

Oremus

Westminster Cathedral Magazine



**During May we honour the
Blessed Virgin Mary and acclaim
her as Mother of the Church**

Join the Companions



... and help us to keep publishing Oremus free of charge

Although we earn income from the advertising which we carry, *Oremus* relies on donations from readers to cover its production costs.

The Companions of *Oremus* was established to recognise those who give generously to support us. Open exclusively to individuals, Companions' names are published in the magazine each month (see page 7). All members are invited to one or more social events during the year and Mass is offered for their intentions from time to time.

If you would like to support us by joining the Companions, please write to *Oremus*, Cathedral Clergy House, 42 Francis Street, London SW1P 1QW or email oremuscomps@rcdow.org.uk with your contact details, including postcode. Members are asked to give a minimum of £100 annually. Please mention how you would like your name to appear in our membership list and if you are eligible to Gift Aid your donation. Postal subscriptions to *Oremus* may be purchased by completing and sending to the office the coupon printed in the magazine. As the Cathedral Gift Shop is closed, its website has to be suspended and subscriptions cannot presently be entered by that means.

Thank you for your support.



CHELSEA FUNERAL DIRECTORS

Owned and run by Alex Jones and family,
Chelsea Funeral Directors is one of London's few remaining Independent Funeral Directors.

24 hour service, 365 days a year - Caring advice, with no obligation

Golden Charter pre-paid funeral plan specialists

Worldwide repatriation - Memorial masonry service

Not part of a conglomerate - Proudly independent

WESTMINSTER

91 Rochester Row
Pimlico, SW1P 1LJ
020 7834 3281

CHELSEA

260b Fulham Road,
Chelsea, SW10 9EL
020 7352 0008

FULHAM

235 Munster Road
Fulham, SW6 6BT
020 7385 0866



www.chelseafuneraldirectors.co.uk

Oremus

Cathedral Clergy House
42 Francis Street
London SW1P 1QW

T 020 7798 9055
E oremus@westminstercathedral.org.uk
W www.westminstercathedral.org.uk

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

Patron
The Cardinal Archbishop of Westminster

Chairman
Fr Slawomir Witoro

Editor
Fr John Scott

Oremus Team
Tony Banks – Distribution
Zoe Goodway – Marketing
Manel Silva – Subscriptions
Berenice Roetheli – Proofreading
Ellen Gomes – Archives

Design and Art Direction
Julian Game

Registered Charity Number 233699
ISSN 1366-7203

Opinions expressed by contributors do not necessarily represent the views of the Editor or the Oremus Team. Neither are they the official views of Westminster Cathedral. The Editor reserves the right to edit all contributions. Publication of advertisements does not imply any form of recommendation or endorsement. Unless otherwise stated, photographs are published under a creative commons or similar licence. Every effort is made to credit all images. No part of this publication may be reproduced without permission.



Apparition of the Blessed Virgin Mary to St Sergius of Radonezh; Maria Yaroslavna's workshop, icon writer of the circle Dionisius.

© Shakko



Inside Oremus

Cathedral Life: Past & Present

A Homily at the Chrism Mass by Cardinal Nichols	6 & 7
The Paschal Candle 2021 by Rachel Alem	10 & 11
A Night on the Tiles	15
Cathedral History: The Decoration of St Joseph's Chapel by Patrick Rogers	16 & 17
Cathedral History in Pictures: Cardinal Griffin lights the candle of Our Lady of the Taper by Paul Tobin	20

Features

Mgr Felzmann has a Dream: CORE at SMU	4
<i>The Titulus</i> of the Holy Cross: A Mystery by Louise Cowley	8 & 9
Bologna to Oxford: 800 Years of Dominican History by Fr Lawrence Lew OP	12 & 13
Dial for Diagnosis: Leprosy and the Smartphone by Katharine Jones	14
An Easter Meditation from Stonyhurst	15
Sr Elizabeth Prout CP declared Venerable by Alan Frost	21
Book Notice: Elena Curti's <i>Fifty Catholic Churches To See Before You Die</i> by Fr John Scott	24

Regulars

From the Editor	5
Crossword and Poems of the Month	18
In Retrospect	19
Diary and Notices	22 & 23

6
&
7



10
&
11



14



21



23



An Organ Restoration Fund Launched

Mgr Vladimir Felzmann

Walking in the park just before Christmas, I had this slightly mad idea. I decided – I like to think inspired by the Holy Spirit - that I would do something for St Mary’s University, Twickenham (SMU), where I am a Visiting Professor. So my ‘Chapel Organ Rebirth Endeavour’ (CORE) was conceived. As God is in/at the centre of everything, at SMU that central presence is symbolized by the Chapel. Its voice – the organ – is silent and worn out. It would be a waste of money trying to patch it up; that voice needs to be restored.

It seemed we might need up to £500,000 to achieve that restoration – for the 175th anniversary of SMU in 2025. To raise those funds, given my 52 years of priesthood and 83 years on this planet (82 breathing, + 9 months in my mother’s womb; rounded off to next integer), I decided to walk 52 circuits of the Sir Mo Farah running track for 83 days. Currently, my plan – after Boris’ next Step Down on 17 May and Comic Relief on the 20th – is to launch CORE on Thursday 27 May. These are the figures: 52 laps x 400 metres = 20.8 km = 12.9 miles. At 4mph, that, with a comfort break or two, would take some 4 hours a day: 10.00am - 2.00pm. 83 days x 52 laps = 4,316 laps (total distance around 670 miles; some 25 marathons).

To reach £500,000, each lap would need to be sponsored to the tune of £120: sponsorship of a full day would therefore be £120 x 52 = £6,240. However, thanks to Martin Renshaw, I have discovered that as C of E churches close, there are a number of fine organs on the secondhand market and thus the cost might be seriously reduced. We have people researching that and SMU has set up its Organ and Sacred Music Committee to steer CORE through. When Martin returns to England, he plans to make a small-scale Lego model of an organ that I can hold up at our Launch. My good friend Anne Newton, of Richmond’s Chamber



Mgr Vlad with Dr Abbe Brady of St Mary’s University

of Commerce, is committed to backing CORE. As I will be wearing the Adidas trainers I received for my Chaplain’s role at the London 2012 Games, I hope Adidas might chip in a bit.

To test myself, on Wednesday 7 April I completed the first 52 laps. Starting just after 10.00am they took just under four hours. During the first hour I was entertained by young children laughing, screaming and shouting as they played sport. For the second hour, Dr Abbe Brady, Director of SWIFT @ SMU – the Child of JP2F4S and SMU which will continue and expand on my original 2011 plan for the John Paul 2 Foundation 4 Sport charity and its Aim High for All Virtues Programme (AVP) character development through sport - accompanied me and filled me in on Covid tests which I need to take before any future walk. The final two hours were helped along by Beethoven on Spotify. My knees then seized up while waiting 23 minutes for a bus to take me to Richmond. Next morning, my legs felt better and so on Monday 12th I did my second walk and had time with SMU Sports Science staff to learn

about my nutrition and physio care before tackling another 52. By Monday evening there were just another 81 days to go.

Donating Online via JustGiving

Donations may be made via the main JustGiving page: www.justgiving.com/campaign/SMUChapelOrgan

By donating online, you will have an opportunity to allow SMU to claim Gift Aid on your donation.

Once we have the organ, not only will the chapel’s liturgy be enhanced and the local community benefit from its Organ Recitals but, building on the experience of Gustavo Dudamel and Leeds diocese, to give them a sense of belonging, boost their confidence and shape their character, I dream that SMU will form a choir (SMUC) of disadvantaged young, local children. SMU is there for local communities, as well its students.

Mgr Vlad is a former Sub-Administrator of the Cathedral, demonstrating levels of irrepressible vitality to which few of us, even though younger, can aspire.

Fr John writes



Dear Parishioners, Friends and Readers of Oremus

Oremus shares in the slightly confused anticipation that marks a number of areas of life as the sun comes out and levels of restriction lift. It has been a frustration for the Cathedral Chaplains to have to celebrate Funeral Masses where attendees have to be ticked off on lists of permitted mourners and no less of a frustration to families that the Baptisms of their new-born children have been postponed for months and must still wait until the middle of this month. These situations do not represent the mind of the Church in her desire to care for the faithful.

At the same time, we have been struck by the willingness of so many to return to the celebration of Mass. Hearing Confessions on Sundays, we see people streaming down the south and north aisles to find the additional space in the Lady Chapel and Blessed Sacrament Chapel as well as on the chairs in front of the other chapels. At the same time, whichever of us is the Mass celebrant looks out and sees the mass of empty chairs in the nave which are required by social distancing. The phrase for this is, I think, cognitive dissonance.

Not all parishes in the diocese have decided to maintain their usual sacramental programmes over this last year, but here at the Cathedral the Zoom account has been buzzing with activity, as two groups formed this year's RCIA contingent and have just (mid-April) received the Sacraments of Initiation whose absence from the Easter Vigil Mass made that liturgy a great deal shorter than usual. The candidates from the parish and Westminster School (again, all Zoom-enabled) have been preparing for Confirmation at the Vigil Mass of Pentecost and the First Holy Communion children, the youngest and therefore the first to be freed to meet in person, can now be together as a group.

One addition to the celebration of Mass which has become familiar on live streamed occasions is the recitation of the Act of Spiritual Communion, for those taking a full part in Mass whilst not present in the Cathedral. It does, of course, assume that you are following the Mass and not reading the paper and eating breakfast at the same time! Readers of *Oremus* may well be keeping in regular contact with the Cathedral's worship through the live stream facility, so I will be interested to hear from any of you who are live streamers as to how you have found the experience over this last period of enforced absence.

