

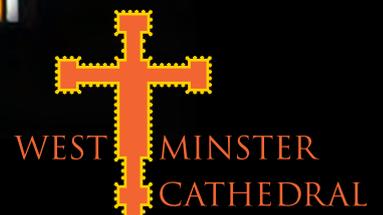
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Oremus

Westminster Cathedral Magazine



Jesus, who gave himself for you
Upon the Cross to die,
Opens to you his Sacred Heart;
Oh, to that Heart draw nigh.



A Martyr enters a Taxonomy

A new species of screech owl was recently discovered deep in the Amazon forest by a multinational team of researchers from Brazil, Finland and the United States. Dubbed the Xingu screech owl, the small creature was given the scientific name of *Megascops stangiae* in honour of a martyred Sister of Notre Dame de Namur, Dorothy Stang. She was assassinated in 2005 in Anapu in Pará, Brazil, while fighting for the Amazon forest and its people. Her Congregation, as well as the researchers who discovered the new species, say that naming the owl after the woman who dedicated most of her life to the people of the Amazon region is befitting.

'It is fantastic that, after 15 years, these scientists had the enlightenment to call this owl by the name of Dorothy,' Sr Judith Clemens, a Sister of Notre Dame de Namur and a friend of



Sister Dorothy Stang RIP

Stang's, told Global Sisters Report. 'She liked everything about nature, but at night, we would sit outside the house, look up at the sky and listen to the music of nature,' Clemens said. 'I think

it is so beautiful that an owl, which is a nocturnal animal and a symbol of great wisdom, be the animal to honour her. Dorothy had that kind of wisdom. The tribute is symbolic of her life, her insistence on [fighting] deforestation and what deforestation did to all animals. She used to cry when she heard a monkey crying because there was no forest for them anymore,' added Clemens, who met Stang when they were both working in Brazil, even though they are from the same town in Ohio.

For Sr Jane Dwyer, also a Sister of Notre Dame de Namur who has lived in Anapu since 1999, the tribute is a way to warn people that they must keep the forest standing if they want to have animals and nature. 'We are nature, we are forest, we are Earth. If we kill all of this, we kill ourselves,' she said.

Continued on page 4



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

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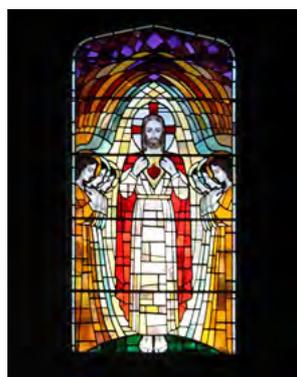
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This window is in the north transept of what is now Sacred Heart Church in Horseferry Road, built in 1962 and designed by Harry Clacy of Reigate as a Convent Chapel for the Sisters of the Eucharist. When they left, the Convent became the Cardinal Hume Centre and the Chapel became the Parochial Chapel of Ease to the Cathedral. The designer of the window is unknown.



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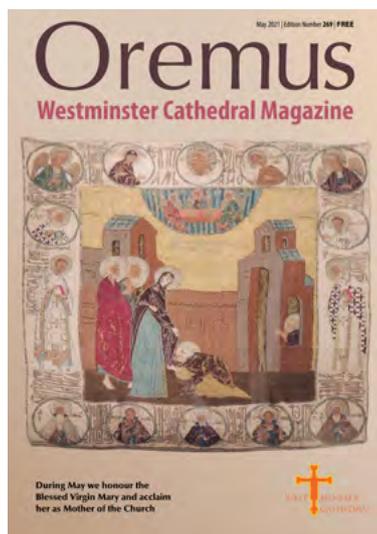
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Although we earn income from the advertising which we carry, *Oremus* relies on donations from readers to cover its production costs.

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.

Continued from page 2

The biologists who discovered the small bird say that Stang's fight to preserve the forest made her a natural choice for the tribute. 'It is a way to honour Sister and her work, and to bring attention to her fight to preserve the Amazon,' biologist Sidnei Dantas told GSR. He used part of a four-year study on owls in the Amazon and Atlantic Forest regions as his doctoral thesis. The biologist said that like Stang herself, the newly discovered species is threatened by the current deforestation of the region. 'This particular owl needs the forest to survive. Where the forest is still untouched, it is commonly found, but Anapu is located in what is known as the "Arc of Deforestation," the agricultural frontier of the Amazon, an area being deforested rapidly,' Dantas said. He hoped that the naming of the species would help those trying to preserve the rainforest. 'It gives visibility,' he said. 'I think it's cool for the people who continue to work in the area, who carry on Dorothy Stang's fight, to know that there is a species named after her.'

Although there were four researchers in the study, it was the professor overseeing the investigation, Alexandre Aleixo, who suggested the tribute. In 2005, when Stang was assassinated, he lived in Belém, the capital of Pará. 'Because this owl is prevalent to the region where Dorothy worked, nothing is more appropriate than paying this tribute to her. It is also a way to immortalize her legacy,' Aleixo said, adding: 'by confronting everything and everyone that went against the forest, she ended up paying with her life.'

Aleixo commented that Sister's work went beyond that of the Church. 'Although she was a Religious, she was an *Amazonida* [one who is born or lives in the Amazon region]; she was not a native, but she chose to be an *Amazonida* and became involved in these environmental issues,' said Aleixo, who currently works as a curator at the Finnish Museum of Natural History in Helsinki. 'It is clear that her message still inspires a much larger circle of people who

are living off the land. Even scientists who are working with biodiversity and discover new species want to associate the species' names with hers, because it is a common cause.'



The Megascops stangiae discovered recently in the Amazon region.

© Douglas Fernandes

Fr John writes



Dear Parishioners, Friends and Readers of Oremus

I write this on the morning that the Cathedral's side chapels reopen – your prayer and lighting of candles in them is possible and welcome again. Over the last weeks the regular singing at Mass on weekday evenings, even if just by one Lay Clerk, has restored to

the building a natural part of its life that we have missed and the Sunday Sung Mass is returning towards its proper identity, even if congregational sung responses remain under the ban. It is also a pleasure to see faces, familiar but absent for the last year, as the numbers in the congregation gently increase. The 12.30pm weekday Mass is attracting a significant attendance, so that the two Chaplains on duty hearing Confessions beforehand have sometimes to hurry to be available in time to assist with giving Holy Communion – this is not a bad problem to have, and we shall be reviewing the confessional arrangements and hours.

I am pleased that *Oremus* has survived the pandemic hitherto, albeit in a rather slimmer form and also with a much smaller print run. Presently I am ordering half the number of copies each month that we used to have pre-Covid, and I am sure that this simply reflects the absence both of visitors from overseas (who are not likely to be returning in any great numbers in the near future) and people who have been shielding or just keeping out of Central London. It will be interesting to see how Victoria begins to come to life, with all the new restaurants and bars that have opened in the last few years and then had to close. Personal experience suggests that relief at being able to eat out has shown the hardiness of English character, as three of us had lunch sitting on the windiest and coldest, but nonetheless crowded, corner of Cardinal Place.

From English character to spiritual character, I found myself preaching on the theme of obedient love on the Sixth Sunday of Easter, reflecting on Jesus' words 'I have kept my Father's commandments and remain in his love' (St John 15:10). That led me to quote a Morning Offering prayer, and several people have come back to me and asked for the text, so here it is:

'All glory be to thee, O God most holy, Father, Son and Holy Spirit. I offer to thee this day my heart, my will and all my life to be a living sacrifice of obedient love to thee. So fill me with thy love that it may be in me a flame to lighten and to kindle all around me in my daily life.'

I hope that it may perhaps help you, as we seek to live out our discipleship.

