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Oremus

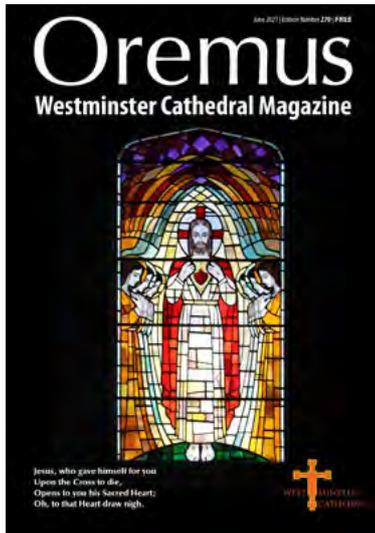
Westminster Cathedral Magazine



St Ignatius, founder of the Society of Jesus, offers a motto for all our lives: *Ad maiorem Dei gloriam*, For the greater glory of God

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The altarpiece in the chapel of St Ignatius of Loyola in the Jesuit Church, Venice has at its centre the statue of the founder of the Society of Jesus, who shows the Constitutions of the Society. On the wings of the pediment on each side of the statue are Faith and Charity. On the front of the altar are bas-reliefs showing from left to right: Ignatius sharing his garments with a poor man; Ignatius at Manresa; and the vision of La Storta.

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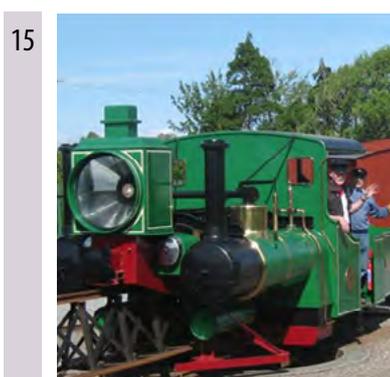
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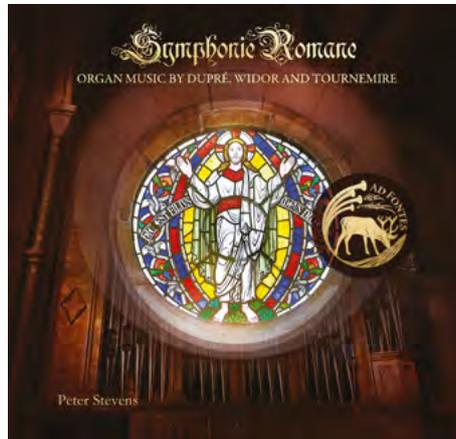
A Benedictine Oblate Plays a Benedictine Organ

Peter Stevens Obl OSB

Recorded on the Ruffatti organ of Buckfast Abbey in September 2020, this new recording on the Abbey's own Ad Fontes label features music by three composers central to the French Romantic organ tradition: Charles-Marie Widor, Charles Tournemire, and Marcel Dupré.

The earliest piece on the disc, Widor's *Symphonie Romane*, is the last of his 10 organ symphonies, and was written for the great Basilica of St Sernin in Toulouse. Although he lived for almost another 40 years after completing the symphony, it was always Widor's intention that this should be his final work in the genre, the summation of his symphonic output. The *Symphonie Romane* is based on *Hæc dies* and *Victimæ paschali laudes*, two of the most famous plainsong melodies for Easter Sunday.

The mysterious figure of Charles Tournemire is an important link between Franck and Messiaen. He was organist at the Basilica of St Clotilde in Paris during the first decades of the 20th century, and is best remembered today for his magnum opus, *L'Orgue*



Mystique. This enormous collection is comprised of 51 suites of organ music for the Mass, one for each Sunday and major feast of the liturgical year, based on the plainsong for the day. Each suite closes with a substantial final movement, to be played at the end of Mass. The *Fantaisie-Choral* for Pentecost Sunday is one of the finest and most extensive of all. The themes of the *Veni Sancte Spiritus* and the *Veni Creator Spiritus* emerge through a swirling texture, building up to a huge climax, before subsiding into a contemplative conclusion.

The disc begins and ends with works by Marcel Dupré, Widor's successor at St Sulpice, and a frequent recitalist at Westminster Cathedral in the years after the Grand Organ's installation. His *Cortège et Litanie* is one of his most popular organ works, despite having started life as incidental music for a play, and also existing in versions for piano, instrumental ensemble, and organ and orchestra. Its lush harmonies and shimmering textures have made it a favourite with organists and audiences alike, and is a staple of the repertoire for players around the world.

In contrast, the *Deuxième Symphonie* is punchy and virtuosic, showing a very different side to Dupré's musical character. The symphony was first performed in Alexandra Palace in 1930, and is written in three movements: a *Preludio* in which four different ideas are shuttled around; a witty *Intermezzo* reminiscent of the acerbic style of Prokofiev; and a barnstorming concluding *Toccata*.

Peter is the Cathedral's Assistant Master of Music and this is his latest recording, which can be found at: <https://www.adfontes.org.uk/catalogue/>

A Letter to the Editor

Patrick Kennedy writes:

I would like to draw your attention to the short life of Wing Commander Brendan Eamonn Fergus Finucane, DSO, DFC, Two Bars, known as Paddy Finucane amongst his colleagues. He was allowed to display a shamrock on the side of his Spitfire. He was the second highest-scoring RAF pilot at the time, and sadly died at age 21. As Paddy was a Roman Catholic, he was given a Requiem Mass at Westminster Cathedral which was attended by over 2,500 people who raised a huge amount of money for a wing of hospital in Richmond, which was named in his memory. It would be appreciated to have an Irish born RAF Pilot remembered as we approach 81st anniversary of the Battle of Britain. Sadly, there is only one Battle of Britain pilot still alive, John Hemingway, who turns 102 in July, and lives in a nursing home in Dublin.



Brendan Finucane in his Spitfire

Wikipedia has an extended entry on Brendan Finucane and notes that: 'His name is inscribed on the Air Forces Memorial at Runnymede which commemorates airmen lost in the Second World War who have no known grave. The Battle of Britain Memorial on London's Embankment also includes his name as one of 'The Few'. A number of streets in Bushey are named after Battle of Britain pilots, including Finucane Rise.'

Fr John writes



Dear Parishioners, Friends and Readers of Oremus

Perhaps I fell into the trap of investing too much hope in the long-expected 'freedom date' of 21 June by giving you details in this summer edition of three exhibitions that you might wish to visit. Despite the continuing restrictions, announced just as I write this, I hope that might still be possible. At any rate,

in anticipation of more visitors coming into the Cathedral and of worshippers who have shared in Mass via the live stream returning to physical participation in the building, I ordered an increase to 2,000 copies of *Oremus*. In spite of the further month of limitation, please repay my confidence by collecting your own copy and, as many of you do, pass it on to family, friends or neighbours. It is an important witness to our Cathedral community being alive and well, and hopeful in our faith whatever the circumstances.

Inside *Oremus* you will find mention of a book by Fr Ivano Millico, of Clerkenwell parish, in which he encourages us not to bemoan our situation, but to see with 'eyes of faith'. In September I hope to reproduce a piece about how the Church has responded to a pandemic in the past, with the example of how St Charles Borromeo took the lead in Milan. Coincidentally, I was reading Professor Eamon Duffy's book *Fires of Faith*, which looks at Catholic England in the reign of Queen Mary. He makes the point that, with the accession of Queen Elizabeth I, all but one of the bishops and very many of the senior churchmen left for mainland Europe, where they exercised a strong influence in a number of countries. Milan was home to a number of English refugee clergy, several of whom occupied the office of Vicar General to St Charles, a piece of history of which we can be proud.

Over these last editions you will have missed information from the Friends, whose outings and activities have been greatly curtailed during the pandemic. However, Christina White has been busy checking on locations for possible future visits. Another casualty has been the hitherto regular page from the children of SVP School. I can report that the children have been making good progress in resuming their schooling and the Governing Body has been particularly aware of and grateful to the staff for their hard work over the last year. To teach some children in school whilst providing work for other children to do at home has meant going above and beyond in their commitment and needs to be noted as another expression of how generous many people have been in different ways in the changed circumstances of our lives. The Cathedral thanks especially those who continue their financial support, so that God's house can keep its doors wide open for all.