With my best wishes

Fr John Scott

Westminster Cathedral

Cathedral Clergy House
42 Francis Street
London SW1P 1QW

Telephone 020 7798 9055
Email chreception@rcdow.org.uk
www.westminstercathedral.org.uk

Cathedral Chaplains

Fr Sławomir Witoń, *Administrator*
Fr Michael Donaghy
Fr Andrew Gallagher, *Precentor*
Fr Hugh MacKenzie
Fr Vincent Mbu'i SVD
Fr John Scott, *Registrar*

Also in residence

Franciscan Sisters of Our Lady
of Victories

Music Department

Awaiting appointment, *Master of Music*
Peter Stevens Obl. OSB, *Assistant Master of Music*
James Orford, *Organist in residence*
Marko Sever, *Organ Scholar*

Cathedral Manager

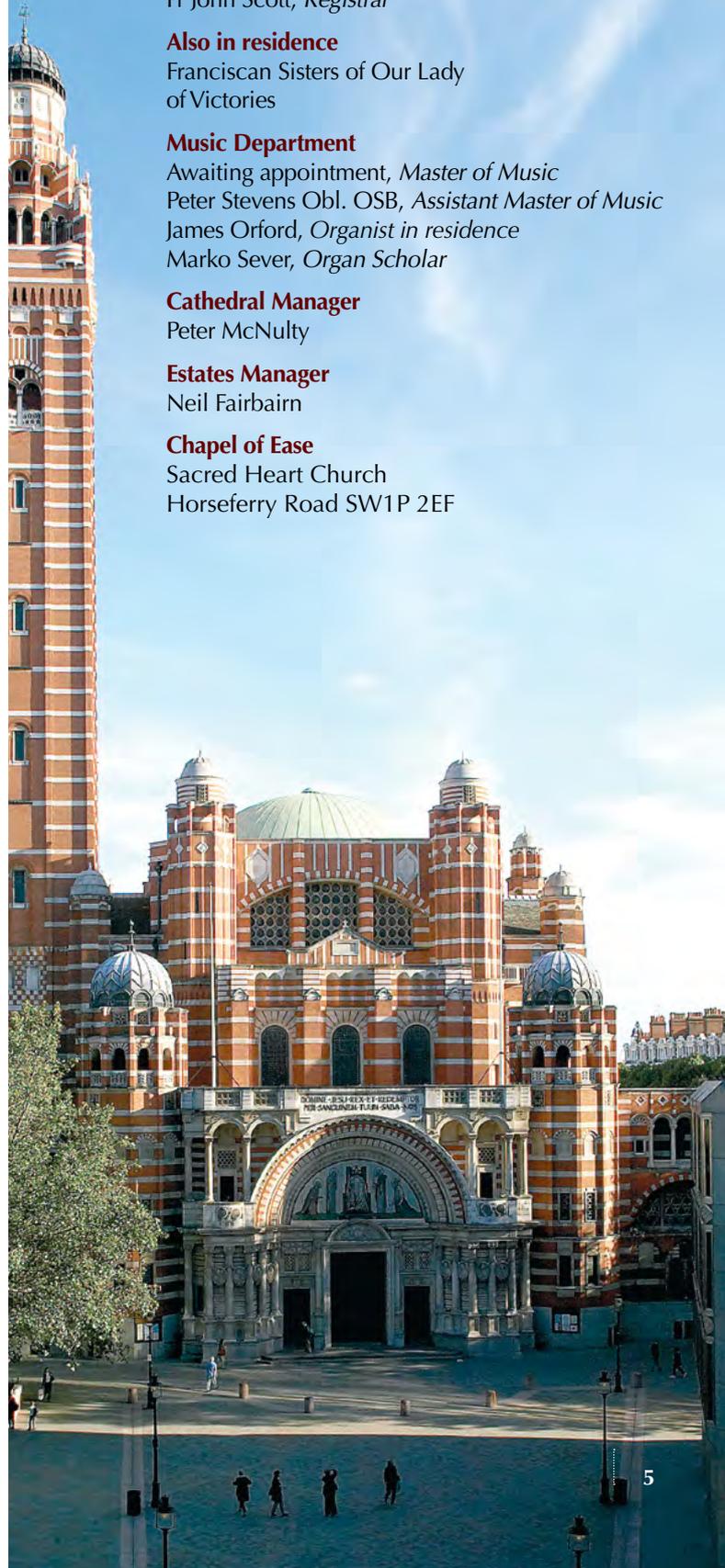
Peter McNulty

Estates Manager

Neil Fairbairn

Chapel of Ease

Sacred Heart Church
Horseferry Road SW1P 2EF



The Homily of the Cardinal



© Mazur/CBCEW.org.uk

The Chrism Mass is a great diocesan occasion in which the priests present are supported and encouraged by the faithful who attend. Social distancing this year restricted both the number of priests and also of Religious and lay faithful who could attend in person, so the live streaming of the Mass sought to make it accessible to many more at home.

The words and actions of this Mass of Chrism are filled with joy. They brim over with a confidence that has its origin in faith – that ‘the spirit of the Lord has been given to me’; a confidence strong in hope – ‘it is he who is coming; everyone will see him, even those who have pierced him’; a confidence that expresses itself in service – ‘to bind up hearts that are broken’, ‘to proclaim liberty to captives’, ‘to comfort all those who mourn’. And the hallmark of this confidence is the anointing with sacred oils, in our baptism, in our confirmation and, with a special focus today, in the anointing of holy orders. Through these anointing we are marked out, set apart, called to a new life as we become identified with Jesus, the Christ, the anointed one.

We thank God that our celebration of Holy Week this year is not a repeat of last year’s. I thank all of you who have come to the Cathedral today and I greet all who are participating on the live-streaming. And my special greeting is for our priests, as today we renew the promises and dedication of our ordination.

This has been such a strange time: enervating, challenging, testing, a time of so much isolation and loneliness, of sadness and death, and yet of creativity and shining generosity. During this past year we have been learning a different way of living, different patterns of care for others and for ourselves. It’s a time in which we have had to recognise and live with deep-seated vulnerabilities and embrace new ways of reaching out, new ways of being together, of supporting each other and of fulfilling our tasks. This, I know, is true for us priests and I thank each and every priest for his faithfulness, his resilience and leadership. In saying this, I also salute so many of you, the faithful. You love and support your priests, with your prayers and your practical cooperation. I thank you most sincerely.

This Holy Week my thoughts are taking shape round the words of Pope St Leo the Great who calls us to fix the eyes of our hearts on Jesus crucified, recognising in him our own humanity. Today, with the eyes of our heart, we see in Jesus the one anointed by the Father, filled with the Holy Spirit for his mission, and yet who is called to fulfil that mission through the

agency of his weakness. In all this we recognise ourselves. We too fulfil the anointing we have received only through the grace given to us, through the help we receive, through the co-operation and solidarity that we have between us. Like our Master, we fulfil our calling most eloquently when we recognise and accept our weaknesses. St Paul tells us, categorically, that his greatest strength lies in his weakness. He, and we, heed the words of the Lord: 'My grace is enough for you: my power is at its best in weakness' (2 Cor. 12:9). Might I suggest that during these long months we have come to sense more deeply the weakness of our lives. The times when we felt most isolated have opened for us a greater closeness to the Lord; when we have felt down and useless we have drawn to appreciate all that we are given; our sense of being overwhelmed with endless duties has drawn us to rely readily and gratefully on others.

In all these moments we are to keep the eye of our hearts fixed on the Lord, knowing that in him we see our own experiences. We see him wearied and fearful (John 6:67); in dismay at the confusion around him (Mt 9:36); in frustration and anger at the superficiality of established patterns (Mt 21:12ff); in mental and spiritual anguish (Lk 22:42). We know too that in him these are but steps to the fullness of life. In him the full measure of our humanity is made so clear. In every one of our moments of challenge, dismay or confusion, then, we are called to put on Christ. He has already taken on our measure. His clothes fit us; ours fit him. We are to put him on and find in him our peace and joy.

We are to put on Christ whenever we set out on an act of ministry, for it is his work; whenever we speak, for our words carry the impact of our anointing; whenever we are called to judge, for our justice must be as generous as his. We are to put on his humility, his compassion and his faithfulness. We are to put on Christ most readily in our emptiness: when we have lost the consolation we find in our public ministry; when we are heaped with the anger of others at mistakes of our shared past; when we lose even, in Shakespeare's phrase, the 'bubble reputation' of our good name. Then we remember that everything taken from us leaves more space for the Lord to enter into our souls with his sweet consolation.

With the eyes of our hearts fixed on Christ, today we priests renew the promises of our ordination. What a joy it is to do so! We rejoice in knowing that the life and future of the Church is in his hands and not ours. We offer him our hands for his purposes, not for our own. We know that the vitality of the Church is his project and that he lives and breathes in all the faithful. I am so glad that today a few representatives of God's faithful people are present with us. We are all the living stones of the Church. Together, we are strong and firmly set. My brothers, grasp this, and so much more, and then rejoice wholeheartedly in the promises we now renew, acclaiming with a full, full heart, in the words of today's Psalm: 'I will sing forever of your love O Lord; through all ages my mouth shall proclaim your truth. Of this I am sure, that your love lasts forever, that your truth is firmly established as the heavens.' Amen.