With my best wishes

Fr John Scott

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(from 1 September 2021)
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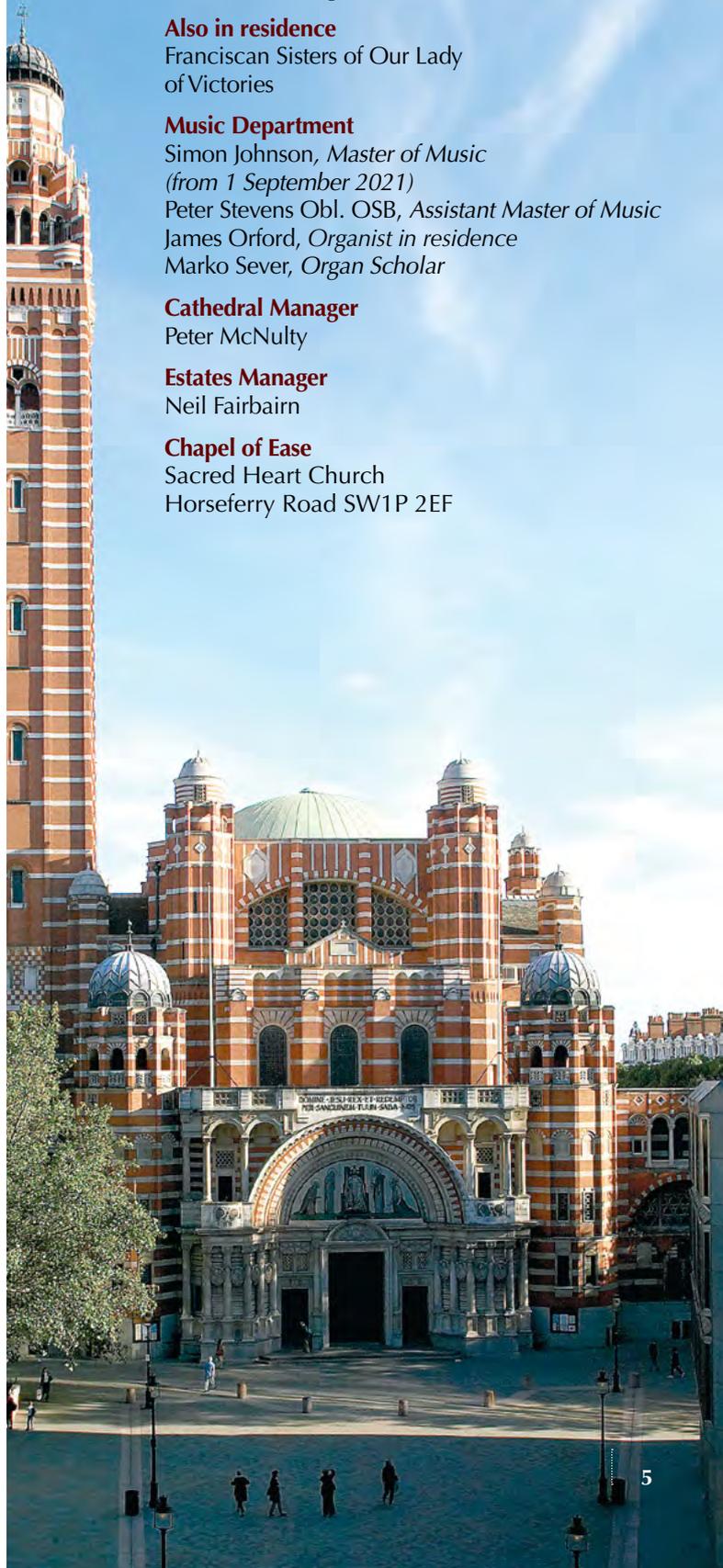
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From the City of London to the City of Westminster

We are delighted to announce the appointment of Simon Johnson as Master of Music from 1 September.

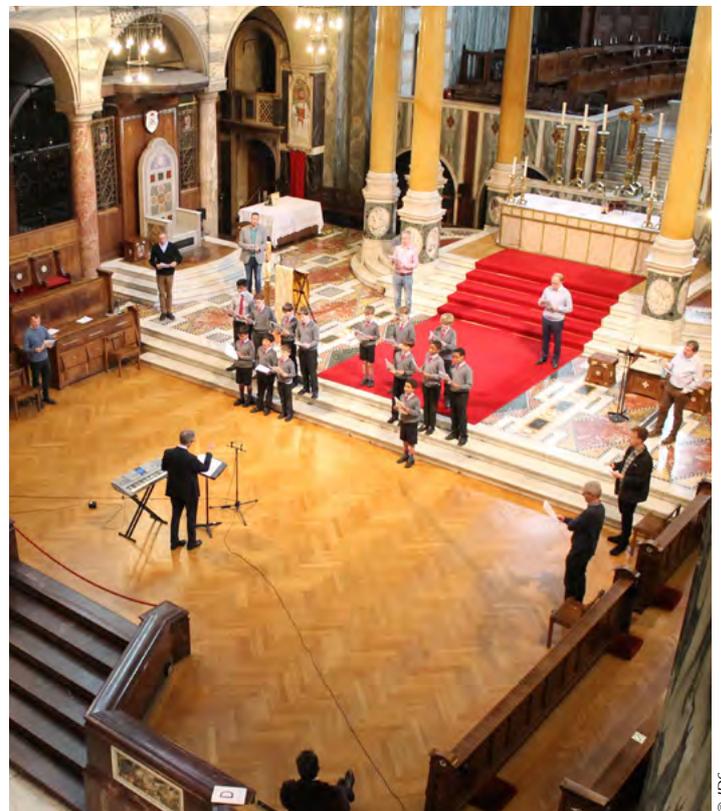


© Malcolm Crowther

Simon Johnson

Simon has been the Organist and Assistant Director of Music at St Paul's Cathedral since 2008, during which time he has played for all the national events that have taken place there, including the Diamond Jubilee of Her Majesty The Queen and the funeral of Baroness Thatcher. Previously he was Assistant Master of Music at St Albans Cathedral, establishing the reputation of the Girls' Choir, and his first job was as Director of Music at All Saints' Church in Northampton. He is very active as a recitalist throughout the USA and Europe and also enjoys orchestral conducting; his compositions are published by OUP and Peters. In 2018 he addressed the symposium of the Pontifical Council for Culture in Rome and in the same year he worked with NASA and the International Space Station in a sell-out performance of Holst's *The Planets* at St Paul's.

Speaking of his appointment here, Simon says: 'I am tremendously excited to have been appointed to this prestigious post. The Choir of Westminster Cathedral occupies a truly unique position in the world of Church music and I look forward to becoming a part of such a precious liturgical and musical tradition'. Echoing these sentiments, Fr Witon' adds: 'I am very pleased that Simon has accepted the appointment to be the new Master of Music at our Cathedral. I am very confident that his outstanding musicianship and extensive experience will sustain and develop further our provision of sacred music of the highest quality at the service of the Church, in accordance with the Charter for Sacred Music in the Mission of the Cathedral established by the Cardinal. I am very much looking forward to welcoming Simon to our Cathedral team'.



© JDS

Simon rehearses the choir during the auditions for the post of Master of Music

A Poor Servant, now Venerable

Joanna Bogle

In the 1850s a young woman wrote about her experiences in the Crimean War, then just ending. She was Frances Taylor, a vicar's daughter, and had been serving as a nurse with Florence Nightingale. Her book *Eastern Hospitals and English Nurses* stirred hearts and would play a role in helping to ensure reforms in Army medical care. A remarkable personality, she was born in 1832 and only 22 when she followed Miss Nightingale's call. Impressed by the Catholic sisters on the team, she was received into the Church, and on returning home combined journalism with care for the poor in some of London's grimmest slums. She founded, with a Jesuit team, a magazine *The Month*, which published, among much else, Newman's *Dream of Gerontius*.

But it is for her work for the London poor that she will be chiefly remembered: now declared Venerable, work is proceeding towards her beatification. She took religious vows as Mother Magdalen, establishing a small community with three companions, the order being formalised under the title Poor Servants of the Mother of God. They worked to relieve poverty in the district then known as Seven Dials, near the ancient parish of St Giles-in-the-Fields. Once a rural area, the rapid building of accommodation for growing numbers of industrial workers created slums, notorious for outbreaks of cholera and tuberculosis. Overcrowded tenements became known as 'Rookeries' as people clustered to create homes in every available space, and diseases spread rapidly.

Working, writing and leading a growing community of Sisters, Mother Magdalen centred her life on prayer, teaching the Faith with a particular understanding of the centrality of Mary's role in giving Christ to the world. She played a major role in the development of London's Catholic life during that period and has strong links with the Jesuit parish in Farm Street and with St Patrick's, Soho.

By the time she died in 1900 her Order was well established; her spiritual daughters have houses in Kenya and Italy as well as Britain. The diocese of Westminster, however, can truly claim her and we should look forward joyfully to the possibility of her canonisation. We need good role models for today's young women, especially in our Catholic schools. A nurse, a brilliant and innovative journalist, a woman of courage and faith committed to practical care for the poor without regard for her own comfort: this is the sort of person from whom we can take inspiration and encouragement. Mother Magdalen Taylor, pray for us!