With my best wishes

Fr John Scott

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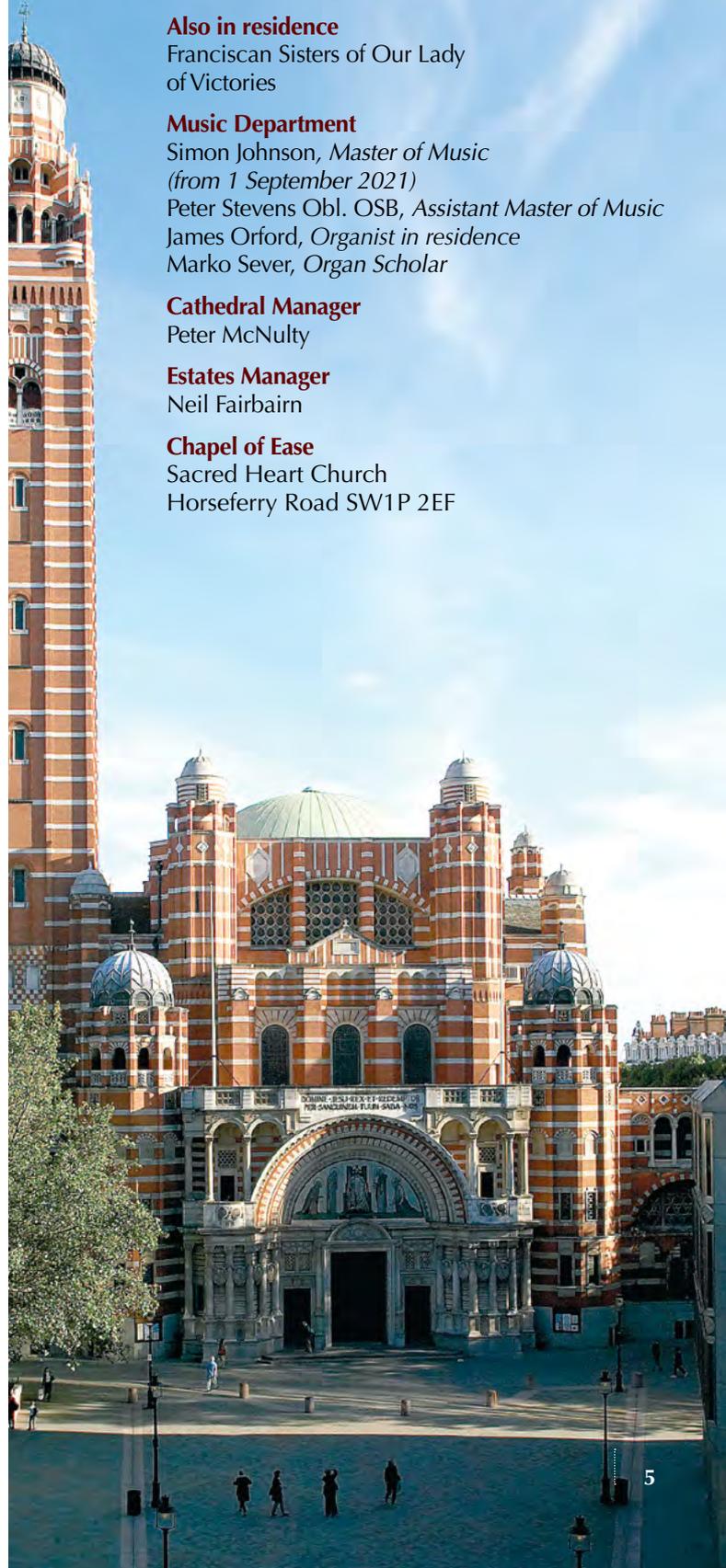
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Murder and the Making of a Saint

Valerie Hamblen



An English alabaster panel depicting the martyrdom of St Thomas

***Thomas Becket: Murder and the Making of a Saint* is, rather surprisingly, the first major exhibition about him at the British Museum. It was due to begin in October 2020 to mark the 850th anniversary of his murder, but Covid-19 intervened, so it has now begun in 2021. It runs until 22 August and is the story of the murder and its aftermath, but also concerns the long-running struggle between the power of the Church and the power of the State.**

Thomas was a man of great ability and served the king and the state well as Chancellor for many years, seemingly without much regard to the interests of the Church. The king appointed him as Chancellor, regarding him as an ally, although Thomas' early life was set against the backdrop of a turbulent royal succession crisis in which his patron, Theobald, Archbishop of Canterbury, played a significant role. Theobald's death in 1161 was the spur for a complete change to his life. The king wanted to appoint Thomas to the See of Canterbury, against the latter's will. The king persisted and Thomas was duly elected. He then resigned as Chancellor and was ordained priest before his consecration as Archbishop. A beautiful panel from an alabaster altarpiece records the consecration. A mitre, thought to have belonged

to Thomas, is displayed at the exhibition; it was eventually given to Cardinal Wiseman, the future Archbishop of Westminster, in 1842 and is on loan to the British Museum.

After his consecration Thomas journeyed to Rome to receive his *pallium* from the Pope, pledging obedience to the papacy by an oath. This seems to have effected a complete change in his life, so that he became a devoted defender of the Church, frequently against the royal will. Images made at the time, in the Queen Mary Psalter, show the King and the Archbishop seemingly in dispute. One of the major issues was clerical immunity from secular prosecution, and on this there was no agreement between the Church, represented by Becket, and the king. The dispute eventually led to the instigation of Thomas' murder, which had enormous international impact and repercussions at the time which still echo today. Henry II later made several penitential visits to what had become the martyr's shrine, but seemingly never really freed himself from the guilt of the crime committed in his name.

Lack of technology was no impediment to word of the murder spreading quickly to the continent and pilgrims began to come to Canterbury in large numbers to pray at the shrine and to obtain relics. Henry's daughters were all married to European dukes and kings and it seems they, too, promoted devotion to the murdered Archbishop. Early images in wall paintings and metalwork items are often found in Spain, Italy and Germany, with other representations in place in churches and museums across Europe. The exhibition includes a beautiful enamelled 12th century reliquary casket from Limoges, which depicts the murder and the Archbishop's subsequent burial. One of the earliest recorded descriptions of the crime, dating from around 1180 and also on show, is a very well preserved illuminated manuscript which depicts the martyrdom in careful detail. Thomas' burial in Canterbury Cathedral crypt was recorded in the Harley Psalter soon after



One of the Trinity Chapel windows depicts the Archbishop crossing the Channel



The Limoges Reliquary casket in the Musée de Cluny, Paris

the event and on a number of richly decorated caskets, one of which is from Norway, where Becket was venerated as also in Iceland and Denmark. It is interesting that the Venerable English College in Rome received relics of St Thomas from the Basilica of Santa Maria Maggiore in 1580, at a time when young priests were coming to England, many of them to face martyrdom in turn.

Canterbury Cathedral's Trinity Chapel contains some of the best 12th century stained glass remaining in this country, providing a remarkable narrative of Becket's life and of the miracles attributed to him. The windows were installed over a period of years and completed around 1184. Originally there were 12 of them, and seven have survived the ravages of the years, both from the weather and attacks during the Reformation and later from Puritan iconoclasts. Repairs and restoration in more recent centuries led to some pieces of the glass being wrongly reinstated. At six metres in height, and placed high up in the chapel, the upper details are difficult to see without binoculars. The fifth window has been expertly reinterpreted by Rachel Koopmans and Leonie Seliger, and placed into a new brass setting to offer better support to the glass. This window is on display in the exhibition, but laid down horizontally so that each part of the miracles depicted is easily visible; a pilgrim's ampulla in the *Musée de Cluny* in Paris has an engraving on it which replicates the design on this window.

There are fascinating objects to be seen here, the most precious of which is fragment of the saint's skull, smuggled out of England in the 16th century and a silver reliquary statue from the 17th century, both owned by the Jesuits. Many items also survive which are mementos from early pilgrims to the shrine, including a number of small flasks and pilgrim badges of the period, still well preserved and bearing witness to the long history of Catholic memorabilia.

A video on the Becket windows of Canterbury Cathedral can be seen at: <https://www.youtube.com/watch?v=XJw7bHzEBLQ&t=2443s>

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Prophets of Hope

Fr Ivano Millico

In my book Seeing the Pandemic with Eyes of Faith, published by the CTS, I have tried to point at some prophets who can help us and be companions in our journey of faith.



