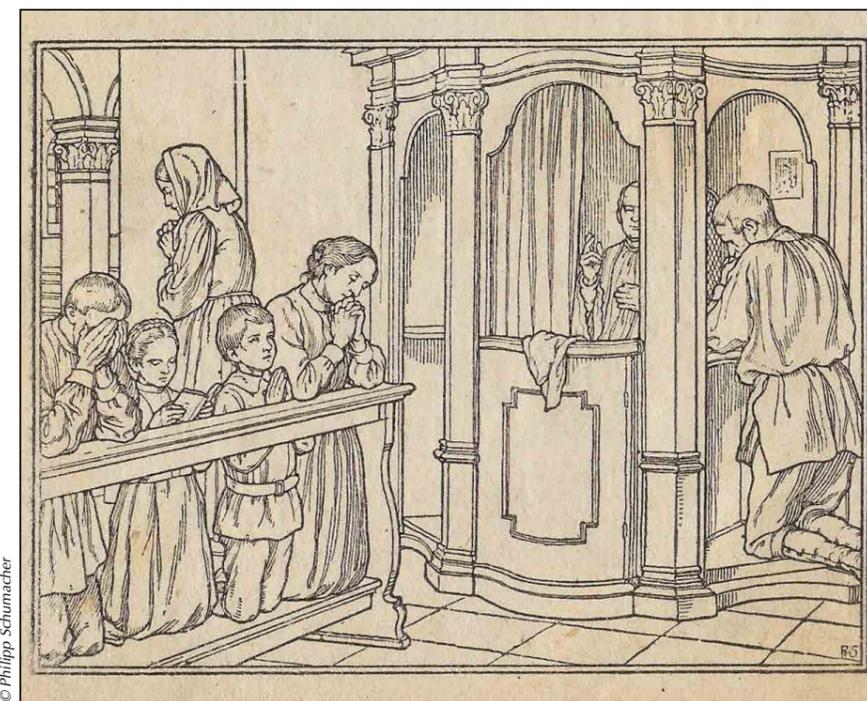
The Sacrament of Confession is an extraordinary thing. It really is a type of death. Within the walls of the Confessional, something dies, so that as we leave, we can know that God has given us a clean slate; that we can begin life all over again, and start being the person He always wanted us to be. It is as though we had just been Baptised; we are entirely free from sin, and from our own history of sin. It is exactly as God promised it would be: not that He would ignore our sins, or cover them, but that He would blot them out entirely, 'tread our sins under His feet', 'hurl them to the bottom of the sea' (Micah 7:19) and 'never again call our sins to mind' (Jeremiah 31:34, Hebrews 10:17). The prophet Isaiah recognised this promise when he said: 'You have cast all my sins behind your back' (Isaiah 38:17). Other people – family and friends – may not so easily give us a fresh start, but God always does.

It is crucial to recognise this: that once we have made a good Confession, and left the Confessional, all of our sins, including all the sins we may have forgotten, are entirely forgiven by God. We never have to return to Confession to confess sins we suddenly remembered, or sins already confessed. These sins, forgiven by God, no longer exist, and to keep confessing them over and over again, even though they were committed in the past and have long since been confessed, would be to doubt God's promise and His mercy. The only sins not forgiven are those mortal sins which we *knowingly and deliberately* omit to confess; but sins genuinely forgotten about and therefore not confessed are nonetheless forgiven by God. At the end of every Confession, it is a good practice to say: 'For these sins, and for all the sins of my past life, I humbly ask pardon'. These sins 'of my past life' are not sins already confessed in the past, but the sins I may have forgotten to confess. So, the only sins I ever have to confess are those committed since my last Confession.

The Church requires us to confess only our mortal sins: but being in a state of grace, i.e. not having committed a mortal sin, should not keep us away from the Sacrament. Regular Confession, even if only of our venial sins, is a marvellous thing. Confession made regularly over weeks and months helps us to see ourselves as we really are; quite possibly the most difficult lesson life teaches us is the difference between who we wanted to be and who we actually are. That gap

between where we should be or would like to be and where we actually are, is where most of us live out our lives and work out our salvation. That gap becomes clearly visible in regular Confession. We are able to plot a graph of our lives, seeing ever more clearly the areas of weakness and the areas of strength, the sinful habits beginning to develop as well as the places in us where temptation has been defeated by grace, the parts of our lives where hard work is needed and the parts where growth has taken place. Regular Confession offers us this vision, this wisdom by which to live, besides all else that it offers: an encounter with Jesus Christ, no less real than our encounter with Him in the other Sacraments, pardon for sin, an enduring serenity and joy that comes only from God, the chance of a fresh start, a new beginning and the return of our baptismal innocence.

Many will have benefited from Fr Christopher's ministry during his time here at the Cathedral as a summer supply priest. The second part of his article on Confession will appear in the October edition.



Confession, as illustrated in the Catholic Handbook for State School Junior Classes, Vienna 1920

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The Good Shepherd and the Good Samaritan

Mgr Phelim Rowland

It was Cardinal Vaughan, the 3rd Archbishop of Westminster and the builder of this superb Cathedral, who established the Catholic Children's Society over 150 years ago. He did so to rescue the many Catholic orphans in London because he felt so concerned about their spiritual and physical wellbeing.

The Society now has a presence throughout this Diocese and beyond, continuing the work he started amongst children and families. It provides counselling services in a significant number of schools, a play centre in West London and a family centre in East London. It also offers post-adoption care to those adopted over 40 years. More recently it established a 'crisis fund' for children and families in special need.