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If you would like to become a Companion of Oremus, see page 4

Above his Head, an Accusation Written

Louise Cowley

Above his head was placed the charge against him; it read: 'This is Jesus, the King of the Jews'. At the same time two robbers were crucified with him, one on the right and one on the left. (Matthew 27: 37-38)

The inscription giving the charge against him read: 'The King of the Jews'. And they crucified two robbers with him, one on his right and one on his left. (Mark 15: 26-27)

Above him there was an inscription: 'This is the King of the Jews'. (Luke 23: 38)

Pilate wrote out a notice and had it fixed to the cross; it ran: 'Jesus the Nazarene, King of the Jews'. This notice was read by many of the Jews, because the place where Jesus was crucified was not far from the city, and the writing was in Hebrew, Latin and Greek. So the Jewish chief priests said to Pilate, 'You should not write "King of the Jews", but "This man said: I am King of the Jews" '. Pilate answered, 'What I have written, I have written'. (John 19: 19-22)

The correct inscription is found in St John, the only one of the Gospel writers who likely saw the *Titulus*. However, he gives the order as Hebrew, Latin, Greek, whereas the order on the *Titulus* is Hebrew, Greek, Latin. As the Gospels were written at least 20-30 years after the Crucifixion (with the Gospel of St John often being dated to between 90-100 AD), this is a mistake that could easily have been made. The Title is believed to have been divided into three parts by St Helena- one for Jerusalem, one for Constantinople and one for Rome- the latter being housed at the Basilica of *Santa Croce*. However, carbon dating results in 2002 by the *Roma Tre* University gave a range of dates between 980 and 1144 AD. Nevertheless the science is at odds with the paleography results and the results given by written records about the *Titulus* before the 10th century.

The Fifteenth Century

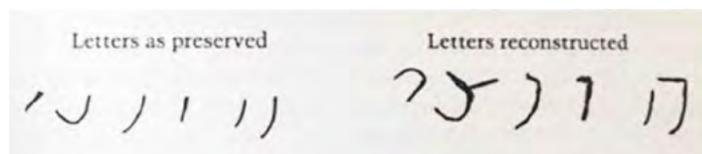
In February 1492, Leonardus Sarzanensis was requested to describe the Title by Pope Innocent VIII:

'On the board, beginning from the top, the inscription is in three lines, and in the letters belonging to three tongues - Hebrew, Greek and Latin; they were engraved so far as one can see, with an iron point. The first line is in Hebrew, the second Greek, the third Latin. The Hebrew is written in abbreviations which mean Jesus of Nazareth, King ... The Greek has IS. N(H)AZARENUS B, but the word Basileus, meaning king, is wanting- save for the first letter. The Latin has simply IHVS NAZARENVS RE. The word rex is not complete, x being wanting.' At the time, people believed that the *Titulus* had rotted away over time and had no idea there could have once been other pieces elsewhere. Leonardus

also stated that the top line was written in abbreviated characters, not realizing that these marks were parts of the letters of the Hebrew translation that had been written above.

The Nineteenth Century

It took almost 350 years before the text was examined by an expert in Hebrew. In 1838 Cardinal Caparelli contacted a Jewish man, David Paul Drach, to study the *Titulus*. Drach was Rome's Propaganda librarian, and a rabbi before his conversion to Catholicism, who had advanced so rapidly in his Talmudic studies that he became a teacher of the Talmud at the age of 16. He went on to study Patristics, specialising in the Septuagint - the earliest Greek translation of the Hebrew Bible (between 3 - 2 BC). After two months of study, Drach concluded that the strokes visible are not abbreviations at all, but the lower extremities of words written on a portion of the Title not to be found in Rome. He was able to suggest a text in the Hebrew idiom of the first century, rendering the words 'Jesus of Nazareth, King of the Jews', of which the lower strokes coincided with the strokes still to be seen on the tablet.



Drach wrote in a published letter: 'The inscription which stands first has been much injured by time . . . There remains, of the letters which it comprised, only a few shapeless strokes, but these are still distinct enough to enable us to seek the words and the letters of which the writer made use. We must do so speedily, for the time is not far distant when even these slight traces will disappear from the sacred tablet. . . .





I recognise in the remnants of the letters the writing commonly in use in our nation before the destruction of the second Temple (70 AD), the same writing, in fact, as we find on the Maccabean medals; in other words, numismatic writing. By measuring the distance between the strokes on the tablet, I saw instantly that the Hebrew title was written not in the classical but in the common language such as was spoken at Jerusalem'.

The Twentieth Century

In 1997, Michael Hesemann, a German author and historian, arranged for seven experts on Hebrew, Greek and Latin palaeography to examine the Title. They all dated it to between the 1st and the 3rd/4th Century AD, with most preferring and none of them excluding the 1st century. Carsten Peter Thiede, archaeologist and New Testament scholar, suggested that the *Titulus* is likely to be genuine, written by a Jewish scribe because the order of the languages match what is historically plausible (Hebrew, Greek, Latin) rather than the order written in St John's Gospel. It is highly unlikely a forger would risk varying the order of the languages. The Hebrew is in the common form, as it would be if an ordinary Hebrew workman inscribed the Title, writing all three languages in semitic fashion. Indeed, it would have looked strange to have the languages going in different directions, rather than being uniform; therefore there is nothing unusual about the direction of the Latin and the Greek. For the Latin inscription, the engraver carved the word *NazarInus*, instead of the later standard *NazarEnus*. This is probably an early form of the spelling rather than a mistake, being close to the Hebrew equivalent - NozerY/NazarY and likely to be the original form. This indicates early origin. *NazarInus* predates any Latin version of John's Gospel and so belongs to classical Latin (75 BC to 3rd century AD). From the 4th century, Vulgate Latin is in place and the *Nazarinus* of classical Latin becomes the *Nazarenus* of colloquial Latin. The Greek line is a transcription of the Latin, rather than an actual translation which is in fact: *Ihsous Nazoraios Basileus ton loudaion* in St John. Pilate would have given the Latin line, and then it would be the inscriber's task to create the other two languages.

Conclusions

If the carbon dating was wrong, it was nearly 1,000 years out. However, scientists at Columbia University say that some estimates of age based on carbon analyses are wrong by as much as 3,500 years. The journal *Radiocarbon*, for example, noted a block of wood from the Cretaceous Period (supposedly more than 70 million years old) found encased in a block of Cambrian rock (hundreds of millions of years earlier), but Carbon-14 dated as 4,000 years old. The process can be skewed by natural and artificial contaminants. One natural contaminant on wood could be the presence of humic acid found in soil, which can be removed, but may also remove significant amounts of the material being tested, affecting the sample which had been buried in the soil for three centuries. Cigarette ash is also a well-known artificial contaminant to which the relic may have been exposed over time as well as its being incensed which may have had a further deleterious effect. These are just two possibilities of contaminants on a relic that may well be 2,000 years old. How many times it has been handled, nobody knows, nor how all contaminants might be satisfactorily removed.

Carsten Thiede wrote a book about the True Cross and the *Titulus* and talked about it in a radio interview (2004) after it had been carbon dated: 'We have therefore an authentic document in correct Latin, the bureaucratic correct Latin which points to that period. So you could go on, it's a long list of things to do. Dendrochronology, dating the type of wood for example, looking for pollen in what's the kind of circumstantial evidence from that source. The one thing you don't do finally to answer your question is use radio carbon analysis. And the reason for that is simple. Any document like that, or that type, and that includes also papyri, papyrus, manuscripts from antiquity, has of course been handled, touched, exhibited, used, over centuries, in this case over two millennia, and that means there's so much external evidence that has influenced the material that you can't calibrate it any more. If you analyse anything by radio carbon dating, you have to have external data to calibrate those influences. You can't do that, otherwise you get wrong dates, you get medieval or even later dates'.

The *Titulus Crucis* can never be proved definitively authentic, but it points to the Crucifixion of Jesus and provides a tangible link to our Saviour. For unbelievers, it could become a means of leading to Christ; for believers, the Title leads directly to the Passion, drawing us closer to Christ in love and faith. It is also a link to our Christian family throughout the ages who gazed on the same words and wondered in awe at the thought of the Lord hanging beneath for our salvation.

From Relics of the Passion by Louise Cowley, available on amazon.co.uk in ebook format (£2.16)
<https://www.amazon.co.uk/dp/B081QW538Q>



Cardinal Vincent and Archbishop Claudio in the Throne Room of Archbishop's House

© Marcin Mazur

The Nuncio goes to the Palace

Inevitably, Covid-19 has delayed many events that would otherwise have taken place some time ago. Among them has been the necessary visit to Buckingham Palace by the Apostolic Nuncio, Archbishop Claudio Gugerotti, to present his Letters of Credence to the Queen.

Wikipedia kindly explains the procedure: 'A letter of credence (French: *Lettre de créance*) is a formal diplomatic letter that appoints a diplomat as ambassador to another sovereign state. Commonly known as diplomatic credentials, the letter is addressed from one head of state to another, asking them to give credence (French: *créance*) to whatever the ambassador may say on their country's behalf. The letter is presented personally by the ambassador to the receiving head of state in a formal ceremony, marking the beginning of the ambassadorship. Letters of credence are traditionally written in French, the *lingua franca* of diplomacy. However, they may also be written in the official language of the sending state.