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Dante's portrait by Sandro Botticelli

Dante Alighieri

Born in Florence in 1265, married with four children, Dante Alighieri found himself embroiled in the conflict between Guelphs and Ghibellines (factions supporting the Pope and the Holy Roman Emperor, respectively, in the city-states of central and northern Italy). In 1302, as a result of political unrest, he was exiled for two years, banned from holding public office and sentenced to pay a fine. He rejected the decision as unjust, which only made his punishment more severe: perpetual exile, confiscation of his goods and a death sentence if he returned to Florence. This was the beginning of Dante's painful exile and his fruitless efforts to return to his native city, for which he had passionately fought. He thus became an exile, a 'pensive pilgrim'.

Pondering his life of exile, radical uncertainty, fragility, and constant moving from place to place, Dante sublimated and transformed his personal experience, making it a paradigm of the human condition, viewed as a journey – spiritual and physical – that continues until it reaches its goal. Despite all the tragic, sorrowful and distressing events he experienced, he never surrendered or succumbed and refused to repress his heart's yearning for fulfilment and happiness or to resign himself to injustice, hypocrisy, the arrogance of the powerful or selfishness.

Seeing the events of his life above all in the light of faith, Dante discovered his personal vocation and mission. From this, paradoxically, he emerged no longer as an apparent failure, a sinner, disillusioned and demoralized, but as a prophet of hope. In this sense, his *Divine Comedy* was meant to inspire a journey of liberation from every form of misery and human depravity, while at the same time pointing toward the ultimate goal of that journey: happiness, understood both as the fullness of life in time and history, and as eternal beatitude in God.

In the Apostolic Letter *Splendor of Light Eternal* written by Pope Francis on the seventh centenary of the death of Dante, we read: 'at this particular moment in history, overclouded by situations of profound inhumanity and a lack of confidence and prospects for the future, the figure of Dante, prophet of hope and witness to the human desire for happiness, can still provide us with words and examples that encourage us on our journey'.

In this time of pandemic, we desperately need prophets who know the right way out of our 'dark forest'. We need to become friends of prophets like Dante, heralds of the possibility of redemption, liberation and profound change for each individual and for humanity as a whole.

.....

Ignatius of Loyola

Pentecost Sunday 2021 marked a very important commemoration, the 500th anniversary of a deep wound and failure that changed the life of a man, the life of the Church and the history of the world. In 1521, an army of 12,000 men gathered together to attack the citadel of Pamplona. Within the unfinished fortifications of the town were only a thousand weary soldiers with a handful of pieces of artillery. The commander was ready to surrender, but not a young man of 30 years old called Ignatius. After six hours of heavy bombardment, a cannon shot hit his leg and broke it, and because the shot reached the inner side of the one leg it damaged the other as well.

It was the end of all his projects and plans; yet, from the sense of loss which followed, a new life began. The injury which meant an existential 'stop' - a physical paralysis and a personal defeat – in fact set Ignatius' life into movement. A cannonball was the divine means of his conversion. What had started as a time of convalescence necessary for the healing of his leg turned into a deeper spiritual

experience. On his bed Ignatius underwent a deep inner journey. In dialogue with his pain, with God and with the movements of his heart, little by little, Ignatius turned into a prophet able to see all things new. His eyes had become eyes of faith.

Can you name your cannonball? Can you point at that sudden event which has broken something of you, of your habits and securities, of your plans and ideas? Are we able to identify our wounds, personal and collective, and turn them into an opportunity for a real transformation of mind and heart, that will make us more capable of responding to the voice of God? Are we willing to see all things new? Will we allow a light to enter through our wounds that will blind us to what we already know, in order to receive a new understanding of God, of the world and of ourselves?

The cannonball of Pamplona was not pure tragedy. Ignatius never ever cursed Whit-Monday 1521. As his eyes opened up to see the hand of God in history, so our eyes too can become eyes of faith in front of the 'cannonball' of the pandemic. Spiritual and mystical experiences are not lived inside a clean holy laboratory. It was a forced painful long lockdown that transformed the soul of Ignatius and made him into a prophet.

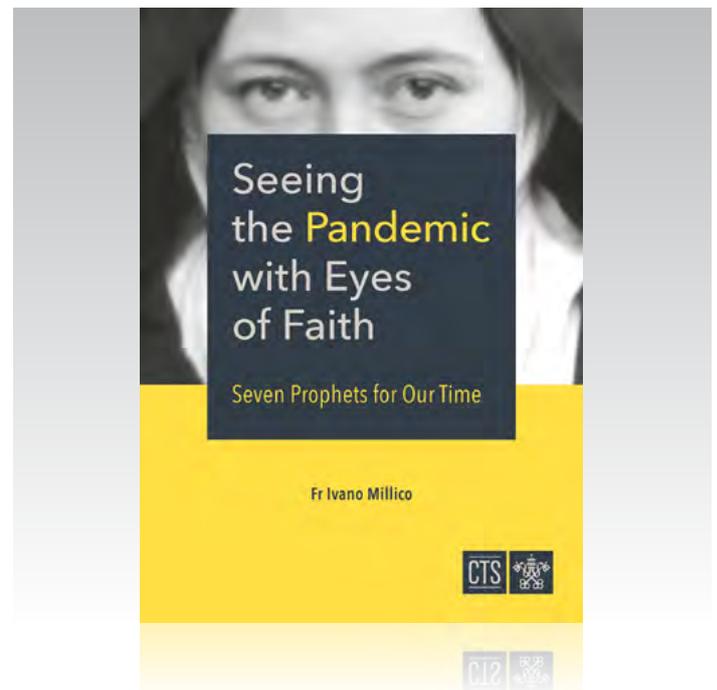


© Palace of Versailles

St Ignatius

Let us not curse our own personal and collective cannonball. In the pandemic convalescing bed - personal and collective - on which we find ourselves, a wounded yet stronger prophetic Church can be born.

Fr Ivano is Parish Priest at St Peter and St Paul, Clerkenwell. He is Spiritual Counsellor for the French-speaking Teams of Our Lady and part of Newman House University Chaplaincy Team. With the CTS, besides *Seeing the Pandemic with Eyes of Faith*, he is author of *7 Words on Marriage*, *The Meaning of Lent* and *The Door of Mercy*. During lockdown he has been recording a Sunday Gospel meditation called *Spiritual Seeds* on YouTube.



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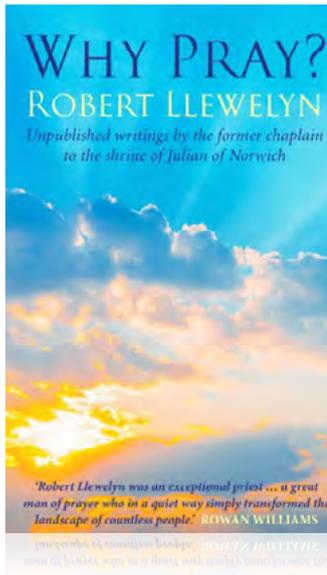
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The Power and the Work of Prayer

Fr John Scott

Why Pray?, Robert Llewelyn, compiled & edited Denise Treissman; Darton, Longman & Todd, London 2019; pp 127, ISBN 978-0-232-53378-1



Robert Llewelyn, who died in 2008 at the age of 98, was a noted Anglican cleric and spiritual guide who served for 14 years as a ‘praying presence’ at the Shrine of Mother Julian of Norwich. This small pocket-sized collection of his (mostly) unpublished writings testifies to his ability to think clearly and write cogently in simple phrases which artfully conceal their spiritual wisdom.

It is surely the experience of all who seek to pray seriously that we face challenges in so doing and therefore we need to be clear about both what we are doing and what God is doing in us. He writes: ‘The more we think of prayer as an offering to God, or better still, as a love-offering, the less we shall be disturbed by doubts as to whether it is “doing any good”. Offerings don’t have to succeed: they simply have to be offered ... When the going is hard, it may help to reflect that you are there for God’s sake and not your own. Consider, too, that you do not wish to make an offering which costs you nothing’.