The Good Shepherd and Good Samaritan Masses, together with Carol services for schools, are sponsored in the Cathedral by the Society each year. They aid the spiritual development of our young people and also make them aware of the needs of others. The Cardinal would be very proud, I believe, that his vision still inspires the work today.

Mgr Phelim is Chairman of the CCS Trustees

Left: Bishop Paul McAleenan with children from English Martyrs' Primary School, Tower Hill, enjoying the sunshine after the Good Shepherd Mass



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Turner in Twickenham

Christina White

In 2005, a survey for Radio 4's Today programme revealed that the nation's favourite painting was *The Fighting Temeraire*, J M W Turner's majestic depiction of a once-noble ship of the fleet. The painting is on display in the National Gallery and featured in the James Bond film *Skyfall*. The symbolism is not lost on Bond or Q – an ageing fighting machine being scrapped at the dawn of a new age.

We discovered that Turner's Twickenham house was being restored during our visit to Pope's Grotto last year. The house finally opened to the public this summer and we have booked a private visit on 11 October. Turner was, despite his fame, a man of relatively modest means and the house is not grandiose. We will therefore be limited to two time slots, at 2 and 3pm, with a maximum of 12 people allocated to each.

Sandycombe Lodge was designed and built by Turner in 1813. It was a refuge; a retreat from the stress of London and a retirement home for his father William. Turner liked to walk beside the river, to fish with friends and occasionally entertain larger groups. His father tended the garden and 'kept house'.

Over the year the house has undergone various transformations; it was used during the Second War for the manufacture of airmen's uniforms. Paint analysis and fragments of hand-blocked wallpaper have given the conservators an idea of the colours and designs used in Turner's time. There was also an extensive archive of prints and drawings showing the lodge in 1813 and the house has been furnished with reference to an inventory of 1851 which listed items of furniture in the artist's possession.



The Fighting Temeraire by J M W Turner

On a far grander scale we will also be visiting Marble Hill House, the Palladian mansion of Henrietta Howard, mistress to King George III. Howard was a noted supporter of the arts bringing together poets, writers and raconteurs of the age. Pope was a frequent visitor and suggested the layout of the grounds to create a pastoral idyll. As the house is not open to the general public, the visit has been specially arranged. A light lunch at the Marble Hill café is possible, so please indicate when booking if you require this.

We are delighted to announce that the Hon Jacob Rees-Mogg MP will be the guest speaker at our Friends@40 black-tie dinner in November. Details of the event will be available from 1 September online and in the Friends' autumn newsletter. If you wish to reserve a ticket at this stage, please call the Friends' Office on 0207 798 9059.

On a sad note, on behalf of the Friends, I recently attended the memorial service for Lady Mary Mumford in Arundel. Lady Mary met us at Arundel in 2014 and joined us for Mass in the Cathedral. She was a very generous supporter of the Friends and is sadly missed. Our condolences go to her family.

May she rest in peace.

Forthcoming Events

Tuesday 3 October: Quiz and Fish and Chip Supper in Westminster Cathedral Hall 6.30pm. Tickets £15

Wednesday 11 October: Marble Hill House and Sandycombe Lodge: a private tour of Marble Hill House and J M W Turner's house in Twickenham. Turner's House is small so we have two slots booked - 2pm and 3pm with 12 people allocated to each. Please indicate when booking if you have a preference for the earlier or later slot. Ticket price £25 or £32 to include lunch. Meet at St Margaret's train station at 10am.

Tuesday 14 November: Friends@40 Black-Tie Dinner with special guest speaker the Hon Jacob Rees-Mogg MP. The In and Out Club, St James's Square, London SW1Y 4JU: Drinks reception at 6.45pm. Dinner at 8pm. Carriages at 10.45pm. To reserve a ticket, please call 0207 798 9059. Pricing and further details will be available from 1 September.

Friday 24 November: Waddesdon Manor Christmas Fair: Coach trip to the Christmas Fair at Waddesdon, formerly the country residence of the Rothschild family. The coach will leave from Clergy House at 8.30am. On arrival at Waddesdon we will have tea and coffee on arrival and then our entrance to the House is booked from 11am. After the house visit there is free time to sample the many food/drink and Christmas stalls which the fair has on offer. Our coach will depart for London at 3.30pm. Further details in the Friends' Autumn newsletter.

Contact us

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

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The image, by Alonso Cano (1601 – 1667), shows St Jerome (c.342 – 420, feast day 30 September) as a penitent just as an angel blows a trumpet to announce the Last Judgment. We might all wish to be found at our prayers when that moment comes. In truth, St Jerome might not have achieved canonisation purely on account of his niceness to others, since he was capable of withering scorn against those whom he perceived to be his adversaries. However, the whole Church is permanently in debt to him for his scholarship and work in translating the Hebrew scriptures and Old Latin version of the Bible into the form known as the Vulgate, a name which continues in use to this day.



The Month of September

Holy Father's Prayer Intention:

Parishes – That our parishes, animated by a missionary spirit may be places where faith is communicated and charity is seen.