Companions of Oremus

We are very grateful for the support of the following:

Mrs Mary Barsh
Dr Stuart Blackie
Anne Veronica Bond
Richard Bremer
Ms Virginia Pinto Cassama
Mrs Erlinda Chin
Francis George Clark
R & L Collyer-Hamlin
Daniel Crowley
Ms Georgina Enang
Alfredo Fernandez
Fred Gardiner
Connie Gibbes
Theresa Giwa *in memoriam*
Zoe & Nick Goodway
Rosalinda Grimaldo
Mrs Valerie Hamblen
Bernadette Hau
Bernard Adrian Hayes
Mrs Cliona Howell
Alice M Jones & Jacob F Jones
Poppy K
Mary Thérèse Kelly
Raymund Livesey
Alan Lloyd *in memoriam*
Barry Lock *in memoriam*
Clare and John Lusby
Pamela McGrath
Linda McHugh
Peter McNelly *in memoriam*
Christiana Thérèse Macarthy-Woods
James Maple
Dionne Marchetti
Paul Marsden
Mary Maxwell
Abundia Toledo Munar
Chris Stewart Munro
Mrs Brigid Murphy
Kate Nealon
Cordelia Onodu
Cris Ragonton
Emel Rochat
Berenice Roetheli
Clementina Rokosu
John Scanlan
Mr Luke Simpson
Sonja Soper
Tessa and Ben Strickland
Julia Sutherland
Eileen Terry
Mr Alex Walker
Jacqueline Worth
Patricia M Wright

and of our anonymous Companions

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

Titulus Crucis – The Title of the Cross

Louise Cowley



St Helena holds the Cross high on the roof of Santa Croce in Gerusalemme, Rome

The Title of the Cross – known in Latin as the *Titulus Crucis* – is the marker that identified the chief accusation against Jesus according to the Jews: that he called himself ‘the King of the Jews’. This was considered a blasphemous claim and the Pharisees sought condemnation for it from the Romans, as it was against Jewish laws to impose the death penalty. However, even though Pontius Pilate gave in to their demands through fear of revolt, he still seemed to sense the nobility of Jesus and honoured him by the words he chose for the Title. This, of course, angered the Pharisees, which is perhaps also why he wrote what he did. As Jesus died on the Cross and bore all humiliations from men, the *Titulus*, instead of signalling his crime, became a sign of his glory and true identity. He was not just King of the Jews, but King of all Kings.

The earliest writer to make reference to the Title Board was St John Chrysostom (349 - 407 AD). He writes: ‘It was likely that it would be discovered in later times, and that the three crosses would lie together; so that the cross of Our Lord might not go unrecognized, it would, firstly, be lying in the middle, and secondly it was distinguished by its inscription – whereas the crosses of the thieves had no labels’. The pilgrim Egeria visited Jerusalem between 383-385 AD and wrote that she had seen the *Titulus* there. ‘A silver-gilt casket is brought in which is the holy wood of the Cross. The casket is opened and (the wood) is taken out, and both the wood of the Cross and the title are placed upon the table.’

The *Titulus* is believed to have been brought back from Jerusalem by St Helena, the mother of the Emperor

Constantine, in the year 326 AD. It was found attached to the Cross, which was discovered thrown down a cistern close to Golgotha, it being a common Jewish practice to bury near the body of a public criminal whatever instrument had been used at the execution. It is believed that Helena divided the board into three parts, and this is why Egeria described a part of the board in Jerusalem. As with the Cross, she is said to have taken part of the *Titulus* back to Rome and sent one part to Constantinople, leaving the main bulk of it in Jerusalem.

The only known existing piece lies behind a glass cover in the Basilica of *Santa Croce* in Rome and its history throws up more questions than it answers - as is often the case with relics. The part kept in Rome shows *S Nazarenus* Re. ‘Nazarene’ or ‘of Nazareth’ in full and the last letter of ‘Jesus’ and the first two letters of ‘King’ [Rex] are also seen. It is likely that the part of with the word ‘Jesus’ went to Constantinople and the part with the remainder of the letters, ‘*Rex Judaeorum*’, King of the Jews, stayed in Jerusalem. This last piece may have been captured during one of the city’s many takeovers throughout history. The Sack of Constantinople in 1204 is likely to have brought an end to the other part, but it is all conjecture. There remains only the mysterious piece at Rome, which refuses to be fully explained. From the evidence available, however, we can be certain from records that a *Titulus* existed before 1000 AD.

The Roman history

During the Middle Ages, many records of relics were destroyed, as were libraries and books through the actions of invading tribes who looted entire cities. This happened to Rome in 455 AD, when it was sacked and plundered by the Vandals. It is probable that the *Titulus* was first

hidden at this time high up in the walls of the Basilica, a common practice during times of danger and unrest. Over a thousand years later, on 1 February 1492, Gonzalez de Mendoza, the Cardinal whose titular church was Santa Croce was repairing the roof of the basilica and by chance knocked his hammer into part of the wall. This split open and the pieces fell into the cavity behind, revealing a leaden box which was removed by the workmen. Its preservation at the apex of an arch was assured, being carefully hidden in a place rarely touched, save for the few occasions of repairs over many centuries.

On the reliquary box were found the words *Titulus Crucis* and the seal of Cardinal Gerard Caccianemici, dated 1143. This cardinal who had sealed the casket with his name later became Pope Lucius II (1144 - 45). Had he discovered it in a similar way and decided to put it back in the walls for its own safety? No one can say for sure, as there are no records for it having been found at that time. With the Pope's death a few years later, its location and indeed existence were not known until 1492. The find was hailed with joy and no one doubted its authenticity. Cardinal de Mendoza ordered that the relic be shown to the people of Rome and the whole of the city went to kneel before it. It was recorded in 1492 that the red colour of the letters was still distinctly visible. It was a Roman tradition to whitewash the boards and then colour the letters red, but by 1789 the white and red colours had disappeared entirely, giving way to a 'dull, leaden colour.'



The portion of the *Titulus* displayed inside the Basilica

However, even though there is much that points to the *Titulus* as being authentic, carbon dating tests performed by the Roma Tre University in 2002 showed the age of the wood as between 980 and 1146 AD. The results were published in the peer-reviewed journal *Radiocarbon* and another relic was consigned to being a medieval artefact at best. However, its history is a little more complex than that. There is no record of Cardinal Caccianemici, later Pope Lucius II, having discovered it. If the *Titulus* is a forgery, then the only person surely who could be responsible, is the Cardinal himself. So why would he do that and if he did, what happened to the actual *Titulus*? The end range of the carbon dates is 1146, just three years after the date that the soon-to-be pope buried it in the walls of the basilica of Santa Croce. This had led many people to speculate that it is not authentic.

A copy of the original?

If the Cardinal had a copy made, it would have had to have been a secret affair, with a skilled craftsman employed to copy the lettering on an ancient gnarled piece of wood. It could well be that the wood aged quickly after discovery, but then why does one side have a clean cut and the other side seems almost eaten away? If it had not changed much since its discovery in 1492, then the ageing must have

happened before it was preserved in the walls of the basilica. The edges of the board would certainly have experienced some decay while buried deep in the earth for 300 years. The cut edges obviously do not show these signs of decay, only the sides, and we can presume that the other two missing parts would have shown this decay as well.

Let us imagine for a moment that the Cardinal did have the original copied and succeeded in having a good copy made. Why did he have the copy interred into the walls of the church with his seal on the box, when he did not have to do this? No one would have been any the wiser. No one knew about it, so why go to the trouble of making a forgery and hiding it. Could he have wanted the glory of being remembered at a later time? It seems a bit too far-fetched. Hiding a forgery and keeping the original? Someone so corrupt would not even bother having a forgery made. If he had sold it, it would have certainly resurfaced somewhere. And what point would there be in having something so holy buried with him if he was not holy himself? In summary, there was no reason to make a forgery. It is most probable that the *Titulus* was buried in the walls for protection against the revolutionary mob that the pope died fighting against in 1145. So if the *Titulus* is not a forgery, what is the evidence in favour of its authenticity?

To be continued.

The Candle's Easter Proclamation

Rachel Alem



The Three Myrrh-bearing Women

Last year I did not write about the Paschal Candle decoration as my family, and indeed the world were significantly distracted with a pandemic that no one was prepared for. It revealed frailties, weakness and inability to love. We also lived significant personal sorrow, our third child miscarried, and my husband suffered more than I have ever witnessed another human suffer.

That Paschal Candle was lit in an empty Cathedral, save for the Cardinal and Fr Andrew Gallagher. It was painted in extreme circumstances and I was determined to finish it. If Easter was to

be closed to us, I was not going to let the evil one put out that light - the Light that shines in the darkness and the darkness cannot overcome it. So the Exsultet rang out, faith against all reasonable cause to have faith. Hope standing firm. The women clinging to the feet of the Risen Christ. Then I was diagnosed with cancer. The pandemic gained added interest as I underwent chemotherapy and radiotherapy. And then our eldest son started school. We entered our parish church for the first time at Christmas until Epiphany, when we had to close ourselves in again as the virus gained the upper hand for a second time.

'Do not be terrified!' is the translation used by St José Maria Escriva for the greeting of the angel to the three women who visited the tomb. I have been terrified; by my own suffering, my husband's and that of those around me and beyond. Holding the candle in my hands, what was it for? We were brought the Sacrament of the Sick and Communion regularly. We were upheld by the faith and prayer of the Church, our community, our friends. But even so, where was Jesus? I planned the design of this year's candle a few years ago, but did not have the guts to paint it. This year it just felt right. As I painted it, we accompanied a dear friend as she made her final passover. I was talking to her about it, and she said that I needed to write about it for you. So this is for her, Grazyna Dobosz, may she rest in peace.

He is not Here, He Is Risen!

I was guided by my earlier drawing and gut feeling. There was no time or brain space to check the liturgy. So I was shocked to discover on Holy Saturday that I had painted the Gospel for the Easter Vigil almost word for word. This is one of the oldest representations of the Resurrection, from at least the 4th century AD. The iconography has remained constant for millennia, as the Eastern Orthodox churches keep the 3rd Sunday of Easter as the 'Sunday of the Myrrh-bearing Women'. You see the three women carrying gourds of myrrh. You see the tomb. You see the rock that sealed the entrance and the angel in brilliant white sitting on it. The Gospel account from St Mark sets the scene:

'When the sabbath was over, Mary of Magdala, Mary the mother of James, and Salome, bought spices with which to go and anoint him. And very early in the morning on the first day of the week they went to the tomb, just as the sun was rising.'

The first day of the week, the first day of creation - God's spirit hovered over the waters and divided light from dark. Today the women go alone, as the sun is rising, but with no expectation other than to do a last act of love for a man who had given every sign of being the Messiah. The one that had been waited for since God spoke with Moses on Mount Sinai, one of themselves; he made the blind see and the lame walk, demonstrated his authority and power over evil by casting out demons, forgiving sins; he walked on the waters, stilled the storm, provided bread for the multitude, twice; he raised the dead to life.