The book is divided into four chapters: What is Prayer?, Mother Julian’s Advice on Prayer, Ways of Praying and The Fruits of Prayer, with each chapter having sub-sections, often of just a few pages. There is nothing complex here, and a style which draws the reader in to what can seem like an intimate conversation with the author. It seems impertinent for me to say more here, when Llewelyn himself can guide us, as in this statement of his philosophy of life:

‘I picture a village in India which has all it needs to maintain a simple social life; everything that is, except that it has no water. There is a large tank which the rain kept filled in better days and a distance away there is a well whose water can be used only by transferring it bucket by bucket. Every time a villager puts aside some personal inclination to make that trek across the fields they are pouring into that village the water of life. As the bucket is brought homewards its bearer can have no idea what this pail of water will do. Will it ease the last moments of a dying child, or fertilize a tiny piece of land, or be there for the washing of clothes or the scrubbing of a floor? Who can say? But the water is bought, immersed in the common pool of healing, and that is enough.

We live in a global village and all that we do is inter-related. Each one of us has the choice whether or not to bring the water of life into our stricken world. St Paul bids us to pray without ceasing and this is something to which we may all aspire, seeing prayer as the perpetual inclination of the heart towards God rather than the movement of the lips, though it is the second which is needed to establish the first. Every prayer which passes my lips or carries the desire of my heart is, as it were, a bucket filled with the water of life. I have no idea what that prayer will accomplish, nor do I ask. It is enough that I put aside my natural sloth and with such love and devotion as is given me offer what I can to be joined with the aspirations of people of good will in every place.

It is revealed to Julian of Norwich that we are to pray wholeheartedly even though we find no joy in it, “for it does good”. At the very least for it does good to myself and that good cannot help affecting the next person I meet and so a chain reaction is set up. But it goes well beyond that. Somehow, somewhere, in answer to every prayer or praise uttered, or psalm recited or prayerful silence observed, with such sincerity as may be given us, good overcomes evil, light dispels darkness, truth supplants error and, if only in the minutest measure, the world is changed. So, too, for every stranger welcomed or loving deed performed.

“At eventide”, says St John of the Cross, “they will examine you in love”, and he tells us that where there is no love we are to pour love in and we shall draw love out. No matter how far we fall behind the saints, the way is open for our sacrifice to be made in the knowledge that even a cup of water lovingly offered will not be despised. This I believe to be the only philosophy that can save us all.’

The Field of Cloth of Gold



Cardinal Wolsey's
Book of Hours

The exhibition *Gold and Glory: Henry VIII and the French King*, which runs at Hampton Court Palace until 5 September, commemorates the 500th anniversary of the fabulous political event known as the Field of Cloth of Gold – an 18-day meeting in 1520 between the Kings Henry VIII and François I that was unparalleled in its lavish demonstration of wealth and power.

Perhaps the star exhibit is the unique Henry VII cope, made from cloth-of-gold and red silk damask and which belongs to the British

Jesuit Province. This garment is the sole survivor from a set of 29 extremely prestigious velvet copes commissioned by King Henry VII for Westminster Abbey in the late 15th century. The complete set was borrowed by Henry VIII in 1520 to take to the royal summit. By 1608, only 11 of the 29 were still in the Abbey, and these were burned in 1643.

Dr Jan Graffius, Curator of the Stonyhurst Collections, said: 'This cope is the first recorded illustration of the Jesuits' long history as "keepers of memory" of British Catholic material and spiritual culture. Its presence at the English Jesuit College of St Omer in Flanders was first mentioned in October 1609, and it had arrived at the college via the recusant Cotton family, who were supporters of Ss Edmund Campion and Robert Southwell. Recusant English Catholics remained loyal to the Pope and the Church, and refused to attend services of the Church of England from the period about 1570 to 1791, thereby committing a statutory offence. The cope is an illustration of the much-overlooked history of the Jesuits as the primary conduits, recorders and re-interpreters of an extraordinary wealth of English and Welsh pre-Reformation and recusant material culture'.

The Gold and Glory exhibition is being held in the very rooms of Hampton Court Palace that were used by Cardinal Wolsey – the Field of Cloth of Gold event being his brainchild. Stonyhurst College has lent for this occasion the Cardinal's Book of Hours, a beautifully illuminated manuscript gifted to Wolsey by a fellow Cardinal and now belonging to the school.

Jan Matejko's *Copernicus*

National Gallery

Jan Matejko's (1838–1893) epic painting *Astronomer Copernicus unites two of Poland's most famous figures. On loan from Kraków's historic Jagiellonian University, one of Europe's oldest and founded in the 14th century, this is the first time that the Gallery has exhibited a painting by a Polish artist.*

Despite being largely unknown outside his homeland, Matejko is regarded as the country's national painter. His huge paintings, showing iconic events from Polish history, are part and parcel of Poland's national identity. This painting celebrates one of the most important names in the history of science, Polish mathematician and astronomer Nicolaus Copernicus (1473 - 1543); he is known for his theory, published in 1543, which proposed the solar system with the sun at its centre and the planets orbiting around it.



Conversations with God

Matejko painted the enormous canvas in 1873 to mark the 400th anniversary of the astronomer's birth. Also on display will be a 1543 copy of Copernicus's *De revolutionibus orbium coelestium*, the publication that marked

a turning point in human understanding of our place in the universe. This is a rare opportunity to see one of Poland's most loved works of art. Room 46 of the National Gallery, until 22 August 2021.

Bl Carlo back in London

Two of our nearby parishes have each been presented with a relic of Bl Carlo Acutis. On 21 May, Cardinal Vincent and Bishop Nicholas welcomed Fr Pat Ryall of the Servite Church in Fulham Road and Fr Alan Robinson of the Blessed Sacrament Shrine at Corpus Christi, Maiden Lane, to Archbishop's House to receive the relics and to share in prayer. The parishes were chosen because of their particular association with Bl Carlo, who was born in London on 3 May 1991 to Italian parents and baptised at Our Lady of Dolours a fortnight later. The family moved to Italy shortly afterwards.

Fr Pat Ryall, Parish Priest of Our Lady of Dolours, said: 'The internationality of our parish is further enhanced and developed by the presence of Bl Carlo. He was, as we know, Italian, and his parents were in London at the time and were attached to our parish. And it was to our church that they came and arranged for the Baptism to take place. I do feel that there was a naturalness about the manner in which they gradually integrated themselves into the parish community, and, above all, I feel that Carlo really contributed very much to the growth in faith of the parents by his encouragement and his love of the Eucharist. He is very welcome and we are delighted to have him back. We hope that, as he left an indelible mark with us on his first visit, we hope that also, he will continue to make his presence felt during this new time'.

The presentation of one of the relics to Corpus Christi, the Diocesan Shrine of the Blessed Sacrament, is a reflection of Carlo's dedication to the Eucharist. Having made his First Holy Communion at the age of seven, he made the decision to attend Mass daily. By the age of 11, he became a catechist. Carlo learned about the known sites of Eucharistic miracles around the world. To help others learn to grow in devotion to the Eucharist, he used his digital media skills to develop a website to



Fr Alan and Fr Pat receive the relics (which are from the hair of Bl Carlo) in the Chapel of Archbishop's House

catalogue each of these miracles before he died of leukaemia in 2006 at the age of 15. He was beatified on 10 October 2020 at the basilica in Assisi.

Fr Alan Robinson, Rector of the Shrine, commented: 'He's someone that we can refer to, point to, a wonderful example of how young people can have this incredible relationship with the Lord if they're prepared to make that effort, to actually offer themselves to him. I think Carlo would be very happy in Corpus Christi, it's very much about his life. It's about our Lord in the Eucharist. And I hope, I pray, that through his intercession and his encouragement that it will be a home for many more young people. Young people often think they're invincible, they're going to live forever. But Carlo is this example of saying: That's not necessarily true; but the one thing that will continue forever is our relationship with the Lord, in the Eucharist, both in this world and then with our Lord when our earthly life comes to its end'.

Reflecting on the special occasion, Cardinal Vincent said: 'This afternoon is a very lovely moment as I have the privilege of being able to present to Fr Pat and Fr Alan these relics of Bl Carlo.

Each of these churches is very beautiful, and each of them is worthy of a visit for its beauty, but even more so for the importance that each stands for of these two crucial sacraments in the life of the disciple of Jesus, and the life of the Catholic: Baptism and Eucharist. And we hope and pray that the example of this young man, who was baptised at Fulham Road, and who lived his life in the close embrace of Jesus in the Eucharist, will help us all to have the right priorities in life'.