Friday 1 September *Ps Week 1, Friday abstinence*

Feria, 21st Week of the Year
World Day of Prayer for the Care of Creation

3pm Irish Chaplaincy Mass (St Patrick's Chapel)

Saturday 2 September

Blessed Virgin Mary on Saturday

7.15pm Farewell Party for Fr Brian O'Mahony and Francis Thomas (Cathedral Hall)

Sunday 3 September *Ps Week 2*

22nd SUNDAY IN ORDINARY TIME

10.30am Solemn Mass (Cantor)

4.30pm Solemn Vespers & Benediction

4.30pm Deaf Service Mass (Cathedral Hall)

Monday 4 September

St Cuthbert, Bishop

Tuesday 5 September

Feria

5.30pm Chapter Mass

6.30pm Lourdes Reunion Mass (Crypt)

Wednesday 6 September

Feria

Thursday 7 September

Feria

Choral Services resume

Friday 8 September *Friday abstinence*

THE NATIVITY OF THE BLESSED VIRGIN MARY

Saturday 9 September

Blessed Virgin Mary on Saturday

(St Peter Claver, Priest)

2.30pm Malta Day Mass (Archbishop Scicluna)

4.30pm Extraordinary Form Mass (Lady Chapel)

Sunday 10 September *Ps Week 3*

23rd SUNDAY IN ORDINARY TIME

Education Sunday

10.30am Solemn Mass (Full Choir)

Missa Brevis *Palestrina*

Cantate Domino *Schütz*

Organ: Final, Symphonie I *Vierne*

3.30pm Solemn Vespers & Benediction

Magnificat primi toni *Bevan*

O salutaris hostia *Dupré*

Organ: Praeludium in E Major (BuxWV

141) *Buxtehude*

4.45pm Organ Recital: Peter Crompton

(Organist *Emeritus*, Royal Hospital School)

Monday 11 September

Feria

Tuesday 12 September

Most Holy Name of Mary

NHS Blood Transfusion Service in

Cathedral Hall

Wednesday 13 September

St John Chrysostom, Bishop & Doctor

Thursday 14 September

THE EXALTATION OF THE HOLY CROSS

Veneration of the Relic available after

Masses

Friday 15 September *Friday abstinence*

Our Lady of Sorrows

Saturday 16 September

Ss Cornelius, Pope, & Cyprian, Bishop,

Martyrs

9.45am-4pm Divine Mercy Day of Prayer

Sunday 17 September *Ps Week 4*

24th SUNDAY IN ORDINARY TIME

Home Mission Day

8.30-11.30am SVP Book Sale (Cathedral

Hall)

10.30am Solemn Mass (Full Choir)

Spatzenmesse (K220) *Mozart*

Iubilate Deo omnis terra *G Gabrieli*

O sacrum convivium *Guerrero*

Organ: Prelude and Fugue in D

("Hallelujah!") *Schmidt*

3.30pm Solemn Vespers & Benediction

Magnificat sexti toni *Andreas*

Jauchzet dem Herrn *Schütz*

Organ: Concerto in C Major (BWV 594)

J S Bach

4.45pm Organ Recital: Peter Stevens

(Westminster Cathedral)

Monday 18 September

Feria

Tuesday 19 September

Feria

(St Januarius, Bishop & Martyr)

Wednesday 20 September

Ss Andrew Kim Tae-gon, Priest, Paul

Chong Ha-sang & Companions, Martyrs

5.30pm Cathedral Volunteers

Thanksgiving Mass

Thursday 21 September

ST MATTHEW, Apostle & Evangelist

10.30am Diocesan Education Service

Mass (Bishop Sherrington)

Friday 22 September *Friday abstinence*

Feria

2.15pm Cardinal Vaughan Memorial

School Foundation Day Mass

Saturday 23 September

St Pius of Pietrelcina, Priest

12.30pm Ordinariate Festival Mass

6pm Visiting Choir: Holy Redeemer,

Billericay

Sunday 24 September *Ps Week 1*

25th SUNDAY IN ORDINARY TIME

10.30am Solemn Mass (Full Choir)

Mass for four voices *Byrd*

Omnes gentes plaudit minibus *Tye*

Ave verum corpus *Mozart*

Organ: Moderato (Symphonie VII) *Widor*

3.30pm Solemn Vespers & Benediction

Magnificat septimi toni *Victoria*

O salutaris hostia *Rossini*

Organ: Le Dieu cache (Livre du Saint

Sacrement) *Messiaen*

No Organ Recital today

5.30pm International Mass (Cardinal

Nichols)

Monday 25 September

Feria

Tuesday 26 September

Feria

(Ss Cosmas and Damian, Martyrs)

Wednesday 27 September

St Vincent de Paul, Priest

7.30pm Grand Organ Festival Recital:

Peter King

Thursday 28 September

Feria

(St Wenceslaus, Martyr or Ss Lawrence

Ruiz & Companions, Martyrs)

7, 8, 10.30am Mass in the Crypt

12.30, 1.05pm Mass in Cathedral Hall

5pm Said Vespers, then **5.30pm** Sung
Mass in Cathedral Hall

7.30pm Bach Choir Concert

Friday 29 September *Friday abstinence*

Ss MICHAEL, GABRIEL & RAPHAEL,

Archangels

Saturday 30 September

St Jerome, Priest & Doctor

1.30pm Blessed Sacrament Procession
from St George's Cathedral, Southwark to
Westminster Cathedral

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.

From the Registers

Baptisms

Neasa McGinn

Felix Pinker

Aubrey Gummer

Reuben Jarman-Hall

Raphaëlle Laurent-Bellue

Sammy O'Connor

Ethan Villanueva

James Jackson-Dauncey

Florence Dorenkamp

John Vega Zapata

Leo Vega Zapata

Kyle Fennessy

Nathalie Javier-Abeleda

Confirmations

Felix Amanfo

Antonio Ausili

Edward Azzopardi

Pedro Barnabé Dos Santos

Richard Carnemolla

Michael Cash

Bruno Cunha Leal

Rafael Mattia

Manuel Guimarães

Eduardo Normando

Kathleen Cash

Xavia Christi

Ana Costa Anes

Claudia di Gennaro

Julia Florentine

Domny Galean

Luisa Marrone

Ayo Olima

Sonila Reka

Veronica Strozzi

Lauren Thavakumar

Georgia Varunakulasingham

Wiktoria Zajaczkowska

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.