Upon arrival at his or her post, an ambassador meets with the foreign minister to arrange for an audience with the head of state. The ambassador carries both a sealed original and an unsealed copy of his credentials. The unsealed copy is given to the foreign minister upon arrival, and the original is presented personally to the head of state in a formal ceremony. Ambassadors do not begin their duties until their credentials are accepted, and their precedence within the diplomatic corps is determined by the date on which the credentials were presented. However, ambassadors are entitled to diplomatic immunity as soon as they enter the country.



© Marcin Mazur

The Papal flag flies from the Throne Room balcony as the Carriage sets off for the Palace

The ambassador travels to the presentation ceremony in an official vehicle provided by the receiving state, accompanied by a military escort. In constitutional monarchies and parliamentary democracies, the head of state or viceroy acts according to advice (binding instructions) from the government.

The foreign minister will attend (be present with) the head of state at the actual ceremony, to symbolize the fact that the credentials are being accepted on the basis of government advice. The ambassador uses both hands to present his or her credentials to the head of state.'

Ambrosden Avenue is used to smart vehicles, but the 'official vehicle' provided by the Palace is in a class of its own, as the images suggest.

Thanks for the ride!

© Marcin Mazur

Care for the Created World

The Bishops of England and Wales, and of Scotland

The Solemnity of Pentecost reminds us that everything which exists, every person and the whole of creation, is a gift of “God the Father almighty, Creator of heaven and earth.” God our loving Father creates and continues to give life to the world through His Word, Jesus Christ, in the power of His Holy Spirit. The outpouring of the Holy Spirit on the Church, which we celebrate at Pentecost, is not something separate from Creation. God’s revelation of himself in Creation is inseparable from the revelation of his love for us in Christ and in his desire to live in us through his Holy Spirit.

‘God’s Spirit is always and everywhere “the Lord, the Giver of Life”, and the voice of Pentecost is echoed in the voice of creation being transformed into the glorious liberty of God’s children.’ In this liberty, as God’s children, we call on the Spirit to ‘renew the face of the Earth’, and as his children, we are called, in turn, to use this liberty for the good of creation and for the good of all that brings life. Our world, God’s creation, is a precious gift to us. It is our common home entrusted to each generation. But how have we used that glorious liberty? How do we honour this precious gift? Are we really demonstrating love, care and respect for our common home?

As we celebrate Pentecost this year, we are acutely aware of the damage that continues to be inflicted on the Earth, and the repercussions for the well-being of our brothers and sisters, both here in our own countries and, more especially, in the poorest countries of our world. Pope Benedict XVI and Pope Francis have both taught us that everything is interconnected and interdependent. The way we live our everyday lives has an impact on everyone and on the earth.

The urgency of the situation, and the enormity of the challenges we face, have spurred us to speak out together this Pentecost Sunday, as bishops of England, Wales and Scotland, about the role that the Catholic Church and our faith must play in our shared care for God’s gift to us. For all too long we have either been ignorant of, or ignored, the systematic exploitation of our planet and the unsustainable consumption of its resources. While accepting the crucial need and demand for energy for the benefit of the poorest of our brothers and sisters, the provision of our energy must, nonetheless, be by means which radically reduce the use of carbon-based fuels.

In our political thinking, there must be a new global understanding of our world, where nations recognise our common responsibility for the dignity of all people and their rights to sustainable livelihoods, in authentic freedom. Pope Francis speaks of a global politics that looks beyond our own needs to the needs of all, most especially the poor and the marginalised.

But we cannot leave the healing of our common home and the wellbeing and care of our brothers and sisters merely to a response from industry and governments. Our own local concern and action is necessary and has far-reaching consequences. We all have a part to play, each and every one of us, in the routines, choices and decisions of our everyday lives and our aspirations for the future. The actions of parishes, families, schools, and individuals will have a significant impact on our efforts to restore our common home. There are now many resources, freely available, to advise us on our choice of food, saving of water and electricity, suggestions about travel, waste, and re-use. These are measures that everyone can employ, in some degree, with minimal inconvenience and change. They are effective ways in which we can each reaffirm our personal vocation to be stewards of creation.

This Pentecost comes at a time of remarkable challenge and opportunity. We are gradually emerging from the tragedies and restrictions of the pandemic. We have the ability to make changes. Our countries are also hosting two most important meetings this year, the G7 in June and COP26 in November. These meetings will gather together men and women who have the power to make defining choices and policies which will help us build back better, provide for our brothers and sisters, and take care of our common home. In all our human endeavours, we need the presence of the Holy Spirit, “the Lord, the Giver of Life”, whose gift to the Church and the world we celebrate again at Pentecost. Let us keep this Feast with that enduring hope that we can begin to repair the damage we have done and provide a healthy home for future generations. Our hope will be strengthened by our prayer. May our constant request be that the Holy Spirit guide us, strengthen our resolve and ‘renew the face of the earth’.



Tree Planting in a South Dakota Conservation District

© USDA NRCS South Dakota

A Suitable Surround for the Sound

The works that have been undertaken to provide a new live streaming facility for the Cathedral provided the impetus to look at other possible improvements. The live streaming would obviously have to connect into the sound system, but that presented access problems, as the rather large sound rack is situated – no one now knows quite why – in the very tight space of the balcony situated above and to the right of the sanctuary mosaic of St Lawrence. Work anticipated to take a few days has stretched out into weeks, but has provided the opportunity to renew and revise cabling and rebalance the whole system, with the sound rack now on the gallery and fully accessible. We are pleased to have received a number of comments noting significant improvement to sound quality in the Cathedral. The image shows the contractors breathing in as they dismantled the rack in its previous location.



The Sound Rack almost dismantled



Farewell, Steve

A Light Goes Out

Coronavirus and all its consequent implications, both financial and in terms of lockdown, have meant that a number of people have left the Cathedral without the customary farewell gatherings. We hope to remedy this in some way when it becomes possible, but a recent retirement gathering, small and socially distanced, was possible for Steve Wilbraham of the Maintenance Department, the Cathedral's electrician, who has, in his time, replaced more burnt-out lamps than can easily be numbered. Present in the Clergy House courtyard were, left to right, Sam Holloway, Paolo Camoletto (Chief Operating Officer), the Administrator, Elizabeth Arnot, Neil Fairbairn (Works Manager) and Steve.

Twenty Couples

It is not that marriage has suddenly gone out of fashion – indeed, the virus created almost a bumper crop for the Cathedral last year – but social distancing meant that the Annual Matrimony Mass had to take place with just a representative group of 20 families present. Many more, of course, were able to share in the Mass via the live stream. When the Mass was being planned several years ago and the Cathedral was anticipated to be full, the suggestion was made of inserting extra chairs, as is done for the major festivals and other large occasions. Sober reflection, however, brought the realisation that this would lead to rows of seven chairs, unhelpful for a celebration specifically designed for couples.



© Marcin Mazur

Twenty couples, socially distanced

Tackling Deep-rooted Corruption and Violence

Vatican News

The Vatican's Dicastery for Promoting Integral Human Development has announced the creation of a working group with the aim of excommunicating members of the Mafia. Formation of the group coincided with the Beatification ceremony in Agrigento, Sicily, of the Sicilian magistrate, Rosario Angelo Livatino, who was killed by the Mafia in 1990. He is the first beatified judge in the history of the Church. The initiative is a further step in the commitment on these issues of the Dicastery presided over by Cardinal Peter Turkson, who had already created an international global network against corruption, organized crime and mafias in August 2018.

In paragraph 28 of his encyclical *Fratelli tutti*, Pope Francis emphasizes how the 'loneliness, fears and insecurity of so many people, who feel abandoned by the system, mean that a fertile ground for mafias is being created'.



The Cathedral of San Gerlando, Agrigento

In the text, the Holy Father recalls how organised crime outfits impose themselves by presenting themselves as 'protectors' of the forgotten 'while pursuing their criminal interests'. The

statement is a hint at an underestimated risk also underlying the socio-economic crisis generated by the pandemic and develops the most recent papal magisterium on the issue of organized crime.

The past three Popes have vehemently denounced organised crime. Pope St John Paul II made a historic appeal for the conversion of the *mafiosi* in the Valley of the Temples in southern Italy's Agrigento in May 1993. Pope Benedict XVI defined the mafia as a 'road of death' during his visit to Palermo in 2010. Pope Francis excommunicated the *mafiosi* in Sibari, in 2014. On that occasion, in a homily at Mass on 21 June, he described Calabria region's 'Ndrangheta crime syndicate as personifying 'worship of evil and contempt for the common good'. He said the mafiosi 'are not in communion with God: they are excommunicated'.