Bishop Nicholas added: 'I think his beatification is of significance, particularly for the young people of our diocese, because Carlo was only 16 when he died, and he really is a model of young people evangelising their elders. By his mother's own admission, her son really evangelised her ... meanwhile, he was also evangelising his friends as well. He had an intuition that he would die young and I think in some ways, as well as teaching young people how they can evangelise their elders, he taught all of us as well how to die. When he was just approaching the end of his days, he decided he would offer all his suffering for the Pope, for Jesus himself, and for his Church'.

Exhibitions to Anticipate

The Royal Academy on Piccadilly has now reopened. Following the national lockdown and temporary closure of the Academy due to the coronavirus pandemic, the exhibition programme for the remainder of 2021 has changed. The exhibition *David Hockney: The Arrival of Spring, Normandy, 2020* is in the Main Galleries; the rescheduled *Summer Exhibition 2021* has a planned start in September 2021; and *Late Constable* will open in October 2021.

David Hockney: The Arrival of Spring, Normandy, 2020 Comprises a new body of work created by David Hockney RA during a period of intense activity at his home in Normandy, charting the unfolding and progression of spring. The period in which these works were made coincided with the beginning of the coronavirus pandemic, when Hockney, along with the rest of Europe and much of the world, was in a state of lockdown. Faced with an unprecedented and disconcerting period, his focus on the emergence of spring instead celebrates the natural world and urges people, as he does himself in one of his frequently used phrases, to 'love life'. This will be the first time the works will be exhibited, opening exactly a year after they were made. Due to the revised exhibition scheduling, this exhibition will be shown in the Main Galleries until 1 August, and then reinstalled in The Gabrielle Jungels-Winkler Galleries from 8 August until 26 September. The exhibition will include the same works in both locations.

Summer Exhibition 2021 (Main Galleries 22 September – 2 January 2022), the world's largest open submission contemporary art show, is now in its 253rd year. It provides a unique platform for emerging and established artists to showcase their works to an international audience, comprising a range of media from painting, printmaking and photography, to sculpture, architecture and film. It has been held each year without interruption since 1769. Around 1,200 works will go on display, the majority of which will be for sale, offering visitors an opportunity to purchase original work. Funds raised support the exhibiting artists, the postgraduate students studying in the RA Schools and the not-for-profit work of the Royal Academy.

Late Constable (The Gabrielle Jungels-Winkler Galleries 30 October – 13 February 2022), will be an exhibition on the late work of John Constable (1776-1837). Its point of departure is the last of Constable's celebrated six-foot Suffolk canal scenes, *The Leaping Horse*, one of the highlights of the RA's collection, first exhibited in 1825. It is in this painting that Constable first departs from the notion of topographical accuracy which had been a hallmark of his work until that date. Distinguished by its rich technical

vocabulary, the artist's late work, though often conservative in subject matter, becomes increasingly expressive in style. The exhibition will explore Constable's late career, from 1825 until his unexpected death in 1837, through his paintings and oil sketches as well as watercolours, drawings and prints. It will be arranged in chronological order exploring the extensive cross-fertilisation of his ideas between different media.

Exhibition Postponement – *Jock MacFadyen RA: Tourist without a Guidebook* (previously announced in *Oremus*) is postponed until 2022. New dates to be announced in due course.

RA Opening hours: Tuesdays – Sundays, 10am – 6pm. Advance booking is essential for everyone, including Friends of the RA. All visitors must have a pre-booked ticket to enter the building. For ticket information and booking details please visit: www.royalacademy.org.uk.



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Algerian Camels, the Listowel and Ballybunion Railway and the Cathedral

Fr John Scott



Passengers climb over from one side of the train to the other

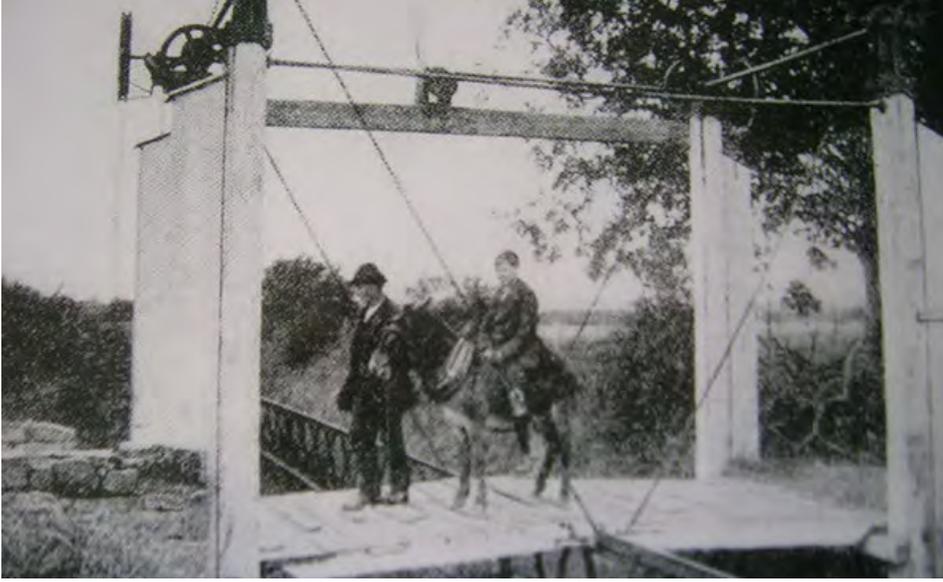
The 19th-century French engineer Charles Lartigue (1834–1907) saw camels in Algeria carrying heavy loads balanced in panniers on their backs. This inspired him to design a new type of railway. Instead of the conventional two parallel rails on the ground, it had a single rail sitting above the sand and held at waist height on A-shaped trestles. The carriages sat astride the trestles like panniers. By 1881 Lartigue had built a 56-mile ‘monorail’ to transport esparto grass across the Algerian desert, with mules pulling trains of panniers that straddled the elevated rail.

However this was not truly a monorail, since it proved necessary to add two further rails, one on each side,

lower down the A frames. These did not carry any weight, but unpowered stabilising wheels fitted to the wagons contacted these extra rails to prevent the vehicles from overbalancing. Another line, 11 miles long, was built in 1895 between Feurs and Panissières, in the French Département of Loire, on which mules had been replaced as motive power by a steam engine – or rather, two steam engines, since the necessary balancing act required that there be two boilers, one on each side of the single rail.

Equally, passengers could not pass from one side of a carriage to another while the train was in motion. A kind of footbridge was built into one end of some of the passenger coaches,

while at least one such bridge was carried on a separate wagon. This allowed passengers to cross from one side of the line to the other when the train stopped at a station. Equilibrium applied also to other sorts of loads: if a farmer wanted to send a cow to market, he would have to send two calves to balance it, which would travel back on opposite sides of the same freight wagon, thereby balancing each other. Another problem with using the Lartigue system in populated areas was that, due to the track’s design, it was not possible to build level crossings. In order for a road to cross the track, a kind of double-sided drawbridge had to be constructed, which required an attendant to operate it.



The drawbridge which enabled road traffic to cross the monorail

If all this makes it sound that the design was fundamentally impractical, Parliamentary approval was nonetheless gained for the construction of a Lartigue monorail in Ireland. The sea sand at Ballybunion, a small seaside resort on the Atlantic, in County Kerry, near the mouth of the Shannon, had been found to be particularly rich in phosphates; and Lord Devon, who owned considerable estates in the West of Ireland, was anxious that it should be available for fertilising purposes over a wider area. When it was explained to him that a railway for the purpose could be constructed very economically on the Lartigue system, he warmly supported the scheme; and it was decided to build such a line to Listowel, a small market-town between 9 and 10 miles inland, served by the Limerick-Tralee line of the (then) Waterford, Limerick & Western Railway. Construction began in August 1887 and the line opened to traffic on 1st March 1888. There was an intermediate station at Liselton and two places that the train would stop when signalled to do so. Later, a second intermediate station was added at Francis Road. Speeds seldom reach 20mph and over 40 minutes were timetabled for the journey. In winter 2 services were provided in each direction. This increased to 5 regular services with additional ones added as required.