Sacred Heart Church, Horseferry Road SW1P 2EF: Sunday Mass 11.00am, Weekday Mass Thursday 12.30pm

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. 6.30pm: Guild of the Blessed Sacrament in the Cathedral

Tuesdays: Walsingham Prayer Group in St George's Chapel 2.30pm on first Tuesday of the month; 6.30pm: The Guild of St Anthony in the Cathedral.

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.

Fridays: 5.00pm: Charismatic Prayer Group in the Cathedral Hall – please check in advance for confirmation.

Saturdays: 10.00am: Centering Prayer Group in the Hinsley Room. 2.00pm: Justice and Peace Group in the Hinsley Room on the last of the month.

Westminster Cathedral

Cathedral Clergy House

42 Francis Street

London SW1P 1QW

Telephone 020 7798 9055

Service times 020 7798 9097

Email chreception@rcdow.org.uk

www.westminstercathedral.org.uk

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Administrator

Fr Martin Plunkett,

Sub-Administrator

Fr Julio Alborno

Fr Michael Donaghy

Fr Andrew Gallagher, *Precentor*

Fr Michael Quaicoe

Fr John Scott, *Registrar*

Sub-Administrator's Intern

Oliver Delargy

Also in residence

Franciscan Sisters of Our Lady of Victories

Music Department

Martin Baker, *Master of Music*

Peter Stevens, *Assistant Master of Music*

Jonathan Allsopp, *Organ Scholar*

Cathedral Manager

Awaiting appointment

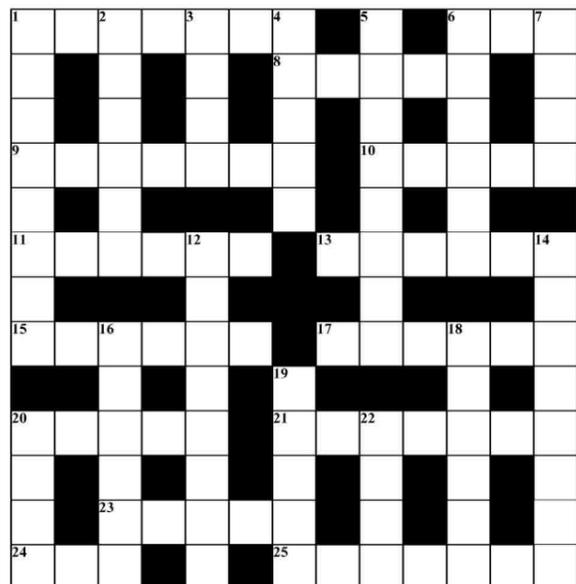
Estates Manager

Neil Fairbairn

Chapel of Ease

Sacred Heart Church

Horseferry Road SW1P 2EF



Alan Frost: August 2017

Clues Across

- 1 Canonised Founder of the Order of Preachers, Feast Day 8 Aug [formerly 4 Aug] (7)
- 6 '--- & Magog', traditional guardians of London, famous statues in Guildhall (3)
- 8 High official, one of Chaucer's tale-tellers on pilgrimage to Canterbury (5)
- 9 One of the conspirators in Shakespeare's Julius Caesar (7)
- 10 'St ---- Fire', glowing phenomenon at top of ship's mast in electrical storm (5)
- 11 Our Lady's Shrine of Czestochowa is in this country (6)
- 13 Cesar, Belgian composer famous for his setting of Aquinas' Panis Angelicus (6)
- 15 Cardinal John Heenan was the ---- Archbishop of Westminster [tomb in cathedral] (6)
- 17 St Vincent -- ----, Patron of all works of charity, Feast Day 27 Sep (2,4)
- 20 Surname of the canonized Fatima seers, Francisco and Jacinta (5)
- 21 Rigid bureaucracy, originally from the binding of Vatican documents (3,4)
- 23 Collection of works or a musical composition (5)
- 24 Members of one's wider family (3)
- 25 St Paul's 'son in the faith', to whom he wrote letters (7)

Clues Down

- 1 One of the seventy-two followers referred to in Luke 10:1 (8)
- 2 Liturgical book containing the complete Order of Mass throughout the year (6)
- 3 St Philip ----, founding father of the Oratorian communities (4)
- 4 'The Exaltation of the ----', celebrated on 14 Sep (5)
- 5 'Darkness'; special celebrations of Matins and Lauds in Holy Week (8)
- 6 Sir Edward ----, English composer of the Comic 23 Across and other music, died in London 1936 (6)
- 7 Precious stones (4)
- 12 Part of the air we breathe (8)
- 14 City in Ireland, source of some of the marble in St Patrick's Chapel (8)
- 16 Instigator of 1780 anti-Catholic Riots in London that nearly cost Bp Challoner his life (6)
- 18 In Book of Genesis, Mount where Noah's Ark came to rest after the Flood (6)
- 19 Sobriquet of Pope Gregory I, Feast Day 3 Sep (5)
- 20 One of the Evangelists (4)
- 22 'Te ----', hymn of thanksgiving and praise over 1600 years old (4)