The Working Group on the 'excommunication of the mafias' was created to give pastoral substance to those words pronounced by Pope Francis, and to ensure that the universality of the Church can respond to the worldliness of the mafias by clarifying that belonging to them is irreconcilable with the Gospel. On Italy's Day of Remembrance for the Innocent Victims of the Mafia,

the Holy Father remembered all the victims of 'mafias' across the world and noted that criminal organisations are taking advantage of the pandemic to enrich themselves. He recalled the life and martyrdom of Rosario Angelo Livatino, who was beatified on the island of Sicily that day, saying he was 'a martyr of justice and faith ... in his service of the common good, as an exemplary judge who never succumbed to corruption, he sought to judge not to condemn but to redeem. His work placed him firmly under the protection of God. For this reason, he became a witness to the Gospel even unto a heroic death'. Pope Francis urged everyone, especially magistrates, to look to Bl Rosario's example and to learn from him how to be 'faithful defenders of the rule of law and of freedom'.

Bl Rosario was an Italian judge who was killed in 1990 by hired gunmen under orders from the heads of the Sicilian organized crime groups Stidda and Cosa Nostra. His beatification took place in the Cathedral of Agrigento, and was presided over by Cardinal Marcello Semeraro, Prefect of the Congregation for the Causes of Saints.



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The Entrusting of the Blessed Virgin

Caroline Farey

This painting is by the Canadian and profoundly Catholic artist, Michael O'Brien who is often better known for his novels. Here he gives us unique insight into the foster father of Jesus, in this year dedicated to St Joseph.

A first or second century source, the 'Protoevangelium of James', records the names of the parents of the Blessed Virgin Mary which were known and revered as Joachim and Anna. The source is apocryphal, that is, it is not divinely inspired Sacred Scripture, but its stories of the infancy of Jesus made it a popular book amongst the Eastern churches. Although it contains elements that are rejected by the Church, several details are believed to be true and some became the basis of liturgical feasts such as the birthday of Mary, her presentation in the temple and the feast of St Joachim and Anna.

The names of Mary's parents have been accepted as historical fact and also that St Joachim was from the same tribe, of Judah, as St Joseph, while Anna was of the priestly tribe of Levi. We know that Mary's cousin, Elizabeth, was married to the High Priest Zechariah in the year Jesus was born. Jesus' only grandparents, then, the parents of Mary, were from the kingly and priestly tribes of Israel, united in their daughter for the sake of her son who would be king, priest and prophet for the people of God and for the whole world.

St Joachim is portrayed here as the elderly father figure with grey in his hair and his beard, large strong hands and a line of clear blue edging around his Jewish head covering. His expression is of great wisdom, reverence and kindness.

St Joseph is the younger man gazing intently on the pure white dove he has been given to hold. He has a band of royal purple at the edge of his headdress, as a descendent of the House of King David (Mt 1:21), but these bands have another significance too that we will see later. St Joachim, Joseph's father-in-law, 'entrusts' the dove to St Joseph with the tender gesture of his right hand. In this way the elderly father entrusts, supports and protects the hand that now carries and takes responsibility for the dove, his beloved daughter, Mary.

It is unusual for the Blessed Virgin Mary to be portrayed as a dove, yet here we can see that the gentle pure white bird symbolises both her espousal to the Holy Spirit when the Archangel Gabriel told her 'the Holy Spirit will come upon you' (Lk 1:35), and the absolute purity of the Blessed Virgin Mary, conceived without sin, the immaculate conception of the Church, the new heaven and the new earth.

Right at the centre of the painting is St Joachim's prophetic message to St Joseph and to us as observers of this moment. The message is powerfully portrayed by the arm, hand and finger of St Joachim pointing upwards and outwards from the communion created by the golden ochre of the clothing of the two figures. St Joachim points out into the darkness of the world of sin, towards the moon reflecting the light of the sun. The moon is an ancient symbol of Mary who totally reflects the light of her son, the Son of God, who is the light of the world shining in the darkness 'and the darkness does not comprehend it' or overcome it (Jn 1:5), nor her.

St Joachim is revealing to St Joseph who his new bride is, she to whom Joseph will dedicate himself completely, also what her mission is and thus what his mission will forever be too. The moon, reflecting the light of the sun, sits at the centre of twelve bright stars just as Mary, forever reflecting towards us the light of her Son, remains in the midst of the twelve apostles. From them, many coloured shooting stars stream out to the ends of the earth, as the faithful disciples witness and pass on to others the news of this Mother and her Divine Son, so that others can treasure it and pass it on whole and entire, entrusting it to further generations across the nations and ages.

The Blessed Trinity

As you may have already noticed, the entire image is also, and deliberately, indicative of the Blessed Trinity, Father, Son and Holy Spirit. You can see that, in this sense, the Father has the clear blue band of the creator of the heavens while the Son has the band of the purple of his passion.

All three persons of the Holy Trinity have the one and same determined and loving intention, that the Holy Spirit will be sent into the world darkened by man's sin, 'to a virgin betrothed to a man whose name was Joseph, of the House of David, and the virgin's name was Mary.' (Lk 1:27). St Luke's Gospel describes the moment of the Incarnation as a Trinitarian act of embrace of the Blessed Virgin, 'The Holy Spirit will come upon you, the power of the Most High will overshadow you and the child to be born of you will be called holy, the Son of God' (Lk 1:35).

In this modern icon-style painting 'God, infinitely perfect and blessed in himself' (CCC 1) is portrayed by the intense regard and golden light of the Father and Son embracing the Holy Spirit, symbolised by the immaculate white dove. The perfect unity of the three persons of the Trinity opens up between the heads of the Father and Son, and out in the created world is God's 'plan of sheer goodness': to bring mankind back to himself 'to share in his own blessed life' (CCC 1).



Michael O'Brien's *St Joachim Entrusting the Blessed Virgin Mary to St Joseph*. The picture is in a private collection.

A final point can also be visualised in this very simple, profound painting. Most Holy Tradition begins here, at this moment when the Father 'hands over' (*traditio*) his Son to be conceived by the Holy Spirit in the womb of the Blessed Virgin Mary. The same Greek verb is used in the gospels to mean both 'hand over' and 'betray'. So, Judas hands over Jesus into the hands of the Romans to be crucified for our sins. Jesus hands over (the verb is usually translated into English as 'gives up') his Spirit from the cross, to descend upon the apostles at Pentecost and stay beside them (*the paraclete*) guiding them into all the truth (Jn 16:13) to the end of time.

From ancient times in the catechetical tradition there is a moment called the '*traditio*', when the Creed is 'handed over' to the catechumen who is seeking to be baptised and become a member of Christ's mystical body, the Church. The catechumen is entrusted with this precious account

of the salvific truths, mysteries and events of the faith. The newly baptised is to learn it by heart, live by it and 'hand it over' in turn to others. Together with the fullness of Tradition, Mary too is entrusted to the Church and to each of us in catechesis, as she is entrusted here to St Joseph. Under the loving care of St Joseph, she is to be handed over to each future generation as our Mother in heaven who draws us always and only to the light of her Divine Son.

The writer used the artist's own brief explanation of the painting. Her expansion of this explanation was then sent to the artist (several years ago) which he most kindly verified in his reply.

Oremus offers its thanks to Caroline and to the Latin Mass Society, in whose magazine Mass of Ages this was first published, for their kind permission to let this article be reproduced here.

A Perfect Model for Westminster

Mgr Mark Langham



St Mark stands surrounded by angels, above the Winged Lion of Venice

The Basilica of San Marco is a gorgeous hybrid whose identity reflects the elaborate origins of Venice itself. Part Orthodox cathedral, part Gothic chapel, the building, like the Serene Republic itself, bridges east and west, and testifies to the glittering wealth that was the reward of centuries of trade, exploration and plunder. It is hard to believe that this great church was, for most of its history, a mere private chapel for the Doge, the chief magistrate of the Serene Republic. But, in all that she did, Venice was conscious of the importance of outward display, and so this building was the sumptuous backdrop to the most important moments of Venetian history.

Like Westminster Cathedral, *San Marco* is Byzantine in style, but unlike Bentley's masterpiece, its decoration is complete – and more than complete. It shares with Westminster a noble musical tradition, numbering Andrea and Giovanni Gabrieli, as well as the sublime Claudio Monteverdi, as former Masters of Music. With Italian resourcefulness, and the Venetian love of splendour, singers,

trumpeters and viol players populated every gallery and balcony in the building; the repetition effect in much Venetian music coming from the double or triple choirs placed around the interior. So proud of their music were the Venetians that clergy were fined should their voices be heard above the choir!

The church was first built to enshrine the relics of St Mark, stolen by Venetian traders from Alexandria. A mosaic on the front of the basilica depicts the theft, the fantastically turbaned Muslim watchguards drawing back in horror from the pork in which the evangelist's bones were slyly concealed. Possessed with their own patron, the citizens of Venice testified to their strong Catholic faith, but were also able to express an independence from Rome. The Patriarch of Venice, representative of the Holy Father, may have been given due honour, but his cathedral was far from the centre of Venice, banished to the little island of Castello in the far east of the city.