Unsurprisingly, the monorail was not a great financial success. Its highest receipts were taken in 1913 – £740. Usually the railway ran close to break even. In 1897, the company passed into the hands of receivers and remained so until

its closure in October 1924. At that time the permanent-way and rolling stock were dismantled and sold for scrap. However, railway nostalgia has provided it with an afterlife, in the shape of a reconstructed station at Listowel, with a short length of track on which visitors can ride behind a diesel-powered engine.

Readers may well be asking at this point what a redundant Irish monorail has to do with the Cathedral. In the same year as the Listowel and Ballybunion line was being built, the former Tothill Fields Prison here in Westminster had been demolished and, for a year or so in 1886 - 87, the site was used for exhibiting a full-scale model Lartigue monorail, which included gradients of 1 in 10, curves of 49ft. radius and an engine nicknamed the 'Coffee Pot'. Neil Fairbairn, the Cathedral's Works Manager, assures me

that although there are places around the Cathedral where the Tothill Fields Prison foundations can still be found, he has yet to discover any remnant of the former monorail on the site. It is nonetheless curious to think that the Mother Church of England and Wales is as much built on the site of an eccentric model railway as it is on the site of a prison. Is it purely a flight of fantasy to imagine Cardinal Manning popping round from his house on the corner of Carlisle Place and Francis Street for a ride (or two or more) on the Victoria Street monorail? Might the thought have occurred to him as he went up and down the 1 in 10 gradients that this would be just the place to build a cathedral? History, alas, has hitherto remained silent on these questions.

Images © Roger Farnworth and the Listowel Railway



A contemporary illustration of the Victoria Street Monorail; notice Big Ben and Westminster Abbey in the background. Sadly, Cardinal Manning is not depicted as an onlooker or passenger.



The modern replica of the monorail at Listowel

Truly Byzantine

Patrick Rogers



© Bob Atchison

A quarry face, showing the splitting of the marble

Last month Mgr Langham considered San Marco in Venice and what light it could shed on the Cathedral. Here Patrick considers how a marble much used in the Cathedral links us firmly to Byzantium and its great churches.

Westminster cathedral is built in the Byzantine style and among its hundreds and more marbles there is one which is truly Byzantine. *Verde antico* marble was used extensively in Constantinople, capital of the Byzantine empire, and the ancient quarries which provided it were rediscovered and reopened about 100 years ago to build our Cathedral.

In 1886 the marble merchant William Brindley visited Constantinople (now Istanbul) and realised that some 75% of the coloured marble in the ancient Byzantine churches there, notably *Hagia Sophia* (the Church of the Holy Wisdom), consisted of dark green *Verde antico*. This suggested a readily available source for the marble. All knowledge of the quarries had been lost after the Turks had seized Constantinople in 1453, but many centuries before, when *Hagia Sophia* was reopened by the Emperor Justinian in 563, his court poet Paul the Silentiary had described the building and its marbles. To this description Brindley therefore turned.

Verde antico was described by the poet as ‘the marble that the land of Atrax yields, not from some upland glen but from the level plains, in parts fresh green as the sea or emerald stone, or again like blue cornflowers in grass, with here and there a drift of fallen snow a sweet mingled contrast on the dark shining surface’. Elsewhere Paul refers to the *Verde antico* columns as Thessalian or from Thessaly – a Greek province 200 miles west of Constantinople across the Aegean Sea. So in the spring of 1887 Brindley set off to search for the quarries there, apparently unaware that their location had been previously noted by a Venetian engineer planning the Thessalian railway.

Returning from an unsuccessful search of the site of ancient Atrax in continuous rain, he suddenly noticed what looked like rounded boulders of *Verde antico* set into houses in the town of Larissa. An elderly local Turk told him that they were gathered in the fields of the plain which lies below the foothills of Mount Ossa. Before returning to England Brindley paid a French road engineer to organise a search for signs of old quarries in these hills. But it was not until 1889, after Brindley had sent out sketches he had made of the areas he regarded as most promising, that the first quarry was found, embedded in shale and overlaid with limestone some 300ft above the plain.

After receiving full particulars by post, Brindley began negotiations through his agent to reopen the quarry. When these were finally completed he returned to Greece in 1892, only to find no fewer than 10 ancient quarries producing every shade and variety of the *Verde antico* marble to be seen in Constantinople and Rome. They also showed the ancient methods of working, one large quarry face consisting of vertical, almost semicircular, hollows where columns, quite probably for *Hagia Sophia* itself, had been axed around prior to being severed at the base. Elsewhere quarry faces and blocks revealed the marks of saws, while one quarry contained a block prepared as a 9ft-long sarcophagus.

The quarries are near Casambala (Hasambali), seven miles north-east of Larissa on the right of the road to Sikourio. Setting up a company and workforce to clear almost 60ft of rubble and reopen them took four years. In 1896 the *Verde Antico Marble Company* was established with £20,000 capital at 34 Victoria Street in London and quarrying began. The first five columns to be extracted since the age of Justinian, hand-quarried as in his time, were transported across the plain to the railhead at Larissa towards their final destination in Westminster Cathedral. But then another delay occurred when, in April 1897, Greece attacked Turkey, which retaliated by invading Thessaly, capturing Larissa and very nearly the Greek Crown Prince as well.

Although the war lasted only a week, negotiations over war reparations to Turkey lasted a year. It was not until June 1898 that the Turks finally withdrew, allowing the *Verde antico* columns to leave the railway sidings at Larissa, travel down to the port at Volos and from there to Farmer and Brindley’s marble works at 63 Westminster Bridge Road. There they were turned on a large lathe with steel blades, ground with sand and polished with oxide of tin, finally being put in place in the Cathedral in late 1899 – 13 years after William Brindley had started his quest in 1886.



© Bob Atchison

Great columns of Verde antico in Hagia Sophia

With *Verde antico* again available, demand increased. Blocks measuring thousands of cubic feet were cut direct from the quarry face using a wire saw and columns were installed in the hall of the Old Bailey and the Norwich Union headquarters in Norwich. The cathedral received 11 *Verde antico* columns which stand between the nave and the aisles and transepts, though at 13ft they are dwarfed by the 48 great columns of *Hagia Sophia* between 22ft and 25ft 6in in height. Elsewhere in the Cathedral *Verde antico* panels can be seen in the nave and Grand Organ screen, in the sanctuary and choir apse and in all but one of the chapels. The marble was last used to decorate the entrance porches in 1963 – 64 and for Cardinal Heenan's tomb in 1976. The Verde Antico Marble Company was wound up in 1912, but others took over, quarrying by a Greek company (Tsalmas Marmi) continuing until 1985.

Classified as an ophecalcite breccia, from the Greek word *ophis* (meaning 'snake'), *Verde antico* is composed of angular pieces of green and black serpentine and white calcite, all cemented together in a lighter green matrix. It is both beautiful and able to bear great weights safely. It was quarried in Thessaly from at least the age of the Roman Emperor Hadrian in the early second century AD to that of the Emperor Justinian in the sixth. Besides *Hagia Sophia* and other Istanbul churches, such as that of Ss Sergius and Bacchus, there are 24 columns in the nave of

St John Lateran in Rome, while others contrast with purple porphyry in the façade of San Marco in Venice. In all there are perhaps 600 columns of the marble in Europe, over 200 in Rome and 11 here in the Cathedral – the first to be quarried in more than 1,300 years.



In the Cathedral, the altar of the Vaughan Chantry is of Verde Antico marble



First Holy Communions

Perhaps we should refer to all those who have been through Sacramental programmes in this last year, whether as children preparing for First Holy Communion, teenagers receiving Confirmation or older people being baptised after preparation through the Rite of Christian Initiation of Adults as Generation Zoom? Certainly that is how much of the preparatory work has been done, and the images of the celebrations usually feature at least one or two masks lurking somewhere, as in this image of the First Holy Communion children who received the Blessed Sacrament for the first time over the Corpus Christi weekend.



Confessions Delayed, Now Made

Last year it did not prove possible to find a time when the children of the Choir School could make their First Holy Communion and, therefore, their preceding First Confession. Finally this is now possible and so nearly 40 penitent pupils came into the Cathedral for reconciliation. It has been a long wait for many of them and a joy that they can make this next step in their journey of faith.