ANSWERS

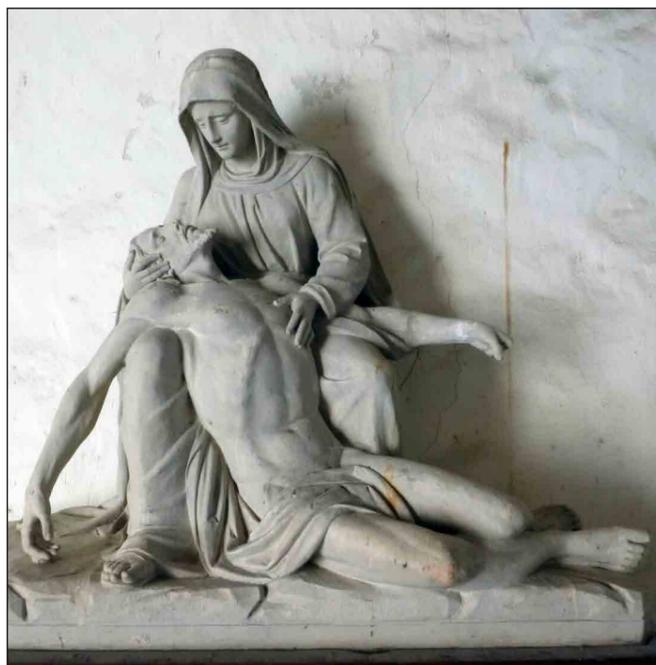
Across: 1 Dominic 6 Gog 8 Reeve 9 Cassius 10 Elmo's 11 Poland 13 Franck 15 Eighth 17 De Paul 20 Marto 21 Red Tape 23 Opera 24 Kin 25 Timothy
 Down: 1 Disciple 2 Missal 3 Neri 4 Cross 5 Tenbrae 6 German 7 Gems 12 Nitrogen 14 Kilkenny 16 Gordon 18 Ararat 19 Great 20 Mark 22 Deum

CARARRA

Seems snowcapped
 This once core-hot
 Eruption of earth
 That since cooled
 Is rock hard and veined
 Not unlike diamond
 Carbon-crushed
 Also the stuff of creation
 Left to time's gaze
 Untouched

until mined by hand:
 Creation handed over
 To the creation of man
 one such
 Disarmed a mountain
 Made of its marble
 An adorable Mary
 His unbearable calm
 At rest in her arms
 grief so beautiful
 Sorrow transformed
 So is art strong

Jessica d'Este



Pietà in the church of Sare

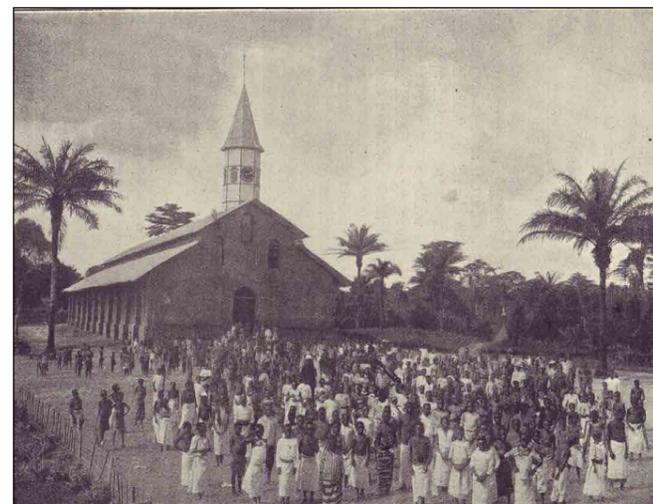
To submit a poem whether by yourself or another for consideration, please contact the Editor – details on page 3.

In retrospect: from the *Cathedral Chronicle*

Fr Edward Sutton describes the Scheut Missions in the Belgian Congo [sic]

It is of interest to note that when General Gordon was being entertained by the Belgian King at the Palace, in Brussels, the conversation naturally turned on Africa. King Leopold spoke to him of his ideals for the Belgian Congo. Then the hero of Khartoum paid the following disinterested tribute to the work of Catholic missionaries. 'Sir,' said he, 'endeavour first of all to gain the help of the missionaries'. 'But they abound in your own country,' replied the King. 'No, no,' answered Gordon quickly, 'I mean Catholic missionaries' ...

In the Apostolic Vicariate of the Upper Congo there are today 49,214 baptised Catholics, besides another 48,825 catechumens. Every adult convert to the faith is first inscribed on the registers. He then passes several months' probation, during which he receives instruction in the Catechism. Then he becomes a Catechumen until the end of two years, and meantime he assists at Mass and Benediction, and becomes familiar with the principal Catholic practices and also continues to receive daily Catechism. He is then baptised, and becomes a member of the Christian community. When at least 1,000 Catholics have been baptised, a regular Christian community is formed and a church and school are built ... The Vicariate contains 164 schools, with 2,500 scholars and 660 catechists. There are 54 Fathers and 31 Brothers, aided also by 39 Sisters of the Order of Franciscan Missionaries of Mary, whose house in the Cathedral parish adjoins the new Church in Claverton Street (i.e. what became in due course the church and parish of Holy Apostles, Pimlico).