A week later? They saw him abandoned by every disciple, betrayed by his inner circle, handed over by their religious leaders to the Roman oppressor, treated bitterly and done to death in the most humiliating way possible. And he, who had demonstrated power over all things, had not shied away or cried out, or fought to establish his claim, but quietly followed



Meeting the Staff-bearing Angel at the Tomb

where he was led. Where are those disciples of his? are they sleeping? hiding? Do they know the women have slipped out at dawn? The women seem impelled to go where nobody wants to go, to the place of death. Three women, enough to support each other in a desperately risky undertaking (helpfully also the right number to provide a witness according to Jewish

Law, if women were admitted as witnesses...). They are not generic 'women' figures. They were all well known, not by hearsay, but in person by the brotherhood, that first Christian community.

You can identify Mary Magdalene very easily with her traditional garb of bright vermillion red, and her blond hair hanging loosely out from her veil, the woman who anointed the Lord's head with oil and wiped her tears from his feet with her hair. Of the other two I suspect the yellow was to be Salome, and the blue Mary the mother of James (the apostle who became the head of the nascent Christian community



The Angel in full-feathered glory

in Jerusalem after Pentecost); though as I was painting it I couldn't escape the feeling that it was supposed to be Mary, the Mother of God. After all, where was she at this hour? They had been saying to one another 'Who will roll the stone for us from the entrance to the tomb?' But when they looked they could see the stone - which was very big - had already been rolled back.

The angel 'a young man in a white robe seated on the right hand side' is sitting on the stone (according to Mark, there was a violent earthquake and

the angel of the Lord descended and rolled away the stone, and sat on it). How often have we been faced by our sins or shaken by earth-shattering events, felt trapped behind a very big stone? 'There is no need for alarm...' -the understatement is breathtaking - '... you are looking for Jesus of Nazareth who was crucified: he has risen, he is not here.' The shortest kerygma of all time - Who am I looking for? Jesus of Nazareth? A messianic figure to rescue me from my daily trudge, to make my life comfortable or free from sickness? Or the one who is not here, who has proved to be Lord over death itself?

The background of the painting may help a bit at this point. Skyscraper pillars of rock reaching to the top of the icon show the mighty descent of the angel, his wings still in movement; they show more, the way is open now definitively, once and for all by Jesus Christ. 'The gates of death opened to you, Lord, in fear; Hell's gate-keepers shuddered when they saw you; for you smashed the gates of brass, crushed to powder the iron bars, led us out of darkness and the shadow of death and tore our bonds asunder' (from Great Vespers of the Sunday of the Myrrh-bearing Women). And what did the women see? What moved them to such joy that it completely transformed all fear? An empty tomb. 'Joseph asked for the Body of Jesus and laid it in his new grave: for he had to come from a tomb as from a bridal chamber' (Sunday of the Myrrh-bearing Women). Can this give some idea of the sense of joy now radiating from the empty tomb? The place of death is now completely transformed into a marriage feast!

Lastly, angels hold a staff of authority. This Angel wields the life-giving cross, with the Alpha and Omega, and the year 2021 displayed around the arms - Our Lord is the Beginning and the End, all time belongs to Him. We do not need to be terrified. He submitted to death, he has united all the ancient signs of the Passover and made them reality in his body. HE IS RISEN. He goes before us into Galilee, that place where he first met us before we knew him. We can step out of the tomb; we can live with him.



Usually new fire is kindled inside the main doors and the candle lit there and brought in procession to the sanctuary; this year it had to be lit and put in place before the Vigil began

I wish to receive *Oremus* by post

PLEASE COMPLETE IN BLOCK CAPITALS

I wish to receive *Oremus* by post

I enclose a cheque for £ payable to *Westminster Cathedral Administration*

I enclose a donation of £

Name:

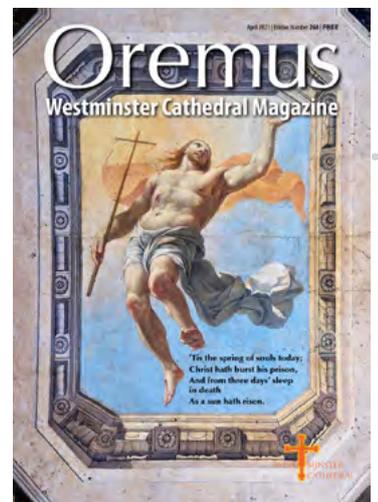
Address:

Postcode:

For further information please call 020 7798 9052 or email oremus@westminstercathedral.org.uk.

We would like to thank our readers for their continued support and all those who send donations. Annual postal rates: UK £25; Europe £50; Rest of the world £60.

Send to: *Oremus*, 42 Francis Street, London SW1P 1QW United Kingdom



A Double Dominican Jubilee

Fr Lawrence is a regular visitor to and photographer of the Cathedral (see his albums on Flickr). Here he records how his parish's Paschal candle this year celebrates the Dominican Order's history in this country.

Lawrence Lew OP

2021 is a Jubilee year for the Dominican Order and for the English Dominican Province. In 1221, our holy father St Dominic sent a band of preaching brothers to England, and they set out from the university town of Bologna to the university town of Oxford. On the day they set foot on the shores of England, the 6th of August 1221, our holy father Dominic passed from this world, and, as it were, set foot on the shores of the heavenly realm. The Order, therefore, observes this year the 800th anniversary of his death, his *dies natalis*, or heavenly birthday. 2021 is also the 450th anniversary of the Feast of the Holy Rosary which commemorates the victory at Lepanto, thanks to the power of prayer through the Rosary Confraternity of the Order.

So, when I decided for the second time ever to paint the Paschal candle for my church, St Dominic's Priory, the Rosary Shrine church at Haverstock Hill in North London, I wanted to incorporate these significant milestones that we celebrate this year into the design of the candle.



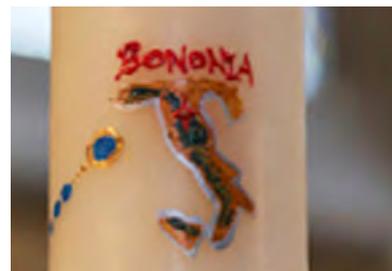
In the centre of the candle is the black and white Dominican cross, and radiating from the middle of the cross are four stylised lilies, a symbol associated with St Joseph, in reference to his purity and chastity; 2021 is also the Year of St Joseph, designated as such by Pope Francis.



The Alpha and Omega, as well as the numbers, are decorated in a style reminiscent of Anglo-Saxon monastic illuminations, as a nod to the ancient Christian heritage of England which the Dominican friars encountered and benefited from when they arrived 800 years ago. Indeed, it is this Christian culture that drew them to this country, to the University of Oxford, where they hoped to engage in the philosophical and theological questions of the day, and to recruit new friars from among

the students at that University. The friars still remain at Oxford, of course, at Blackfriars, their Hall on St Giles.

Near the top of the candle, just to the right of centre, is a map of Italy. I consulted a satellite image of Italy to ensure I accurately depicted the colour of that country. Marked on that map, with a red cross is Bologna, in Latin, Bononia.



At the bottom of the candle, just to the left of centre, is another map of Britain, and marked with a red cross is Oxford, in Latin, Oxonia. Three Dominican friars are shown here, and scattered across the candle are 12 friars in total, because in 1221 St Dominic sent a band of 12 friars, led by Fr Gilbert of Fresney, to establish a Dominican priory in Oxford.

The journey of those friars, from Bologna to Oxford, (above right) is shown on the candle by a blue Rosary that spirals down the candle and connects these two cities.

The Rosary, of course, is a reference to this anniversary year of the Holy Rosary and a reminder that we Dominicans, as itinerants, would pray the Rosary as we travel. The Rosary, in my experience, is the perfect form of prayer and meditation for travellers. The Rosary beads are blue, in honour of Our Lady, and also in reference to the sea: Lepanto was a naval battle, and the friars crossed the sea to come to England.



The Paschal Candle is lit throughout the fifty days of the Easter season, and at Baptisms and Funerals throughout the year until Easter 2022, a sign of the Risen Christ present among us. The living flame currently burns just above the painted flames from the torch held by St Dominic's dog, a lovely reminder that we Dominicans are called to bear the light of Christ through our preaching and our teaching. Please pray for us!



At the top of the candle, close to the wick, is a dog carrying a torch. This is a popular symbol of St Dominic, whose mother had a dream of a dog carrying a torch and spreading the light of Gospel truth throughout the world. In Latin, 'dogs of the Lord' is Domini canes, so there is also a pun of these dogs of the Lord being a reference to Dominican friars. This particular depiction of the Dog of the Lord is by Eric Gill, an English Dominican tertiary and artist.



At the Easter Vigil, the Paschal Candle was duly pierced with five grains of incense, shaped like pine cones in a traditional Roman custom.



**Funeral Directors serving
Westminster Cathedral
for over 100 Years**

WESTMINSTER 020 7834 4624
74 Rochester Row Westminster SW1P 1JU
jhkenyon.westminster@dignityfunerals.co.uk

KENSINGTON 020 3667 8664
279 Kensington High Street Kensington W8 6NA
jhkenyon.kensington@dignityfunerals.co.uk

BAYSWATER 020 7229 3810
83 Westbourne Grove Bayswater W2 4UL
jhkenyon.bayswater@dignityfunerals.co.uk

Special Rates for Cathedral Parishioners

- 24 Hour Service
- Pre Paid Funeral Plans
- Floral Tributes and Printing
- On-Line Funeral Notices
- Monumental Masons
- Worldwide Repatriations

EXPERIENCED CATHOLIC FUNERAL DIRECTORS

www.dignityfunerals.co.uk
Part of Dignity With Distinction Funerals
A British Company




A New Use for your Smartphone

Katharine Jones

Two Christian Charities, The Leprosy Mission England and Wales (TLMEW) and St Francis Leprosy Guild (SFLG) are jointly funding multi-spectral screening research that aims to significantly speed up the diagnosis of the biblical disease leprosy using a smartphone. Despite a cure for leprosy being freely available since the 1980s, over 200,000 cases of the disease are diagnosed every year. More significantly, research suggests that for every person diagnosed, a further 20 go undiagnosed. This means that millions of people are potentially at risk from catching or spreading leprosy. If left untreated, it causes nerve damage which can lead to irreversible disability and disfigurement, including blindness.