Confirmed (But Some Escaped)

There was something of a *mêlée* at the end of the Pentecost Vigil Mass with the Confirmation candidates and all their families, friends and supporters, so that by the time that the Cardinal had returned to the sanctuary for a group photo, a few of the newly-confirmed from both the parish and Westminster School had already gone forth (glorifying God in their lives, we hope). The image, therefore, tells the truth, but not the whole truth about those who received the Sacrament.



In retrospect: from the *Cathedral Chronicle*

A Campaign for the Cathedral

You will all have seen the recent advertisements which have appeared over the last two months and we are now in a position to go a step further and you will see in future that figures are given to show the tremendous and urgent need of our Cathedral. I deliberately say 'our', for this is what it should mean to all Catholics in our land, no matter where they live. With over four million in these Isles surely the need of £250,000 can easily be reached.

It will be a great joy if this can be done, but in the meantime there is so much other joy to be found. It is found in the letters we receive from countries all over the world; America, Colombia, Abu Dhabi on the Arabian Gulf, Yemen, Zambia are a few that spring to mind from outside Europe. And it is found in so many of the letters themselves. The first thing that struck me was the wonderful response from so many Anglican priests, all of whom wrote in such friendly terms ... It was also very heartening to hear from so many of our own priests, some secular and others in Religious orders. Then we had letters and parcels from many of our Sisters, convents and religious communities.

What can one say to a person who sends his war medals? Or to someone in a family who sends a deceased love one's medals? To almost everyone medals won in war have great sentimental value. Almost every letter received must be answered individually and when you know the great sacrifice some people are making it is not always easy to find the words. There is the old lady of 80 who lives in Hastings and left London 40 years ago; she can hardly walk now through being crippled with arthritis. She writes: 'If it was possible to have a wish fulfilled, I would love to go to St Dominic's [Haverstock Hill, where she was received] and the Cathedral once again'. Another touching letter came from an old lady at Caterham, she was instructed at the Convent in Carlisle Place and was received in the Crypt 52 years ago. Mrs E D Matthews writes that her father was at the laying of the first stone. Mr Arthur Morgan writes from Scotland how he remembers the morning Mass in the Cathedral when on his way to Lourdes. Mr Lucas from Sussex remembers scampering about as a small boy in the foundations of the Cathedral. There are many such letters and they all point to one thing – the love of the Cathedral. It is something people take with them far and wide, and even when they have not seen the Cathedral for years and years, they remember it as if it was yesterday.

from the July/August 1971 *Westminster Cathedral Journal*

Varia

Nobody seems to have succeeded in finding the mother of the baby left in the Cathedral last May, and the munificent reward of £5 offered for her discovery goes a-begging. When the infant was found in one of the side chapels, it was declared to be 10 days old by those who knew how to determine its age with such precision, but the daily papers were not quite so unanimous in describing the baby's clothing. A correspondent suggests that now, at least, there can be no doubt that the unfortunate infant is very much tied up in official red tape! For we are informed that the civil authorities continue to spend ratepayers' money in advertising for the mother who was heartless enough to desert her baby, and knows what she will get if she does come forward. They say they cannot give over the child to any one of those who have offered to adopt it until they have kept up this foolish advertising for three more months!

Monday 11 July is the anniversary of the martyrdom of Bl Oliver Plunkett, the Archbishop of Armagh who was hanged at Tyburn and was the last to die there for the Faith. The relic of the martyr, given to the Cathedral by the Abbot of Downside, will be exposed for veneration on that day in St Patrick's Chapel. For some months past there has been a box in the chapel for offerings for a suitable shrine for the relic. So far £35 4s. has been obtained, but £60 is the estimate for a reliquary in silver. Ireland was renowned in old days for her metal work, and particularly for her reliquaries, and the original chosen for reproduction in this instance, known as the Lough Erne Shrine, is not the least famous among them.

from the July and August 1921 *Westminster Cathedral Chronicles*

The completed reliquary from the side, with its English dedication



The reliquary from the front



St Cajetan (1480 – 1547, feast 7 August) lost his father at the age of 2 and was brought up in ways of piety by his mother at a time when many aspects of the Church's spiritual life were at a low ebb. Already a Papal diplomat in his 20s, he was not ordained until 10 years later, and the death of his mother called him back to his home town of Vicenza and then Venice, in both of which he established a hospital for incurables. His interests were as much or more devoted to spiritual healing than the physical kind, and he sought to form a group that would combine the spirit of monasticism with the exercises of the active ministry, which became, from small beginnings, the Theatine Order.

St Cajetan in the Castle Chapel, Oberschweinbach



© C. Freilinger

The Months of July and August

The Holy Father's Prayer Intention

July - Universal

Social Friendship: We pray that in social, economic and political situations of conflict we may be courageous and passionate architects of dialogue and friendship.

August – Evangelisation

Let us pray for the Church, that she may receive from the Holy Spirit the grace and strength to reform herself in the light of the Gospel.

Thursday 1 July

DEDICATION OF THE CATHEDRAL (1910)

5.30pm Solemn Mass (Full Choir)
Palestrina – Missa Papæ Marcelli
Malcolm – Terribilis est locus iste
Organ: *Vierne* – Carillon de Westminster

Friday 2 July

Feria *Ps Week 1*
Friday abstinence

Saturday 3 July

ST THOMAS, Apostle
4pm Extraordinary Form Low Mass (Lady Chapel)

Sunday 4 July

Ps Week 2
14th SUNDAY IN ORDINARY TIME
12 noon Solemn Mass (Full Choir)
Schubert – Mass in G
Stanford – Beati quorum via
Organ: *Pott* - Toccata
4pm Solemn Vespers and Benediction
Bevan – Magnificat primi toni
Elgar – Give unto the Lord
Organ: *Bairstow* – Allegro giocoso (Sonata in E flat)
4:45pm Organ recital – Christopher Holman (Exeter College, Oxford)

Monday 5 July

Feria
(St Anthony Zaccaria, Priest)

Tuesday 6 July

St Maria Goretti, Virgin & Martyr

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 in July) * Exposition of the Blessed Sacrament: 1.15 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 (Solemn, Choir in July) *, 5.30pm (Cantor) * and 7pm Solemn Vespers and Benediction 4pm (Choir in July) *

Confessions: 11.30am-12noon and 5.15-5.45pm

* Live streamed via the Cathedral website

Wednesday 7 July

Feria
5.30pm Society of St Augustine of Canterbury attends Mass

Thursday 8 July

Feria
Friday 9 July *Friday abstinence*
St Augustine Zhao Rong and Companions, Martyrs

Saturday 10 July

Blessed Virgin Mary on Saturday
2.30pm Diocesan Youth Confirmations (Bishop McAleenan)

Sunday 11 July

Ps Week 3
15th SUNDAY IN ORDINARY TIME
§ Europe
§ Sea Sunday
12 noon Solemn Mass (Men's voices)
Palestrina – Missa Iste confessor
de Monte – Ad te Domine levavi animam meam
Organ: *Demessieux* – Te Deum
4pm Solemn Vespers and Benediction
Lassus – Magnificat primi toni
Clemens non Papa – O Maria vernans rosa
Organ: *Alain* – Litanies
4:45pm Organ recital – Marko Sever (Westminster Cathedral)

Monday 12 July

Feria

Tuesday 13 July

Feria
(St Henry)

Wednesday 14 July

Feria
(St Camillus de Lellis, Priest)

Thursday 15 July

St Bonaventure, Bishop & Doctor

Friday 16 July

Friday abstinence

Our Lady of Mount Carmel

Saturday 17 July

Blessed Virgin Mary on Saturday

Sunday 18 July

Ps Week 4
16th SUNDAY IN ORDINARY TIME
12 noon Solemn Mass (Men's voices)
Tye – Peterhouse Mass
Tallis – Laudate Dominum
Organ: *J. S. Bach* – Passacaglia in C minor BWV 582
4pm Solemn Vespers and Benediction
de Monte – Magnificat primi toni
Whyte – Appropinquet deprecatio mea
Organ: *Duruffé* – Fugue sur le Carillon de Soissons
4:45pm Organ recital – Christopher Stokes (Manchester Cathedral)