A Christian church and community in Kangu (Congo)

As no written language exists in the Congo, several missionaries are working and studying the dialects in order to reduce them to literary form. Two printing establishments provide the natives with catechisms, prayer-books and portions of the Holy Scriptures, and part of the Bible is in a fair way to be translated. The young missionaries are supplied from these printing presses with Congolese proverbs and stories.

from the *Cathedral Chronicle*, September 1917

from Toledo, City of Mystery by Canon Alfonso de Zulueta

There are two men who come to my mind when I think of Toledo on the Tagus. One is the Primate of Spain in the years leading up to the Spanish Civil War, Cardinal Gomá, a strong and genial Catalan, a great man cast in the mould of the old Fathers of the Church. I was privileged to know him fairly well, and was much moved by his rugged strength, particularly as he lay on his deathbed when we brought him, in a special mission, a fine crucifix as the gift of Cardinal Hinsley and the English Catholics, who wished to show their sympathy with the sufferers of the Spanish Church. He embraced it. Though a supporter of Franco (the Church did not have much choice, so fierce had been the persecution of the Republican years), he was shrewdly aware of what Hitler stood for and, had he lived, would have exercised a strong influence against the German propaganda.

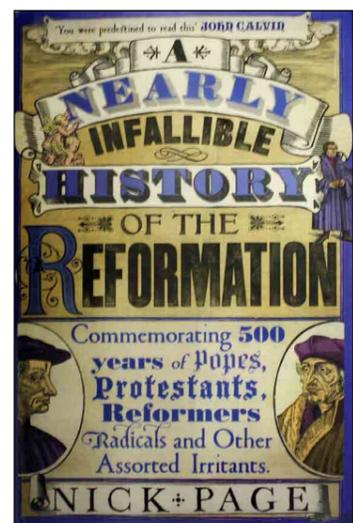
Another prelate that I used to know rather well was Cardinal Segura, the much-discussed Primate immediately before Gomá, who had to resign his See because of his outspoken defence of the Monarchy after the coming of the Republic in 1931 ... There is an amusing story about his time in Toledo, when there was a dispute between him and a rather worldly Dean because the latter wore some fashionable curls (the malicious said they were artificial) which the Cardinal thought unclerical and ordered to be removed! I forget what was the end of the story, but the ultimate end is edifying. Though the Cardinal, who was by then in exile in Rome was of course not in a position in 1936 to die a martyr, the Dean did. Rushed out with other Canons and priests on a lorry to the outskirts of Toledo, he died proclaiming his Faith and forgiving his enemies ... When I returned to Toledo after the War all the good old men who used to gossip with me in the Cathedral sacristy were missing: all had died for their Faith. It was the same story in every case. I emphasise that they were not rich, nor involved in politics.

from the *Cathedral Chronicle*, September 1967

The Reformation: An Alternative Horrible History

Francis Thomas

Nick Page's contribution to the growing and vast body of literature on the Reformation has been published in this 500th anniversary year and it employs both a very different angle and style, which is made clear by the title and introductory chapter of the book. It certainly seems aimed at a younger audience, departing from the more factual, historical and biographical histories covering the period.



The style reminds me of Horrible Histories, a series of books on different periods of history, e.g. the Terrible Tudors, which explain reasonably accurately what happened in that time frame, who the key figures were, what they said, what they were like, what they did, as well as what life in that time was really like. The collection stood out for its inclusion of often weird, unusual and, to adult readers, often irrelevant facts, stories and tales. The Horrible Histories

aimed to explain historical events in a fun, less serious but still interesting way and they very much succeeded.

Nick Page draws on some of these elements, while also pitching his text at a level that would, I think, be apt for 14-18 year olds. The writing style is chatty and colloquial, with interesting examples and comparisons, e.g. Purgatory is described like trip to Ikea – a penance for some, notoriously difficult to navigate, but where one is rewarded in the end not only with escape, but with some practical furniture, too. We are also able to hear the voice of the author, as he writes: 'if that's the right word'(p 24). It is as if he is sitting in front of you, telling you how all these events happened.

Not only does the style feature chatty writing, but a total lack of footnotes, reference to sources or a bibliography is a reminder that this not an academic account of the Reformation. It has to be taken on good will that the author has been fair and accurate with his historical statements. However, the informality lends itself to readability; and in fact it reads more like a story, where Luther did this and another person was like that, unlike the more traditional 'on 22 June 1533 ...'.

Page is quick to point out and debunk the various myths about how it all started and what happened, especially at the beginning of the Reformation, thereby reassuring us to an extent of having done his homework. He describes the seriously poor state of the Church, including the very un-Christian behaviour of several Popes. However, he reflects that on balance: 'people didn't want to get rid of the Pope or the local priest [...] They wanted to prune the tree, not chop it down' (p 29).

There are several features to the book's layout, including children's card game Top Trump-style boxes, which measure and compare Reformers in various categories e.g. 50/100 for Influence, 98/100 for Facial Hair, 22/100 for Theological Importance. These information files are fun, a little silly, but an interesting way to display a brief profile of each Reformer, while also placing them in the overall story. Alongside this are 'Great moments in Reformation history' including a created image of Luther nailing his theses to the door of Wittenberg Cathedral (p 92) and iconoclasts destroying images in Zurich (p 189). Although completely fictional, they can assist the intended audience with a good picture of Reformation events.

In Chapter 7, Page goes into detail about Luther's rather crude, silly and downright foul language in his historically recorded speeches and leaflets. Reference is made to such figures as St Thomas More, who pointed Luther out as 'mad'. This aspect of Luther is less well-known, so I am pleased to see it included from a historical point of view; and it makes for fun reading, too. Page points out that Luther had some books of the Bible moved in his own translation: 'He had particular issues with Hebrews, James, Jude and Revelation ... He did this because he didn't think there was enough about Jesus in them - or, at least, not enough of the right stuff about Jesus' (p 145), e.g. James' support for 'good works' and rejection of 'sola fide'.