Sian Arulanantham, Head of Programmes and Policy at TLMEW said: 'Pioneering diagnostic tools such as multi-spectral screening are desperately needed to diagnose leprosy



Leprosy checkup in Mozambique

quickly and accurately in the remote areas of Asia and Africa where we work. There are so many communities that don't have access to hospital-based skin smears and biopsies, which are also costly and invasive. A health worker armed with the technology to diagnose leprosy more accurately with a scanner on a smartphone is such an exciting prospect. A person with leprosy can be treated immediately and spared a lifetime of disability. Such a device would be an immensely valuable tool in our mission to end leprosy. We are incredibly grateful to SFLG for funding this groundbreaking research with us'.

Meanwhile Clare McIntosh, SFLG Director commented: 'We are delighted to be supporting this exciting research project. An easy-to-use, field diagnostic is the vital tool that we need to find the many people affected by leprosy and stop its transmission. As part of our TRACE operating strategy for people with leprosy (Train, Research, Active Case Finding, Care, Emergency support), SFLG is committed to active case finding and research. If we are to see an end to leprosy in our lifetime, we must invest in new tools that help find and diagnose people with leprosy and finally prevent this disease for destroying lives. We are grateful for the continued support of our donors enabling us to explore advances like these'.

Every year, TLM and SFLG train thousands of health workers and volunteers to diagnose leprosy. However, diagnosis can be tricky, as leprosy may be confused with other

skin diseases. Often health workers do not have adequate clinical skills, especially when dealing with early cases of leprosy. In such instances, the patient is given a skin smear or biopsy to confirm a diagnosis. But in the remote rural areas where SFLG and TLM operate, there are no such facilities. Professor Janis Spigulis and his team at the University of Latvia are undertaking groundbreaking research into multi-spectral screening, specifically the absorption and scattering of light of skin lesions and, the development of mobile screening devices to diagnose skin abnormalities. Spectral screening has been used successfully to detect melanoma, the deadliest form of skin cancer. Digital technology has meant that suspect lesions can be immediately screened against a database. The database provides scoring factors that significantly increase accuracy of initial clinician decisions.

In collaboration with TLM, a one-year research project is now underway at TLM's Anandaban Hospital in Nepal, to test the efficacy of multi-spectral screening on leprosy lesions. A baseline scoring of digital images of leprosy classifications can then be developed and cross-referenced with other common skin conditions, such as dermatitis. The next step is to apply a screening device to a smartphone. This will enable volunteers and health workers to have in their hands the ability to diagnose a leprosy lesion in minutes. The project has also secured funding from the Neglected Tropical Disease Innovation Prize and The Leprosy Mission New Zealand. A £5,500 contribution from St Francis Leprosy Guild will enable the research project to be completed.



This telephone will not diagnose leprosy

Sleeping over at a Sleep Out



Photographic evidence of a night on the tiles

On the last Friday in March, Paul Tobin, one of the Cathedral's Assistant MCs and a volunteer at the Cardinal Hume Centre was one of more than 100 families, flatmates and colleagues who took part in the Cardinal Hume Centre's 'Big Bed Down Challenge' to help alleviate poverty and homelessness.

The challenge was to give up your usual bed for just one night and instead to 'lie on your lawn, sleep on your sofa, or camp in your kitchen to raise money that will help people escape homelessness'. Apart from one brief interlude during a short shower, Paul was able to bed down on the open balcony of his flat and managed to get some sleep before being awakened by the sound of the dawn chorus around 4.30am.

Of the experience he says: 'Spending that one night on a hard surface was not at all comfortable, but my safety on the second floor made me only too aware of the personal dangers and threats that rough sleepers face every night whilst trying to get some sleep at pavement level'.

The Cardinal Hume Centre is hoping to raise in excess of £40,000, and you can donate either through Paul's Just Giving page <https://www.justgiving.com/fundraising/paul-tobin9> or at <https://www.cardinalhumecentre.org.uk/donate-now/>

A Jesuit Offering for the Easter Season

Jesuits in Britain and Stonyhurst

The Prince of Wales has shown his support for Catholics and Christians around the world through his contribution to this year's Easter Meditation at Stonyhurst College in Lancashire. Prince Charles recites the poem *God's Grandeur*, by the distinguished Jesuit poet, Gerard Manley Hopkins, that speaks powerfully of a promise of renewal, for the physical world in which we live, but also for our spiritual lives.

The Easter Meditation is made up of three sections (nocturnes), with poetry and scripture, prayer, reflection and music. The 20-minute film also includes precious artefacts housed in Stonyhurst's museum that include the Holy Thorn (from the Crown of Thorns), which once belonged to Mary Queen of Scots, on loan from the Jesuit Province of Great Britain. Prayers are led by pupils of Stonyhurst College, Stonyhurst St Mary's Hall and St Joseph's Primary School, Hurst Green, while a reflection on the Passion of Christ is given by Fr Nicholas King SJ of Campion Hall, Oxford.

A Google search for 'Easter Meditation, Stonyhurst' will take you to the film.



The front elevation of Stonyhurst College in Lancashire



This might be narrower

Image intended to convey the idea of St Joseph the Carpenter (s worker) by celebrating the craftsmen involved in building the cathedral, and by extension all those anonymous workers who have helped to construct great architecture.

SCALE

Christopher Hobbs' design for the mosaic on the west wall of the Chapel

St Joseph – Completed

Patrick Rogers

The mosaics which were put up in the Chapel of St Joseph a few years ago completed the decorative work which started over a century ago. The first work to be done in the Chapel was the altar, which was completed just in time for the consecration of the Cathedral in 1910. The altar table is of veined cream pavonazzo marble from Tuscany, the source also of the altar frontal. This is of yellow Siena, inset with an exceptionally beautiful panel of Irish green marble from Lissoughter quarry near Clifden in County Galway, the whole being decorated with blue lapis lazuli from Chile together with gold mosaic tesserae.

J F Bentley, architect of the Cathedral, died in 1902 and it fell to his successor, John Marshall, to undertake the early decoration in St Joseph's, the marble merchants being Farmer & Brindley. In 1914, they also decorated the apse wall behind the altar, using grey Hymettian from near Athens inset with red Greek rosso antico, with a combination of wavy green Greek cipollino and

darker green verde antico below. It was then also that the gilded bronze triptych of St Joseph with the infant Christ, surmounted by the emblems of a carpenter's trade, was installed, modelled by H C Fehr and made by Blunt & Wray. A gilt tabernacle on the altar enables the chapel to be used for the reservation of the Sacred Host when the Blessed Sacrament Chapel is unavailable and a bronze baldacchino, or canopy, above was planned by Marshall, but never made.

So, by 1914, the altar and apse behind it were finished (except for the bronze baldacchino), but nothing more happened for 20 years. Then Lawrence Shattock, who had succeeded John Marshall, designed the decoration of the north wall around the window. The marble work was carried out by Fennings of Hammersmith in 1935. A beautiful purple column of fior di pesco, peach blossom marble, from Tuscany forms the centre of an arcade of little colonettes of Algerian onyx. In the background are panels



The altar front, a successful composition

of 'opened-out' Greek cipollino and verde antico carved to resemble a basket of doves – a reminder of the Presentation in the Temple and also to be seen in the great Byzantine church of Hagia Sophia in Istanbul and elsewhere.

While the work was proceeding in St Joseph's Chapel in 1935, an almighty row had broken out concerning the recently installed mosaics in the Lady Chapel, the main sanctuary and the apse of the Cathedral. The result was the appointment of an art advisory committee. Two members were Professor Ernest Tristram and Sir Giles Gilbert Scott. It was Tristram and Scott's brother, Adrian, who designed the last marble work in the chapel – the remaining walls and floor –



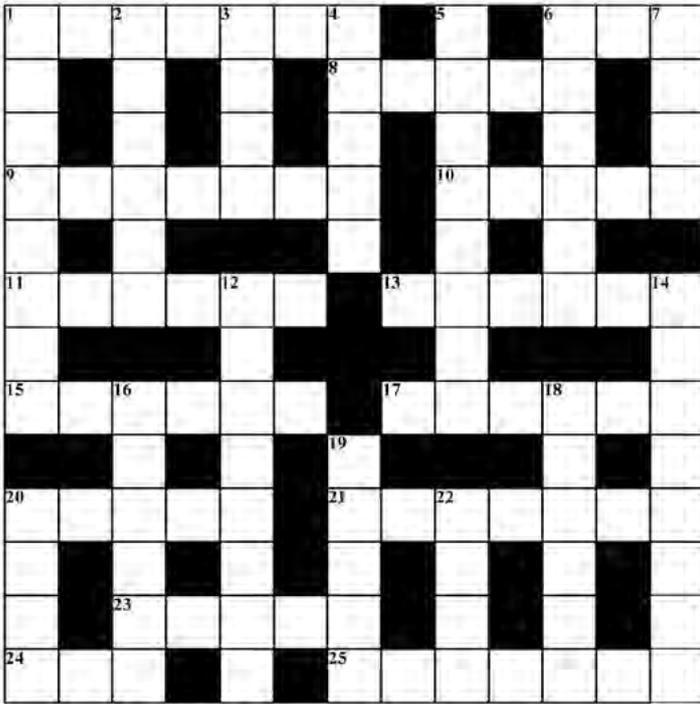
A peachy arcade beneath the windows

working again with the marble merchants Fennings. In 1939 the undecorated west wall and the walls either side of the apse were clad with great (9ft by 5ft) monolithic slabs of wavy green cipollino marble from the Greek island of Evia, with veined Tuscan breccia above, divided by strips of purple fior di pesco.