It is thought that *San Marco* was modelled on the vanished church of the Holy Apostles in Constantinople. Second only to *Hagia Sophia* in size and magnificence, the Holy Apostles was a Byzantine Westminster Abbey, burial place of Emperors and the great figures of Byzantium. Following the conquest of Constantinople by the Turks in 1453, the great church of *Hagia Sophia* was appropriated by the victors as a mosque, and the Holy Apostles became briefly the seat of the Patriarch. Alas, covetous eyes noted the commanding site of the Holy Apostles, and after scarcely 50 years, it was razed to make way for the Mosque of Suleiman.

Its memory lives on in *San Marco*, built by the Venetians who were at first vassals, and then conquerors, of Constantinople. The sack of 1204 by Crusaders, led by the blind Doge Enrico Dandolo, had a disastrous effect on relations between the Greek and Latin Churches, but provided rich pickings for those who wished to adorn the Serene Republic's golden church. Most famously, the four horses that now adorn the façade of the basilica were taken from the Hippodrome, to be rechristened imaginatively as symbols of the four evangelists. Many other adornments, however, were ripped from the churches of Constantinople by envious Venetian hands: icons, statues and marbles were looted for the glory of *San Marco*. The great golden altarpiece, the *Pala D'Oro*, once adorned an altar in the imperial city.

The interior of *San Marco* glimmers with suffused magnificence, creating just that atmosphere of mystery and dimly glimpsed glory that is the soul of every Byzantine church. The acres of sparkling mosaic stretch above like a field of gold, representing to Greek minds the wonder of heaven that touches, at its lower portion, the rich marble



The vision of celestial realms within the Basilica

cladding of the walls delineating earth. The vast golden ground is populated by figures – images of Christ, saints and historical personalities. The best of these are from the 10th and 11th centuries, undoubtedly guided by the watchful eye of craftsmen from Byzantium itself. Less successful are the 16th century improvements, where artists of the calibre of Tintoretto sought to reproduce the effect of oil painting in mosaic. But overall, the effect is breathtaking – perhaps representing the nearest we shall come to imagining how a completed Westminster Cathedral might look. Accordingly there are important lessons for us in the mosaic decoration of *San Marco*.

First, there is no attempt to illuminate the mosaics brightly; natural light, representing to the Byzantine mind the grace of the Holy Spirit, reveals the glory – as dimly glimpsed as the wonders of paradise. The overall effect should be one of wonder, drawing the mind upward to contemplate the mysteries of God, rather than bright decoration.

Secondly, there is a style appropriate to mosaic, and it does neither the artist nor the medium any credit to try to reproduce the effect of a painting. Even famous Renaissance artists produced feeble mosaics at *San Marco* because they did not appreciate this unique medium. The artists

we employ in future at Westminster Cathedral must create effective art, not merely presenting designs which, however impressive on canvas, are ineffectual in this setting.

Lastly, there is a theology to the decoration. However well-meaning (or generous) our donors, we cannot add figures or scenes as is convenient. *San Marco's* decoration is sometimes criticised for being cluttered, and it may be that a less figurative scheme will be adopted at Westminster, but the decoration has a meaning, and follows a programme that deepens our understanding of revelation.

The Doges, with their glittering retinue, are long departed, but *San Marco* still overwhelms its visitors. In part, they come to see an unusual and exotic building. But they are also touched by something deeper, a sense of the divine mystery that enfolds our world, and that is the genius of the Byzantine way. We can be proud that we, at Westminster, are part of that tradition.

As may be judged from this piece, written in 2006, the late Mgr Mark felt a particular affinity for Venice and for the Basilica of San Marco, leading a number of pilgrimages to it over the years.

St Ephrem the Syrian (feast day 9 June) was a Deacon and is venerated as a Doctor of the Church. Born in the early 4th century in Mesopotamia, he spent much of his life in Nisibis, although in his last years the surrender of that city to the Persians led to his being exiled to Edessa. Although his work is little known in the West, he was one of the Church's most prolific and scripturally imaginative hymn writers, being inspired to write originally as a means of combatting a number of heresies prevalent at the time. He is generally believed to have died in AD 373, shortly after successfully having managed to administer a fair food distribution during a period of famine.



© Unknown Orthodox Nun

The Month of June

The Holy Father's Prayer Intention

Evangelisation: The Beauty of Marriage – Let us pray for young people who are preparing for marriage with the support of a Christian community; may they grow in love, with generosity, faithfulness and patience

Tuesday 1 June

Ps Week 1

St Justin, Martyr
5.30pm Chapter Mass

Wednesday 2 June

Feria
(Ss Marcellinus and Peter, Martyrs)

Thursday 3 June

St Charles Lwanga and Companions, Martyrs

Friday 4 June

Friday abstinence

Feria

Saturday 5 June

St Boniface, Bishop & Martyr
3pm Parish First Holy Communion Mass



St Boniface by Cornelis Bloemaert

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 (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

Sunday 6 June

THE MOST HOLY BODY AND BLOOD OF CHRIST (CORPUS ET SANGUIS CHRISTI)

12pm Sung Mass (Full Choir)

Mozart – Spatzenmesse

Mendelssohn – Lauda Sion

Organ: *Tournemire* – Fantaisie Paraphrase (L'Orgue mystique XXVII)

4pm Solemn Vespers and Benediction

Incertus – Magnificat quinti toni

Tallis – O salutaris hostia

Organ: *Bairstow* – Toccata-Prelude on Pange Lingua

4.45pm Organ Recital: James Orford (Westminster Cathedral)

Monday 7 June

Ps Week 2

Feria

Tuesday 8 June

Feria

Wednesday 9 June

Feria

(St Ephrem, Deacon & Doctor;
St Columba, Abbot)

Thursday 10 June

Feria

5.30pm Vigil Mass of the Sacred Heart

Friday 11 June

No Friday Abstinence

THE MOST SACRED HEART OF JESUS

Saturday 12 June

The Immaculate Heart of the Blessed Virgin Mary

10.30am Mass of Ordination to the Diaconate (Bishop McAleenan)

Sunday 13 June

Ps Week 3

11th SUNDAY IN ORDINARY TIME

12pm Sung Mass (Full Choir)

Mozart – Missa brevis in F (K.192)

Palestrina – Sicut cervus

Organ: *Vierne* – Final (Symphonie IV)

4pm Solemn Vespers and Benediction

Lassus – Magnificat septimi toni

Palestrina – Sitivit anima mea

Organ: *Parry* – Fantasia in G

4.45pm Organ Recital

Monday 14 June

Feria

Tuesday 15 June

Feria

Wednesday 16 June

Feria

(St Richard of Chichester, Bishop)



Philip Jackson's St Richard outside Chichester Cathedral

© Philip Capper

Thursday 17 June

Feria

Friday 18 June

Friday Abstinence

Feria

Saturday 19 JuneBlessed Virgin Mary on Saturday
(St Romuald, Abbot)**2.30pm** Westminster Cathedral Choir
School First Holy Communion Mass**Sunday 20 June**

Ps Week 4

12th SUNDAY IN ORDINARY TIME

* Day for Life

12pm Sung Mass (Full Choir)*Palestrina* – Missa Aeterna Christi munera*Viadana* – Exultate iusti*Gabrieli* – O sacrum conviviumOrgan: *Widor* – Allegro vivace

(Symphonie V)

4pm Solemn Vespers and Benediction*Lassus* – Magnificat primi toni*Tye* – Omnes gentes plaudite manibusOrgan: *Alain* – Postlude pour l'office de
Complies**4.45pm** Organ Recital**Monday 21 June**

St Aloysius Gonzaga, Religious



A Niche of St Aloysius Gonzaga in Gozo, Malta

Tuesday 22 JuneSs JOHN FISHER, Bishop, and THOMAS
MORE, Martyrs

* Those who suffer Persecution

Wednesday 23 June

Feria

(St Etheldreda, Virgin)

5.30pm Vigil Mass of the Nativity of
St John the Baptist**Thursday 24 June****THE NATIVITY OF ST JOHN THE
BAPTIST****5.30pm** Sung Mass*Palestrina* – Missa brevis*Gibbons* – This is the record of JohnOrgan: *J. S. Bach* – Christ unser Herr zum
Jordan kam BWV 684**Friday 25 June**

Friday Abstinence

Feria

5.30pm Friends' Anniversary Mass for
Canon Tuckwell RIP (Cardinal Nichols)**Saturday 26 June**

Blessed Virgin Mary on Saturday

12.30pm Mass of Ordination to the
Priesthood

(Cardinal Nichols)

6pm Vigil Mass of St John Southworth,
Priest & Martyr**Sunday 27 June**ST JOHN SOUTHWORTH, Priest &
Martyr**12pm** Sung Mass (Full Choir)*Byrd* – Mass for four voices*Stanford* – Iustorum animæOrgan: *Leighton* – Martyrs**4pm** Solemn Vespers and Benediction*Buxtehude* – Magnificat octavi toni*Tallis* – In manus tuasOrgan: *Byrd* – Fantasia in C

4.45pm Organ Recital

Monday 28 June

Ps Week 1

St Irenaeus, Bishop & Martyr



St Irenaeus

5.30pm Vigil Mass of Ss Peter and Paul,
Apostles**Tuesday 29 June****SS PETER and PAUL, Apostles****5.30pm** Sung Mass

Ss Peter and Paul by El Greco

Wednesday 30 June

Feria

(The First Martyrs of Holy Roman Church)

5.30pm Vigil Mass of the Dedication of
the 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.