Overall, it seeks to be an informative and entertaining read, which I can recommend as a gift for a young person who is perhaps interested in history or theology; perhaps as a birthday or Confirmation present, too. Another book, of a very different style, which would supplement Nick Page's, is Christianity's Dangerous Idea: The Protestant Revolution by Alister McGrath.

Francis Thomas leaves the Cathedral after two years as Sub Administrator's Intern to study for the priesthood at Allen Hall Seminary in Chelsea.

A Nearly Infallible History of the Reformation, Commemorating 500 Years of Popes, Protestants, Reformers, Radicals and Other Assorted Irritants, Nick Page; Hodder & Stoughton, London: 2017; ISBN 978 1 444 74969 4 (also available as eBook 978 1 44474971 7)

On the Camino

Marie-Laura von Hartig, Year 5



Marie-Laura von Hartig with the shell which identifies a pilgrim to St James

One of the greatest places of pilgrimage is the shrine of St James at Compostela in Northern Spain. St James was one of the apostles who followed Jesus' command to preach the gospel to the whole world. The legend goes that St James ended up in Spain!

He helped the Spanish a lot. However, over time his tomb was abandoned and forgotten. It was rediscovered by them in a way that is astonishing. They found it by following a single star that shone brightly over the tomb. Once they found it, Santiago became the place to visit, where St James had lived for most of his life. Since then people from all over Spain would come and visit his grave, people from other countries saw this and joined in. Since then it has become a tradition to do the Camino at least once in your life.

In May my father walked the Camino to Santiago de Compostela and was away from 4 May to 4 June. 'Papi' as I call him, left 'Mami' and my two sisters and myself behind to begin his 'walk of faith'. Every night in the beginning he

would call us on FaceTime and complain that his feet were aching, but of course we tried to encourage him to move on. At night my father would sleep in hostels called *albergues* in bunk beds with about 20 to 25 other pilgrims; these people became friends along the way. People make lots of friends and companions along the Camino. After a week or so he started to get used to waking up at 4am every morning and get to the next stage by 5pm every evening.

Once two weeks had passed I started to cry secretly in my bedroom, wishing he were back at home already. I told him this when he returned. He said: 'You knew I would be back soon!' After three weeks passed I received an e-mail with an attached picture to it. I read the message first and this time it was him encouraging me to toughen up and move on, saying it was ok; it made me smile! I then took a look at the picture and I knew he had reached the point I wanted to see, the rock mountain. This is where you throw a rock and say a prayer. Legend says that the rocks you throw for others are a good action which gives you and the people you pray for grace from God. I was really pleased because my father threw a stone especially for me to receive God's blessings from the pilgrimage.

Four weeks passed and I was so overjoyed and so was my Dad, even if the roads he walked did not grow shorter. Finally, the day came; he arrived at the Shrine. Dad told me he visited all the holy sites, especially the tomb and golden reliquary with the head of St James. He went to the Pilgrims' Mass and witnessed the *Botafumeiro*, the great thurible that swings across the cathedral creating clouds of incense.

On 4 June, he arrived home from his adventure. He said as I rushed towards him: 'Please do not jump at me for I am exhausted!' He had a beard and had to go to the barber to have it removed - you have no time to shave on 'The Way'.

I felt my father now has much more respect for his life and what he does for us as a family. He really cares more about daily life and what's important, especially his faith. His walk of faith has changed him.

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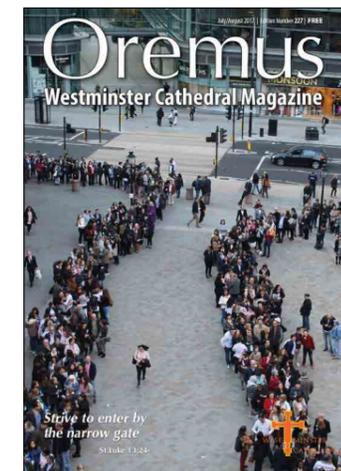
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In the Footsteps of St Magnus: Presbyterians, Prisoners of War and Pilgrims

Fr Anthony Watkins

Stepping out of the seemingly toy plane on mainland Orkney, we all appreciated the cool air, in contrast to the humidity of London. After settling in at the Albert Hotel we assembled for Mass before our evening meal, with some energetic souls venturing into the town of Kirkwall in the extra daylight of that northern outpost.

Mass next morning was in the town's impressive medieval cathedral. Although its tradition is that of the Presbyterian Church of Scotland, it is administered by the local council and we were privileged to be allowed to celebrate our Mass of the Feast of St Benedict, one of the Patrons of Europe, in a chapel dedicated to St Rognvald, a local saint of Scandinavian origin.

Opposite the cathedral are ruins of the medieval bishop's palace and of a more sumptuous building occupied by successive Earls of Orkney. In the afternoon we were taken by minibus to Skarabrae near Stromness, one of the best preserved groups of pre-historic houses in Europe (c.3100 – 2500 BC), and a site well worth seeing.