The floor was also laid in 1939, modelled on a Byzantine original. The grey Hopton Wood stone pavement is inset with roundels of purple and green porphyry - certainly ancient since the quarries (in the Egyptian Eastern Desert and Laconia in Greece) were commercially exploited only in Roman and early Byzantine times. Four other panels contain early Christian symbols – the Lamb of God, the fish (Christ again), the peacock (immortality) and the monogram formed of the first two letters of Christ in Greek. After his death in 1943, the body of Cardinal Hinsley, Fifth Archbishop of Westminster, was interred below the chapel floor. He was devoted to St Joseph, and his own father had been a carpenter.



The doves above the purple veined column; note the basket weave pattern on the capital, later taken up in the mosaic decoration of the vault



Alan Frost March 2021 – No. 88

Clues Across

- 1 A little bird that cannot fall but God knows it [Matt: 10.29] (7)
- 6 Signal to give a speech or go on stage (3)
- 8 ----- Stein OCD, Saint, Jewish convert nun martyred in Auschwitz (5)
- 9 Pre-Raphaelite, who painted 'Christ in the House of His Parents' (7)
- 10 Thing of worth, like an item of property (5)
- 11 House of Protestant King William III (6)
- 13 Anne -----, Queen executed at the Tower on 19 May 1536 (6)
- 15 & 20 **Across:** Famous Catholic cemetery in North London (6,5)
- 17 Relating to the French (6)
- 20 See 15 **Across**
- 21 First name of Admiral looking down on Trafalgar Square (7)
- 23 Feudal address to a Lord and Belgian city (5)
- 24 College of London University, once at the heart of student protests (1.1.1.)
- 25 Boy Saint, Feast Day 12 May, well known to Eurostar travellers (7)

Clues Down

- 1 Botanical aid by which St Patrick explained the Holy Trinity (8)
- 2 See 7 **Down**
- 3 Saint of Cascia, Augustinian nun, Feast Day 22 May (4)
- 4 Nationality of person whose country's Patron is Dewi Sant (5)
- 5 Domenico -----, Italian 18th c. composer of comic operas (8)
- 6 'Thou art clement, thou art -----', O Mother Blest, hymn (6)
- 7 & 2 **Down:** Area of England where Catholic Cathedral of Norwich [St. John's] located (4,6)
- 12 Percy -----, composer of 'Handel in the Strand' and other light pieces (8)
- 14 Early Saint, Bishop of Myra, associated with Christmas (8)
- 16 'Cleopatra's -----', ancient obelisk, a Westminster landmark (6)
- 18 First from St Paul in the NT, to the Romans (6)
- 19 Jesus said to Peter [John 21:17], 'Feed my -----' (5)
- 20 Eric ----, sculptor of the Cathedral's Stations of the Cross (4)
- 22 Irish name regularly seen at Gatwick and Stansted (4)

ANSWERS

Across: 1 Sparrow 6 Cue 8 Edith 9 Millais 10 Asset 11 Orange
 13 Boleyn 15 Kensal 17 Gallic 20 Green 21 Horatio 23 Liege 24 LSE
 25 Pancras **Down:** 1 Shamrock 2 Anglia 3 Rita 4 Welsh 5 Cimara
 6 Chaste 7 East 12 Grainger 14 Nicholas 16 Needle 18 Letter
 19 Sheep 20 Cill 22 Ryan

Two Poems for Our Lady

The Patient Gardener

Blessed Virgin,
 patient gardener of my troubled heart,
 clear away the thorny weed and bitter root
 that thrive so boldly where they will.
 Tireless advocate,
 pull up the blemished vines
 and poison shoots
 that hinder the growth of my virtue,
 so the gentle winds of love
 may soothe anew my spirit.
 Queen of Heaven,
 make straight a path in the garden of my heart
 so the Saviour may shine his endless light
 unto the tender green shoots
 of my grateful soul.

– Anonymous

....

Mary's Month

Now that the sun is shining again, and at night
 the sky can be seen in the moonshine
 Knowing that May is Mary's month is easy.
 But what of the days of heavy skies, of biting
 North East wind and rain lashing the halyards –
 Have you ever seen a brand new flag not only torn
 into ribbons but literally braided by the wind –
 Is Mary, then, part of this elemental fury?

Perhaps, yes, in the sense that we know she is there,
 always the place of calm, right in the centre of
 the storminess of life. We know she is waiting,
 ready to comfort, to lead us on to her Son
 when hearts are heavy, when sorrow confuses us.
 We even know she understands how hard it is to say
 "Hail, Holy Queen" when you are soaked to the skin
 and tired and cross. How easy on a day
 when the air is clear and bright, when the grass is green
 and those laggard daffodils decide at last to show
 their true colour!
 Indeed in our hearts we know that never was it known
 that anyone was turned away unaided by
 this Springtime girl.
 And how much more does that total love and forgiveness
 flow from the Father, Son, and Spirit to all
 who seek.

– Naomi Burton

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*

Readers may remember that Oremus recently recorded the death of John Sales, a former Sacristan. We now hear that his wife Teresa died in late February – may she rest in peace. Here the baptism of their son Joseph is noted.

Few members of the Church of God will be able to claim in later life that, not only were they baptised during the Cathedral Mass of the Easter Vigil, but that they had the joint forces of two Bishops to make them sons of God. This was the great fortune of Master Joseph Sales, born on 19 March this year, and baptised on Holy Saturday night by Bishop Victor Guazzelli and Bishop Gerald Mahon. Young Joseph seemed to take the whole proceedings with remarkable aplomb, and was not in the least perturbed by the Cathedral ceremony or the episcopal ministrations. Perhaps the fact that his father is a Cathedral Sacristan, Mr John Sales, had already begun to have its effect. To both Mr and Mrs Sales we offer our sincere congratulations.

No agreement yet on a Date to pray for Unity

Voices have been raised lately suggesting that the week of prayer for Christian Unity would be better supported if it were switched to Ascensiontide, both because it is an appropriate lead up to Pentecost, and because the light evenings are also more manageable. It will be interesting to see what support this idea will get in Britain. The matter has been settled long ago elsewhere, e.g. in Australia. It would be good to compare notes before a decision is made.

Meanwhile there is no reason why the days between 20 and 30 May should not be marked by prayers, services, and possibly small ecumenical gatherings, too. If you have a Catholic diary you may read in small print on the feast of the Ascension this note: 'The novena to the Holy Ghost for the reunion of Christendom begins tomorrow'. This harks back to the initiative taken by Pope Leo XIII in 1895 when he first commended the intention. Two years later, in the course of an Encyclical on the Holy Spirit, he invited all Christians to keep the intention in mind at this season.

There is no reason why the two periods of prayer should not merge one day, but meanwhile some people will be happy to pray for unity in May and in January. A growing number do so every day, realising that spiritual support is the mainspring of ecumenism of every kind, and that it is essential.

With this May issue we commence No 1, Volume 1, of the Westminster Cathedral Journal. It rises, continuity unbroken, from the same source as the Westminster Cathedral News-Sheet. For some time, many readers have felt that the old title was incongruous, and we hope that the Journal will go on to increase in interest and literary merit.

from the May 1971 Westminster Cathedral Journal

Advertisements

MR FRANCIS DOWNMAN respectfully draws attention to his large stocks of Port, Sherry, Madeira, Marsala, Claret, Burgundy, Graves, Sauternes, Champagne, Brandy and other Wines and Spirits of the highest merit. Mr Downman's prices are moderate and he will promptly answer enquiries from readers of the WESTMINSTER CATHEDRAL CHRONICLE.

62, DEAN STREET, LONDON W.1

Lambert & Harman ANTIQUE DEALERS

Have just acquired one of the largest Collections of Ecclesiastical Plate known, the pieces dating from the 15th Century and from nearly every country in Europe.

Established for 2 Centuries in Coventry Street, THE NOTED HOUSE FOR CHURCH PLATE, NOW 177, NEW BOND ST., LONDON, W.1

It has been remarked that when the 'Catholic Evidence Guild' is the subject of conversation, as it very often now is, its activities are so localised to Hyde Park that 'Catholic Evidence Guild' and 'Hyde Park' are made almost synonymous terms. However true this may have been in the beginning of the Guild's short history, its swift expansion puts such an idea very much out of date, as will be seen from the following list of places or 'pitches' where the Guild's speakers may be heard expounding the teaching of the Church:

Hyde Park	Sunday from 3pm and weekday evenings
Brockwell Park	Sunday, evening only
Finsbury Park	ditto
Hammersmith, the Grove	ditto
Highbury Corner	ditto
Regent's Park	ditto
Shepherd's Bush	ditto
Southall	ditto
Earlsfield	Saturday evening
Leather Lane	Thursday midday
Portobello Road	Saturday evening
Soho, Broad Street	Monday & Friday midday
Tower Hill	Tuesday & Friday midday
Ware, Herts	Fortnightly
Wimbledon	Saturday evening
World's End (Chelsea)	Saturday evening

May we hope that the last-named place is prophetic of the spread and influence of the Guild's work? Certainly much depends upon the generous co-operation and help of Catholics throughout the country, because a work of this kind, to be effective in bringing about that consummation for which we have all been praying for many long years, must be developed on national lines.

from the May 1921 Westminster Cathedral Chronicle

CATHEDRAL HISTORY – A PICTORIAL RECORD

Cardinal Griffin blesses the statue of Our Lady of the Taper



Paul Tobin

On the Sunday after Easter, always known as Low Sunday, which fell on 8 April in 1956, Cardinal Bernard Griffin, (Archbishop of Westminster 1944-1956) presided at two Masses in the Cathedral; the first was when, before the start of the 10.30am Mass, he blessed the newly-commissioned statue of Our Lady of the Taper for Cardigan, Wales.

It was the decision of Bishop John Petit of Menevia to restore the shrine of Our Lady of the Taper, which had been destroyed at the time of the Reformation, and the newly-blessed statue was taken round Wales before being enshrined in Cardigan. Thirty years later, in 1986, a new statue in bronze was commissioned to replace the original which had deteriorated over time. This statue was brought to the Cathedral on the occasion of the visit of Pope Benedict XVI, as he was unable to go to Wales during his State Visit in September 2010.