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.

In retrospect: from the *Cathedral Chronicle*

Varia

We are glad to hear that in response to the reference made last month to the necessity for a renewal of the carpet and rods in the Blessed Sacrament Chapel, a gentleman generously sent a cheque for £10 to Fr Williams. We trust that this further reference to the matter will act as a gentle reminder to others who only made a mental note of sending a cheque for this purpose.

A silver crucifix has just been presented to the Cathedral for the altar of St George's Chapel by Mrs Pilkington of St Leonards-on-Sea. The base, stem and cross are of hammered sheet metal with repoussé ornament. The figures, adapted from Byzantine models by H C Fehr, Esq., are cast. The crucifix, which is 2ft. 2in. high, was made by Messrs Blunt and Wray. On the upper part of the base there is an enamelled shield of St George, and on the lower part the following inscription is engraved: 'In loving memory of my dear son, Lieut. J B Pilkington, who fell in action at Givenchy, France, April 30th, 1918. R.I.P.'

[The crucifix therefore predates by a couple of decades Eric Gill's crucifixion altarpiece in the Chapel. Ed.]

"Eye Witness" of the Tyburn celebration on Sunday, May 1, writes:

'As I reached Marble Arch, making my way with some difficulty through the dense crowds of May Day "Red" demonstrators and blatant ranters of "freedom," I heard someone remark: "Oh, that's another show altogether." I gathered, therefore, that the Ransomers had already arrived after their long walk from Newgate. And, indeed, the "show" was in progress, for, as I turned into Hyde Park Place, I caught the familiar strains of the O Salutaris Hostia. The sight and sound of that Benediction in one of the great thoroughfares of London will long remain a vivid memory. The congregation was a very large one. Hyde Park Place, a wide main road from which the heavy stream of traffic had been diverted by the police, was densely packed for many yards on either side of Tyburn convent, and a large number of people had taken up positions on the grass within the park enclosure. A great stillness fell on the crowd when the bell sounded as the Sacred Host was raised in benediction by the Cardinal Archbishop on the balcony of the Convent, and practically all, except the police on duty, dropped on to their knees. It was a grace to witness this inspiring spectacle, and a pleasure to see an unusual demonstration of loyalty to the Cardinal as he left immediately after the Benediction on this his Jubilee day. As his car got free of

the crowd and his brilliant scarlet robes flashed in the sun through the windows of his car, I could not help thinking of that other sort of conveyance by which many were dragged to Tyburn with their red blood staining the soil as they passed to their calvary accompanied not by cheering but by derisive shouts. Blessed English Martyrs, pray for England and her loyal sons and daughters!'

from the June 1921 *Westminster Cathedral Chronicle*

The Lluch Boys' Choir

On Sunday 25 April, this celebrated choir, 'els Blavets', sang a number of motets during the 12 noon Mass. 'Blavets' means literally 'the Blue Boys', derived from the turquoise blue of their cassocks. This choir from the monastery of Lluch in Majorca was making its first tour of England, indeed its first-ever visit outside Majorca, although it was founded in 1526. We were happy to welcome the boys and their fine singing was warmly appreciated.

Petronella Cornelia Paton Walsh

Miss Petronella Paton Walsh, for many years a great Cathedral personality, died on Wednesday 12 May, aged 77 years. Her requiem was sung at the Capitular High Mass in the Cathedral on Wednesday 19 May. From the early 1920s onwards, the Paton Walsh family were loyal supporters of every Cathedral activity. Miss Petronella followed her mother as Secretary of the Cathedral Altar Society, and between them they gave nearly half a century of devoted work in the maintenance of every vestment and all the altar linen. They were indeed the heart and soul of the Altar Society, and the present good condition of so much fine Cathedral linen pays fitting tribute to the scrupulous care of both mother and daughter.

No less devoted was Miss Petronella to the Old City of Westminster, and she became one of the hardest working members of the City Council. Specialising in the field of education, she gave herself unstintingly to the care and needs of the Westminster schools. She will long be remembered for giving a memorable and almost unique example of a devout Christian giving her energies equally to the cause of the Church and of the City. R.I.P.

from the June 1971 *Westminster Cathedral Journal*

To Live in the Mercy of God

Denise Levertov

To lie back under the tallest
oldest trees. How far the stems
rise, rise
before ribs of shelter
open!

To live in the mercy of God. The complete
sentence too adequate, has no give.
Awe, not comfort. Stone, elbows of
stony wood beneath lenient
moss bed.

And awe suddenly
passing beyond itself. Becomes
a form of comfort.
Becomes the steady
air you glide on, arms
stretched like the wings of flying foxes.
To hear the multiple silence
of trees, the rainy
forest depths of their listening.

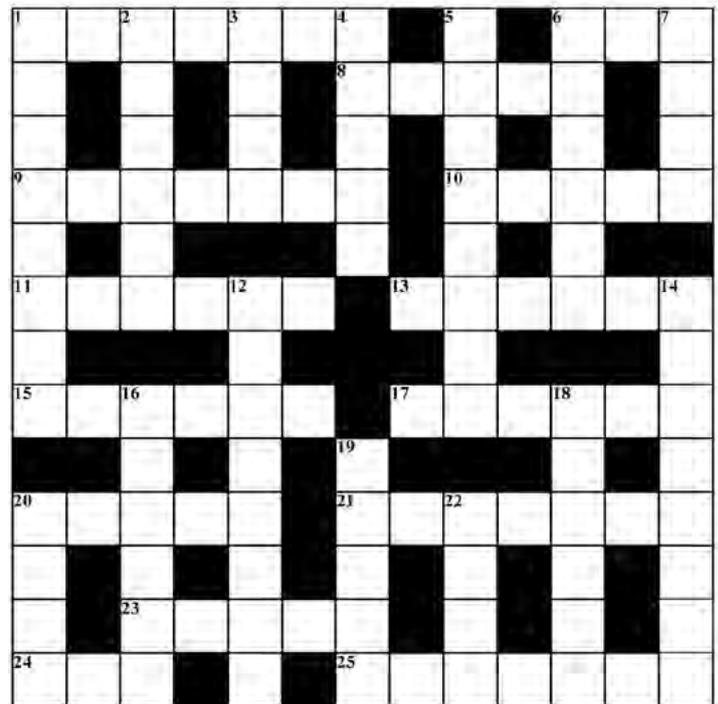
To float, upheld,
as salt water
would hold you,
once you dared.

To live in the mercy of God.

To feel vibrate the enraptured
waterfall flinging itself
unabating down and down
to clenched fists of rock.
Swiftness of plunge,
hour after year after century,
O or Ah
uninterrupted, voice
many-stranded.
To breathe
spray. The smoke of it.
Arcs
of steelwhite foam, glissades
of fugitive jade barely perceptible. Such passion—
rage or joy?
Thus, not mild, not temperate,
God's love for the world. Vast
flood of mercy
flung on resistance.

Denise Levertov, often thought of as an American poet, was brought up in Ilford and educated by her Welsh mother at home. She received sporadic religious training from her father, Paul Levertoff, a Russian Jew who converted to Christianity and subsequently moved to England and became an Anglican minister.