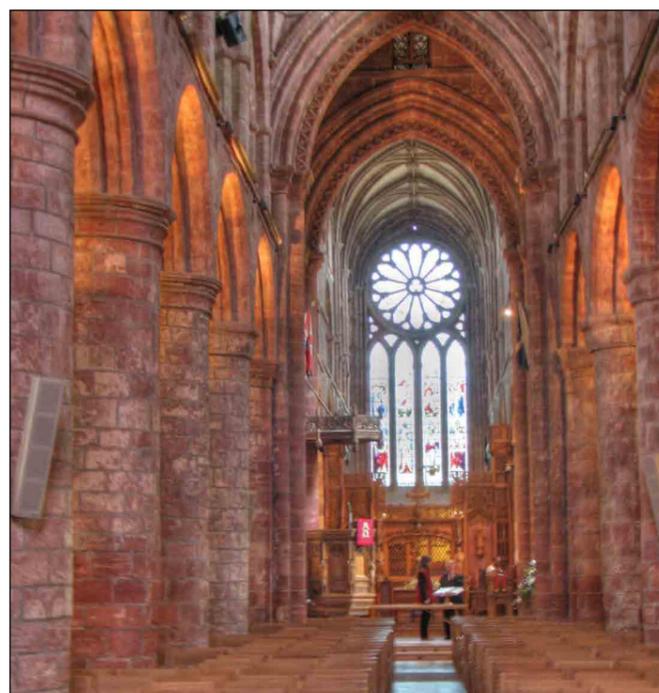
The following day we visited the Presbyterian church at Birsay for Mass, it being near the place where the remains of St Magnus were transferred at the request of his mother. At a later date they were removed to the cathedral in Kirkwall and placed in one of the pillars, where they remain to this day. Reminders of both past and present local occupations were glimpsed at Kirbister Farm Museum and the Highland Park Whisky Distillery, while never far from the horizon wherever we travelled were signs of Orkney's pre-historic past, such as groups of 'standing stones', hinting at religious activities. Various archaeological digs, such as at the Ness of Brodgar, today designated as a World Heritage Site, are taking place, although against the background of some pilgrims who, despite our obliging guides, found difficulty in discerning the differences between various groups of stones.

A boat trip took us to Egilsay, where St Magnus was treacherously murdered at a pre-arranged peace meeting with his cousin. The saint offered, indeed, to go into exile, but his violent death ensued. A 12th-century ruined church with a round tower dominates the island and Mass in the open-air was special, being near the spot of the saint's martyrdom. A last full day left us free to explore Kirkwall, with Mass being celebrated for us by the parish priest in the only Catholic church in regular use within the islands.

In the morning it rained, as though to emphasise how lucky we had been with the weather, but that did not prevent us visiting the Italian Chapel on South Ronaldsay, which is joined to mainland Orkney by one of the 'Churchill

Barriers'. Built by Italian PoWs, these made both for easier access and for defence against submarines and other enemy vessels during the Second World War. The Chapel was built by the prisoners for their own use in the latter part of their time in Orkney. Consisting of two Nissen Huts, its interior is beautifully decorated, with frescoes at the east end and intricate ironwork made from all sorts of scrap metal which was to hand, as well as brass fittings reclaimed from ships deliberately scuttled in Scapa Flow before the War. Luckily the prisoners had among their number a talented artist and also a determined priest, who supervised the operation. They were also fortunate in having a sympathetic English commandant, Major T P Buckland, who encouraged the building of the Chapel. The story of all this has been well put together in a fairly recent publication, which is still available: *Orkney's Italian Chapel; The True Story of an Icon* by Philip Paris (Black & White Publishing).

It was a great joy to be able to celebrate Mass there and make an act of thanksgiving for our pilgrimage. The rain prevented an inspection of the exterior and adjacent museum, but we left the place with much satisfaction. Thanks must also be recorded to Clare Burgher, our guide, and to Canon Christopher for short but pertinent homilies at Mass and his great humour; altogether, a journey well made.



St Magnus Cathedral

© Michael Clarke Stiff

The End of an Era: Sarah Dorgan and John Daly

Bishops, priests, staff and volunteers from all around the Cathedral complex gathered in Cathedral Hall on two successive Friday afternoons to pay tribute and say farewell to our two Cathedral managers, Sarah Dorgan and John Daly, who have been highly familiar faces over a number of years.

Presentations and toasts accompanied both occasions. John is moving into retirement, whereas Sarah has decided on a change of career and hopes to foster children. Speeches on these occasions can be emotional, but John responded with the warmth and humour that have characterised his time here, whilst Sarah summed up her time in verse, to great applause.

We wish them both well in this next stage of their lives and look forward to welcoming a new Cathedral Manager in the Autumn.

The Editor apologises that a lack of space caused the non-appearance of the article on the London Charterhouse which was promised for September in the Summer edition of *Oremus*. It is planned in for October. J S



Canon Christopher toasts Sarah

Sarah responds



Cardinal Vincent, John and Canon Christopher

John waxes lyrical whilst his wife watches



The Mosaics Advance: St Patrick's Chapel Invites Applicants

Artists are invited to submit examples of work they consider indicative of their suitability for forthcoming commissions for the Chapel of St Patrick in Westminster Cathedral.

Submissions should be made in the form of high resolution attachments, accompanied by the artist's CV and any other relevant information. Submissions should be restricted to six images or pages of text suitable for viewing or printing at A4.

Submissions should be sent to Elizabeth Arnot at the Cathedral Administrator's office: elizabetharnot@rcdow.org.uk no later than mid-day on Monday 9th October 2017. They will be assessed by the Cathedral's Art & Architecture Committee and applicants will be advised following a formal meeting of the committee in March 2018.

Further details may be found on the Cathedral's website at: <http://westminstercathedral.org.uk/downloads/ArtReqWeb.pdf>



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