The celebrant of the Mass, Bishop Petit, is seen standing in front of the faldstool; beside him in cope, as Assistant Priest, is Fr Michael Ware, with two Cathedral MCs (in cottas) to the right, Frs Anthony Cooke and Peter Lowry. Standing at the far end of the credence table is the renowned former Head Sacristan, Sam Verrall. The two

servers in the front row of the stalls are two Cathedral stalwarts, Cyril Bennett and Herbert Jagleman.

The Cardinal, who is seen placing the lit taper into Our Lady's hand, has the MC, Mgr Frederick Row to his left with Canon Francis Bartlett (in the white fur Cappa of a Chapter Canon) to his right and Fr Robin Whitney as Train Bearer standing behind him. Canon Bartlett's brother, Anthony (as Gentiluomo to the Cardinal), can be seen wearing court dress in front of three Cathedral Chaplains, of whom Fr Michael Hollings is in the middle with Prebendary Ronald

Pilkington to his right. Holding the Metropolitan Cross is Fr Denis Skelly with Mgr Derek Worlock, as Private Secretary, to his right.

In addition to presiding at this Mass in the morning, Cardinal Griffin also assisted at the throne at another High Mass that afternoon for the US Forces Holy Name Societies. The following Thursday he assisted at a High Mass for the Union of Catholic Mothers at 8pm. This was not an unusual starting time for a number of special Cathedral events, as in those days the Cathedral did not close until 9pm.

The friends
OF WESTMINSTER CATHEDRAL

FORTHCOMING EVENTS

Thursday 5 May: Professor Sarah Foot, Regius Professor of Ecclesiastical History, Oxford and a Canon of Christ Church Cathedral: The Chapel of St Gregory and St Augustine – Saints of the Mission to the English. Online Zoom talk at 7pm. £5

Wednesday 12 May: Creating a Garden for Our Lady. Felicity Sturridge on the history of the Mary Garden. The talk will include illustrations from her book: 'A Garden for Our Lady – Reviving the Ancient Tradition of Mary Gardens. Online Zoom talk at 7pm. £5

Thursday 20 May: The Portrayal of the Mother of God in the Art of the Renaissance with Paul Pickering. Online Zoom talk at 7pm. £5

Tuesday 8 June: The Friaries of Medieval London with Dr Nick Holder of Exeter University. Online Zoom talk at 7pm. £5

Payment for all events via the Friends of Westminster Cathedral Virgin Money Giving page

Further details from the Friends' Office, 020 7798 9059, friends@westminstercathedral.org.uk

Sr Elizabeth Prout, declared Venerable

Last month Oremus featured the life of the Passionist priest, the Venerable Ignatius Spencer. Now we turn to another recently declared Passionist-inspired Venerable, Sr Elizabeth Prout.

Alan Frost

In January this year, Pope Francis declared Venerable the English nun Sr Elizabeth Prout, a step towards canonisation begun in 1994, when Archbishop Derek Warlock of Liverpool officiated at the church of St Anne in Sutton, her place of burial. This established her Cause, 130 years after her death. In July 2008 his successor, Patrick Kelly, came to the same church to complete the work of the promoters and have the documentation sent to Rome via the Nunciature for examination.

Elizabeth was born in Shrewsbury on 2 September 1820 and brought up as an Anglican, leaving her birthplace when her father, a skilled cooper, was made redundant. Another brewery employed him, in the town of Stone, and it was to the Crown Inn there that Blessed Dominic Barberi, having recently arrived in England as a missionary priest, came to give talks on the Catholic Faith. The 21-year-old Elizabeth was most impressed; she lived just two miles from his Aston Hall residence. With a young Passionist priest, Fr Gaudentius Rossi, he would have taught and instructed Elizabeth at the same time as he was giving instruction to St John Henry Newman. Despite her parents' disapproval, she was converted to the Catholic faith and wished to become a religious. Fr Rossi advised her of a teaching post in Manchester, which she accepted, and so she moved to the city that was the engine-room of the Industrial Revolution in September 1849.

However, the social conditions she encountered were much worse than anything she had ever experienced. Her accommodation in a house next to St. Chad's Church in Cheetham Hill (now home to Manchester's Oratorians) was in a quite respectable area. Where she would teach in Ancoats, only a mile away, was not; to get there she would pass through the most notorious slum area of the city. Shocked as she must have been, she rose to the challenge and helped by Fr Ignatius Spencer, also a convert, Elizabeth set up a religious community on the lines of the Passionist Order. Her followers and helpers wore an identifying badge, Jesu XPI Passio, which adorned the first religious habits to be worn publicly in England since the Reformation. The community was not



Mother Mary Joseph in stained glass at her Shrine

accepted by Rome straightaway, but after good reports of the selfless charitable work of teaching, shelter and providing for the poor, by 1852 they were known as 'The Catholic Sisters of the Holy Family'. They outgrew their base in Cheetham Hill and were given property, including a school, in the Levenshulme district of Manchester. Shortly before this, 'Mother Mary Joseph', as she became, had set up a school in Ancoats, for the poor in an Irish quarter near the city centre. For all their poverty, the children bedecked in their 'Sunday best' presented a spectacle that drew the crowds onto the streets in the early days of what became the traditional Manchester Whit Walks.

The selfless devotion she and the Sisters showed led to her being asked numerous times to set up schools and convents elsewhere. One of the accepted ventures, where she herself resettled, was the St Anne's School in the Sutton area of the glass-making town of St Helen's. Setbacks included her own failing health, but she was cheered by her parents becoming Catholics and by news from Rome in 1863 that the Rule for her new Order had finally been accepted. Relieved, and encouraging her Sisters to the last, she died the following year at Sutton, to the sound of the Angelus bell on 11 January, with Fr Spencer at her bedside administering the Last Rites.

In her lifetime she established her Order steadily in the north-west of England through its educational foundations. Mother Mary Joseph was also very keen on providing homes and a safe base for the factory girls taught by the Sisters, who helped with making and repairing clothes for the poor. The Order has continued to grow and her life-long close association with the Passionists was recognised in the bestowal upon it, shortly after she died, of the title 'Sisters of the Cross and Passion of Our Lord Jesus Christ'. These Sisters would go on to set up a convent and school (1899-1967) beside what is now the Shrine Church of St Mary in Warrington, and the link is revived as these buildings have recently been obtained again by the Priory Church, with the teaching of the Faith to children taking place there once more. Indeed, the work of the Order, this wonderful nun's legacy, goes on today across the world.

St Rita of Cascia (feast day 22 May) was born near the end of the 14th century in Italy and, despite expressing a religious vocation, was married off at the age of 12 to a man described as cruel. Eighteen unhappy years later, after the birth of two sons who both died, her husband was killed in a brawl and Rita sought entry to an Augustinian convent which refused her on account of not being a virgin. However, she persisted and was finally admitted in 1413. Noted for her devotion in life, her death was followed by many miracles, and she is now invoked as a patron of hopeless causes.



St Rita in the church of Our Lady of Dolours, Seville

© J. FilipoC

The Month of May

The Holy Father's Prayer Intention

Universal

The World of Finance – Let us pray that those in charge of finance will work with governments to regulate the financial sphere and protect citizens from its dangers.

The Cathedral is open from 7.30am and closes after the last Mass of the day

Monday to Friday:

Mass: 8 and 10.30am (Latin), 12.30 and 5.30pm (Sung) *

Exposition of the Blessed Sacrament: 1.30 to 5pm

Confessions: 12noon-12.30pm and 5-5.30pm

Saturday:

Mass: 8 and 10.30am (Sung Latin) *, 12.30 and 6pm (Cantor) *

Confessions: 12noon-12.30pm and 5.30-6pm

Sunday:

Mass: 8 and 10am (Cantor) *, 12noon (Sung) *, 5.30pm (Cantor) * and 7pm

Solemn Vespers and Benediction 4pm (Sung) *

Confessions: 11.30am-12noon and 5-5.30pm

* Live streamed via the Cathedral website

Saturday 1 May

Ps Week 4

St Joseph the Worker

Sunday 2 May

Ps Week 1

5th SUNDAY OF EASTER

12pm Sung Mass (Men's voices)

Palestrina – Missa Regina caeli a 5

Parsons – Ave Maria

A Gabrieli – O sacrum convivium

Organ: *Reger* – Hallelujah! Gott zu loben (Fugue)

4pm Solemn Vespers and Benediction

de Monte – Magnificat septimi toni

Victoria – Regina caeli a 5

Organ: *Mathias* – Jubilate

Monday 3 May

Ss PHILIP and JAMES, Apostles (Bank Holiday)

10.30am Mass

12 – 12.30pm Confessions

12.30pm Mass

5.30pm Mass



Ss Philip and James in the church of San Domenico, Arezzo

Tuesday 4 May

THE ENGLISH MARTYRS

5.30pm Chapter Mass

Wednesday 5 May

Easter feria

Thursday 6 May

Easter feria

Friday 7 May

Friday abstinence

Easter feria

Saturday 8 May

Easter feria

2.30pm Diocesan Youth Confirmation

Mass (Bishop Hudson)

Sunday 9 May

Ps Week 2

6th SUNDAY OF EASTER

12pm Sung Mass (Men's voices)

de Mantua – Missa Ancor che col partire

Palestrina – Hæc dies a 4

Organ: *Bonnet* – Étude de concert

(Douze pièces)

4pm Solemn Vespers and Benediction

Bellini – Magnificat octavi toni

Johnson – Dum transisset sabbatum

Organ: *Eben* – Moto ostinato (Musica Dominicalis)

Monday 10 May

Easter feria

Tuesday 11 May

Easter feria

Wednesday 12 May

Easter feria

(Ss Nereus and Achilleus, Martyrs;

St Pancras, Martyr)

5.30pm Vigil Mass of the Ascension

(fulfils the Obligation)

Thursday 13 May

THE ASCENSION OF THE LORD (Solemnity)

(Holy Day of Obligation – Masses at the usual times)

5.30pm Sung Mass (Men's Voices)

Lassus – Missa Venatorum

Palestrina – Viri Galilæi

Palestrina – Ascendit Deus

Organ: *Messiaen* – Transports de joie

(L'Ascension)