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



Alan Frost May 2021 – No. 89

Clues Across

- 1 HMS -----, WW2 museum warship on the Thames, also Irish city (7)
- 6 Product of Noah's salvific boat building (3)
- 8 Common tree, also known as mountain-ash (5)
- 9 Saint who founded the Order of Premonstratensians (also named after him) (7)
- 10 That of Babel a language problem, that of London a sometime prison (5)
- 11 'Pynson -----', medieval work on the story of Walsingham Shrine (6)
- 13 Heavenly spirit and heavenly child! (6)
- 15 Official in charge of maintenance of church buildings and graveyard (6)
- 17 Occupation of father of former PM Margaret Thatcher (6)
- 20 Game played for generations in 'the local' (5)
- 21 Town in Northern France and WWI Battle where tanks were first used (7)
- 23 Piece for piano technique development, such as by Clementi and Chopin (5)
- 24 Letters on sacramentals, indicating that Jesus is the Saviour of mankind (1.1.1.)
- 25 First Archbishop of Westminster after re-establishment of the Catholic hierarchy (7)

Clues Down

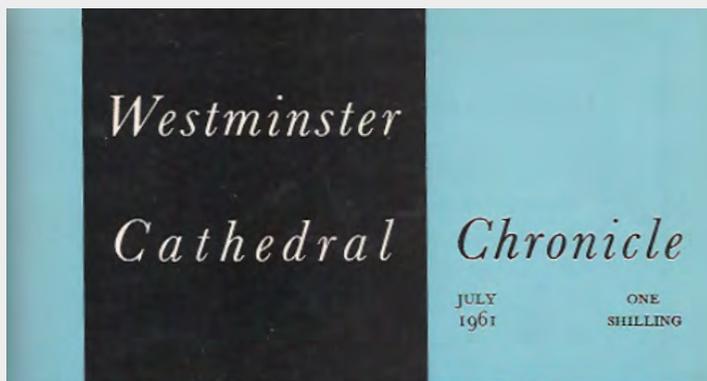
- 1 Martyr Saint missionary with St Paul, Feast Day 11 June (8)
- 2 Plant used for wreath used since Roman times in 'crowning' diverse achievers (6)
- 3 Battle (1291) that brought an end to the Crusades (4)
- 4 'I am the way, the -----, and the life', nature of Jesus (5)
- 5 Passionate bird spotter (8)
- 6 Solution to the question (6)
- 7 ---- Starmer, Leader of the Opposition in the Palace of Westminster (4)
- 12 Young Jesuit Saint died treating epidemic victims, Feast Day 21 June (8)
- 14 Centre of London for performing arts (8)
- 16 Opera by Handel about Persian King with famous 'Largo' (6)
- 18 One of the Holy Oils (6)
- 19 Affix with a driver! (5)
- 20 Surrealist painter of Christ of St John of the Cross based on the Carmelite's drawing (4)
- 22 Town in Belgium and WWI battle (4)

ANSWERS

Across: 1 Belfast 6 Ark 8 Rowan 9 Norbert 10 Tower 11 Ballad 13 Cherub 15 Sexton 17 Grocer 20 Darts 21 Cambrai 23 Etude 24 IHS 25 Wiseman
Down: 1 Barnabas 2 Laurel 3 Acre 4 Truth 5 Twitche 6 Answer 7 Ker 12 Aloysius 14 Barbican 16 Xerxes 18 Chrism 19 Screw 20 Dali 22 Mons

CATHEDRAL HISTORY – A PICTORIAL RECORD

President and Mrs Kennedy leaving the Cathedral



The July 1961 issue of the *Westminster Cathedral Chronicle* had, as its cover picture, a photograph of President John F Kennedy and Mrs Jacqueline Kennedy being bade farewell on Monday 5 June 1961 by Cardinal William Godfrey (Archbishop of Westminster 1956-1963). They had been present for the Baptism of their niece, Anna

Christina Radziwill, in the Cathedral Crypt by Mgr Gordon Wheeler (Cathedral Administrator 1954-1964) at which the President was Godfather. Holding the baby is the Godmother, Countess Krystina Potocki (née Radziwill).

The ceremony was performed by the Administrator as the Cardinal was at another engagement, but had returned from North Kensington in time to meet the President and Mrs Kennedy over tea in the Common Room after the Baptism. The same evening, the Presidential couple were entertained at an informal dinner with Her Majesty the Queen and the Duke of Edinburgh at Buckingham Palace before returning to the United States. This was Mr Kennedy's first visit to Europe as President, which also included meetings with Mr Nikita Khrushchev in Vienna and President de Gaulle in Paris as well as a meeting with the then Prime Minister, Harold Macmillan.

The friends OF WESTMINSTER CATHEDRAL FORTHCOMING EVENTS

Tuesday 8 June: The Friaries of Medieval London. Online Zoom talk by Dr Nick Holder of Exeter University. 7pm £5 payable via Friends' VMG link

Friday 25 June: A Year's Mind Mass in memory of Canon Christopher Tuckwell RIP. 5.30pm Westminster Cathedral.

We hope to have a social event after the Mass but this will be subject to prevailing Covid restrictions. To help us plan, please email friends@rcdow.org.uk and let us know whether you are attending and we can keep you updated. There will be notices on the Cathedral website and in the weekly newsletter.

Thursday 9 September and Thursday 16 September: The history of Petty France and Victoria – online Zoom talk by Bryan Boese covering the period 1340 to the present day. In total the talk is two hours and will be given in two separate 60 minute presentations on 9 September and then again on the 16 September. £10 in total payable via Friends' VMG link. The talk will be live on Zoom at 7pm

Friday 24 September: 'Who Do You Say I Am?' Praying with Scripture with Fr Ambrose Henley OSB. Online talk on Zoom 7pm £5 payable via VMG link

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

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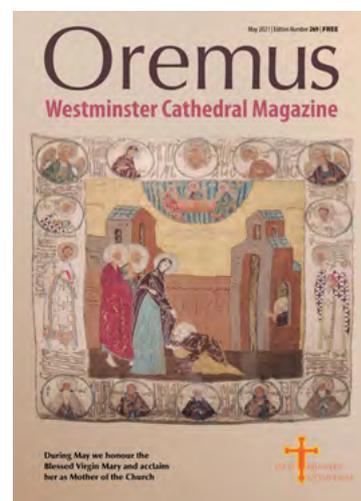
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John Bradburne – A Centenary Celebration



© JBMS

John, in his later years at Mutemwa

A major celebration is to take place this year to mark the 100th birthday of the man who could become the next English Saint to be canonised. John Bradburne was born at Skirwith in Cumbria on June 14 1921 and was the son of an Anglican vicar. He served with the Gurkhas and Chindits in the Second World War and after a conversion experience in Malaya, he became a Catholic in 1947. After many years wandering England, Italy and the Middle East, he finally found his calling as a lay Franciscan missionary in Zimbabwe and devoted the latter part of his life to helping forgotten leprosy patients at the Mutemwa Leprosy Settlement.

He refused to leave the settlement during the Zimbabwean civil war and was abducted and shot dead on 5 September 1979. Since then, the settlement has become a major pilgrimage centre, with thousands gathering for Mass each year on the anniversary of his death. In 2019, the Congregation for the Causes of Saints in Rome formally began the cause of his beatification. St John Henry Newman, of course, became the first English saint in almost 50 years when he was canonised in 2019. Less common for a potential saint is also a presence in the *Guinness Book of Records* as the most prolific poet ever, having written in verse throughout his life as well as his having served as a sacristan here at the Cathedral.

'John has been nominated for sainthood because of his amazing selfless work at Mutemwa with leprosy patients', said Kate Macpherson, secretary of the John Bradburne Memorial Society. 'He was the pilgrim who eventually found the meaning of his life not in the solitude he had long searched for, but in living alongside, and trying his best to achieve justice so that people living with leprosy – amongst the world's most marginalised people of his day, like the migrants and asylum seekers of our world today – could, like us, live enriching and meaningful lives. And praising God as he did.'

The centenary celebrations, will take place at the Holy Name of Jesus Church, Oxford Road, Manchester, from 2pm on Saturday 25 September 2021. Bradburne's poems are being put to music by world-class composers to be performed at the event, while poems commissioned for his birthday will also be read. There will be performances by the Bury Choral Society, the Zimbabwean Community Choir England and Wales and the Band of the Brigade of Gurkhas. An icon, specially commissioned by a private sponsor and created by the renowned artist, James Blackstone, will be unveiled and John's relics will be exhibited.

Admission will be by ticket only. For more details and to find out more about Bradburne's remarkable life, visit www.johnbradburne.com.

Professor David Crystal has compiled an online database of Bradburne's poetry at johnbradburnepoems.com.

For other information, please contact Kate Macpherson by emailing info@johnbradburne.com.



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Renovation of Classrooms St Augustine Mission School Majira, Kenya

St Augustine Mission School is a Catholic primary school with children ranging from 3 to 12 years old. The school has benefitted children of many denominations. Parents of most pupils are poor farmers who struggle with periodic drought and flooding. Because of their financial challenges, the local parish priest has sought external support to improve the structure of the building.



Fr Solomon Kithure wrote to SPICMA:

"I am seeking financial assistance to carry out renovation works for St Augustine's. The classrooms that need renovation were built 40 years ago using the local materials (timber) which are now falling-off the classroom walls. Roofing sheets are leaking while window panes are broken letting in dust that affects the children."

Small projects such as this struggle to find funding from large charities. Often they slip through the cracks, with little hope of even being considered for assistance. SPICMA has focused its support for the past 54 years on projects which may be small, but they often mean everything to those who benefit from them.



Can you help St Augustine Mission School repair its classrooms?

Please send your donation and return this form to: SPICMA, P.O. Box 299, Cirencester GL7 9FP

Cheques should be made out to SPICMA

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