Friday 14 May

Friday abstinence

ST MATTHIAS, Apostle

Saturday 15 May

Easter feria

3pm Matrimony Mass (Cardinal Nichols)

Sunday 16 May

Ps Week 3

7th SUNDAY OF EASTER

12pm Sung Mass (Men's voices)

Asola – Missa octavi toni

Palestrina – Ascendit Deus

Organ: *Leighton* – Paean

4pm Solemn Vespers and Benediction

de Monte – Magnificat octavi toni

A Gabrieli – O Rex gloriæ

Organ: *Pott* – Laudes

Monday 17 May

Easter feria

Tuesday 18 May

Easter Feria

(St John I, Pope & Martyr)

Wednesday 19 May

Easter feria

Thursday 20 May

Easter Feria

(St Bernadine of Siena)

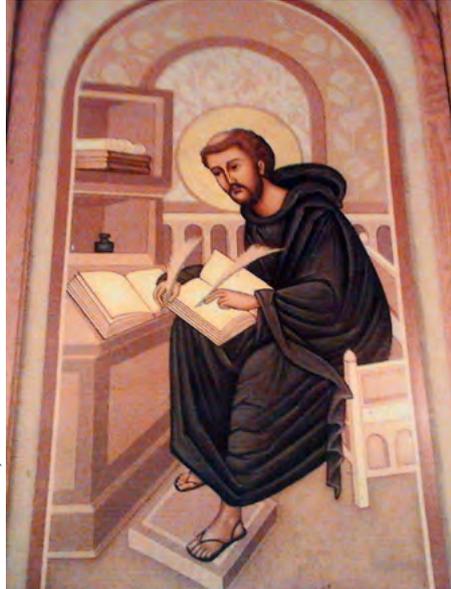
Friday 21 May *Friday abstinence*
 Easter Feria
 (St Christopher Magallanes and
 Companions, Martyrs)
 Anniversary of the Installation of Cardinal
 Vincent Nichols
 11th Archbishop of Westminster (2009)

Saturday 22 May
 Easter Feria
 (St Rita of Cascia, Religious)
6pm Vigil Mass of Pentecost with Parish
 Confirmations (Cardinal Nichols)

Sunday 23 May
PENTECOST (Solemnity)
12pm Sung Mass (Men's Voices)
Grandi – Missa sine nomine
Palestrina – Confirma hoc Deus
 Organ: *Tournemire* – Fantaisie-Choral
 (L'Orgue mystique XXV)
4pm Solemn Vespers and Benediction
Suriano – Magnificat primi toni
Guerrero – Dum complerentur
 Organ: *J. S. Bach* – Fantasia super Komm
 Heiliger Geist BWV 651
4.45pm Organ Recital - Peter Stevens
 (Westminster Cathedral)

Monday 24 May *Ps Week 4*
 The Blessed Virgin Mary,
 Mother of the Church

Tuesday 25 May
 St Bede the Venerable, Priest & Doctor
5.30pm Anniversary Mass for The Passage
 (Cardinal Nichols)



Icon of St Bede the Venerable in
 St Bede's School, Chennai

Wednesday 26 May
 St Philip Neri, Priest

Thursday 27 May
 OUR LORD JESUS CHRIST, THE
 ETERNAL HIGH PRIEST

Friday 28 May
 Feria

Saturday 29 May
 St Paul VI, Pope
6pm Vigil Mass with Adult Confirmations
 (Bishop Hudson)

Sunday 30 May
THE MOST HOLY TRINITY (Solemnity)
12pm Sung Mass (Men's Voices)
Byrd – Mass for three voices
Lassus – Tibi laus
Lassus – Da gaudiorum præmia
 Organ: *Dupré* – Toccata (Symphonie II)
4pm Solemn Vespers and Benediction
Victoria – Magnificat quarti toni
Croce – Benedicta sit sancta Trinitas
 Organ: *Dupré* – Prelude and Fugue in
 G minor (Op. 7. No. 3)
4.45pm Organ Recital - Marko Sever
 (Westminster Cathedral)

Monday 31 May
 THE VISITATION OF THE BLESSED
 VIRGIN MARY

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.



God the Father presides over the Ascension of Christ, by Perugino

What Happens and When

The Opening Hours of the Cathedral, the closures and the times of public liturgy are published here in *Oremus*, on the Cathedral website and via Social Media. Please be assured that all booked Mass intentions continue to be fulfilled by the Chaplains.

Throughout the Year

At the time of going to press it remains unclear when and where it will be possible for the various groups attached to the Cathedral to meet. As soon as information becomes known, it will be published in the weekly Newsletter and on the News pages of the Cathedral website. Thank you for your patience.


A. FRANCE & SON
INDEPENDENT CATHOLIC FUNERAL
DIRECTORS

*We have been entrusted with
 funeral arrangements by
 Westminster Cathedral
 for many years*

Holborn: 45 Lamb's Conduit Street,
 London WC1N 3NH

King's Cross: 166 Caledonian Road,
 King's Cross London N1 0SQ

Hendon: 14 Watford Way,
 Hendon Central, London NW4 3AD

Tel: 020 7405 4901

www.afrance.co.uk info@afrance.co.uk

A Proud Architectural Heritage

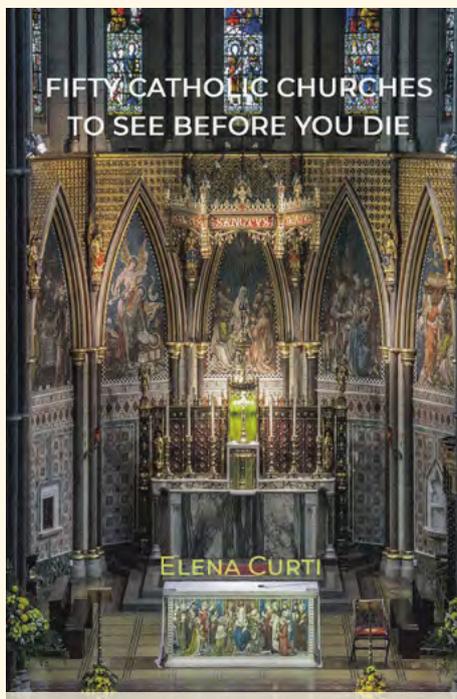
Fr John Scott

Fifty Catholic Churches To See Before You Die, Elena Curti; Gracewing, Leaminster 2020; paperback xxiv + 280pp; ISBN 978-0-85244-962-2

I hope that this book was sent to me as the Editor of *Oremus* magazine rather than as the oldest member of the College of Chaplains, one who might be in need of acting upon its contents as a matter of some urgency. Counting through the index, I find that I have about 30 churches still to see for the first time. However, the task is even greater since Elena Curti has not just given us the *Fifty*, but for each one of them has provided two or three others in the vicinity under the heading 'Visit Also' – roll on retirement, since an elongated road trip beckons.

Before we start off (in Abergavenny), Elena gives us an Introduction of just the right length, setting out the historical and architectural perspectives and including a number of significant names. Her approach to the selection of the *Fifty* is wholly inclusive: from Westminster diocese, for example, the 13th century former episcopal palace chapel, St Etheldreda in Ely Place, the early 19th century St Mary's in Hampstead, St James, Spanish Place of 1890 and then St Margaret's, Twickenham, this last church representing the pervasive post-Vatican II rethinking of liturgical space. However, her decision has been to exclude the Catholic cathedrals of England and Wales, on the grounds that they deserve a book to themselves.

In a rich addition to the descriptive text on the churches themselves, there are 20 pages on Artists and Architects, a Glossary of 10 pages to explain technical terms and then a useful Bibliography. This is all good, but what makes the book more of a delight is the quantity and quality of the images liberally scattered across



the pages. As Archbishop Stack notes in his Foreword, appreciation of the Catholic architectural heritage has been growing since the publication by English Heritage and the Bishops' Conference of *A Glimpse of Heaven* in 2006 and the commissioning of the Taking Stock survey of churches, with the concomitant increase in the availability of excellent photography.

Of course, there is no shortage of problem churches: 'failing roofs, gutters and crumbling stonework' from the Victorian era and the 'flat roofs, deteriorating concrete and leaking windows' that so distinguish the work of the 1960s. Nonetheless, determination of various sorts has brought new life to a number of buildings threatened with closure and the consequent cycle of deterioration and, not infrequently, vandalism. Preston has seen the eccentric St Walburge's saved by the arrival of the Institute of Christ the King, Sovereign Priest, whilst the Syro-Malabar community now has its

own Cathedral of St Alphonsa at the renamed St Ignatius in the same city. A major conservation project is the former seminary at Ushaw, a treasure house, if not a palace, of Victorian ecclesiastical art. But there are always new threats on the horizon; what will happen to Downside Abbey, one of the handful of Minor Basilicas in England, when its Benedictine Community leaves?

A personal joy has been to witness the survival and restoration of Augustus Pugin's complex of buildings in Ramsgate. Many years ago, when the Landmark Trust had just obtained Pugin's own house there, I was able to take a tour of the dilapidated building and to see the plans for its restoration. The Trust has done the work splendidly and the house is booked up with those wishing to stay there. It has taken longer to get Pugin's own personal church back into order, but it now reflects again its architect's own vision of holiness as well as functioning as the Shrine Church of St Augustine of Canterbury.

Each of us can find multiple favourites among the churches listed. A trip to Wigan is perhaps called for to see St Mary's and St John's, churches completed within a year of each other and less than 200 yards apart. Old rivalries were at play here, between Jesuits and the secular clergy, the old Catholic families and the emerging Catholic middle class. So there are two quite different buildings, the Jesuits opting for neo-Classical grandeur and the seculars for Regency Gothic. Old rivalries? Elena reminds us that the Archdiocese of Liverpool attempted to unite them under a single parish priest: 'This failed, and the parishes are now separate once again'. In some ways all these churches tell us of our past but they offer us our future, too: 'The man that looks on glass, / On it may stay his eye, / Or, if he pleaseth, through it pass / And then the heaven espy' (George Herbert).