Monday 19 July

Feria

Tuesday 20 July

Feria
(St Apollinaris, Bishop & Martyr)

Wednesday 21 July

Feria
(St Lawrence of Brindisi, Priest & Doctor)

Thursday 22 July

ST MARY MAGDALENE

Friday 23 July

Friday abstinence
ST BRIDGET OF SWEDEN, Patron of Europe
§ Europe

Saturday 24 July

Blessed Virgin Mary on Saturday
(St Sharbel Makhluף, Priest)
12.30pm Mass of Ordination to the
Permanent Diaconate (Bishop Hudson)

Sunday 25 July*Ps Week 1*

12 noon Solemn Mass (Men's voices)
Durufle – Messe cum iubilo
Handl – Ave Maria
Organ: *Durufle* – Toccata (Suite Op. 5)
4pm Solemn Vespers and Benediction
Suriano – Magnificat primi toni
Cavalli – Salve Regina
Organ: *Dupre* – Carillon (Sept Pièces)
4:45pm Organ recital – Ben Bloor
(London Oratory)

Monday 26 July

Ss Joachim and Anne, Parents of the
Blessed Virgin Mary

Tuesday 27 July

Feria

Wednesday 28 July

Feria
2pm Lourdes Diocesan Pilgrimage Mass
(Cardinal Nichols)

Thursday 29 July

St Martha

Friday 30 July*Friday abstinence*

Feria
(St Peter Chrysologus, Bishop & Doctor)

Saturday 31 July

St Ignatius of Loyola, Priest

Sunday 1 August**18th SUNDAY IN ORDINARY TIME**

12 noon Solemn Mass
4pm Solemn Vespers (English) and
Benediction (Latin)

Monday 2 August

Feria
(St Eusebius of Vercelli, Bishop; St Peter
Julian Eymard, Priest)

Tuesday 3 August

Feria

Wednesday 4 August

St John Vianney, Priest

Thursday 5 August

Feria
(The Dedication of the Basilica of St Mary
Major)

Friday 6 August*Friday abstinence*

THE TRANSFIGURATION OF THE LORD

Saturday 7 August

Blessed Virgin Mary on Saturday
(Ss Sixtus II, Pope, & Companions,
Martyrs; St Cajetan, Priest)

Sunday 8 August*Ps Week 3***19th SUNDAY IN ORDINARY TIME**

12 noon Solemn Mass
4pm Solemn Vespers (English) and
Benediction (Latin)

Monday 9 August

ST TERESA BENEDICTA OF THE CROSS,
Virgin & Martyr, Patron of Europe
& Europe

Tuesday 10 August

ST LAWRENCE, Deacon and Martyr

Wednesday 11 August

St Clare, Virgin

Thursday 12 August

Feria
(St Jane Frances de Chantal)

Friday 13 August

Feria
(Ss Pontian, Pope, & Hippolytus, Priest,
Martyrs)

Saturday 14 August

St Maximilian Mary Kolbe, Priest &
Martyr
2.30pm Solemn High Mass (Latin Mass
Society for its Annual General Meeting)

Sunday 15 August

THE ASSUMPTION OF THE BLESSED VIRGIN MARY

12 noon Solemn Mass
4pm Solemn Vespers (English) and
Benediction (Latin)

Monday 16 August*Ps Week 4*

Feria
(St Stephen of Hungary)

Tuesday 17 August

Feria

Wednesday 18 August

Feria

Thursday 19 August

Feria
(St John Eudes, Priest)

Friday 20 August*Friday abstinence*

St Bernard, Abbot & Doctor

Saturday 21 August

St Pius X, Pope

Sunday 22 August*Ps Week 1***21st SUNDAY IN ORDINARY TIME**

12 noon Solemn Mass
4pm Solemn Vespers (English) and
Benediction (Latin)

Monday 23 August

Feria
(St Rose of Lima, Virgin)

Tuesday 24 August

ST BARTHOLOMEW, Apostle

Wednesday 25 August

Feria
(St Louis; St Joseph Calasanz, Priest)

Thursday 26 August

Feria
(Blessed Dominic of the Mother of God,
Priest)

Friday 27 August*Friday abstinence*

St Monica

Saturday 28 August

St Augustine, Bishop & Doctor

Sunday 29 August*Ps Week 2***22nd SUNDAY IN ORDINARY TIME**

12 noon Solemn Mass
4pm Solemn Vespers (English) and
Benediction (Latin)

Monday 30 August (Bank Holiday)

Feria
(Ss Margaret Clitherow, Anne Line and
Margaret Ward, Martyrs)
Mass at **10.30am**, **12.30** and **5.30pm**;
Confessions **12 noon** – **12.30pm** only

Tuesday 31 August

St Aidan, Bishop, and the Saints of
Lindisfarne

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

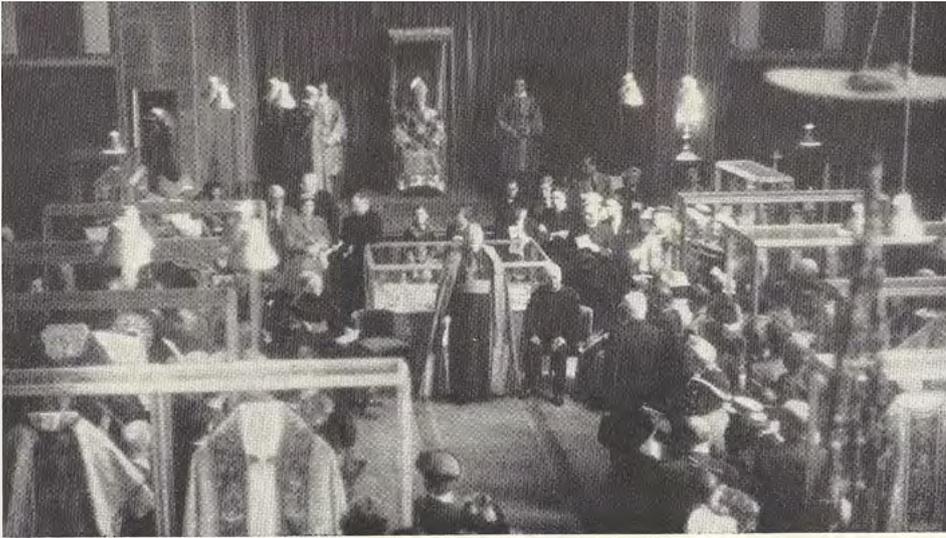
The opening hours of the Cathedral, any closures and the times of public liturgy are published here in *Oremus*, on the Cathedral website and via Social Media. Weekday Lauds and Vespers are sung corporately by the Chaplains before the opening and after the closing of the Cathedral, conforming to national restrictions.

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.

CATHEDRAL HISTORY – A PICTORIAL RECORD

The Cathedral and the Festival of Britain



Paul Tobin

The Cathedral was involved in a number of events that contributed to the Festival of Britain, which ran from May to September that year to mark the centenary of the Great Exhibition in Hyde Park in 1851. The opening day of the Festival, Thursday 3 May, also happened to be the Feast of the Ascension of Our Lord and to mark its opening by HM King George VI at the South Bank, Archbishop Edward Myers, Coadjutor Archbishop of Westminster, celebrated Pontifical High Mass at 10.30am. The following Sunday, the BBC Home Service broadcast the whole of the Capitular Mass which was celebrated by the Cathedral Administrator, Mgr Canon Cuthbert Collingwood, the preacher being Mgr Ronald Knox.

A week long 'Cathedral Festival of Music' was held from Whit Sunday to Trinity Sunday with a wide repertoire of pieces being sung at Mass and Vespers in addition to the usual plainchant; indeed, the only service not included in the programme was Vespers on the Wednesday, as the boys were given the afternoon off during an otherwise hectic week!

Three exhibitions were held in Cathedral Hall between July and September, the first was entitled An Exhibition of the Vestments and Plate in daily use in the Cathedral, the second was on Missionary Activities by the Pontifical Aid Societies and the third on The Catholic Way of Life. The first exhibition ran for two weeks and was opened by Archbishop Myers, seen in the centre of the photograph. Although

the majority of items came from the Cathedral, including the 'Howard' Plate used exclusively by the archbishops of Westminster, a set of Mass Vestments designed by Edward Pugin for use in the Knill Chantry at St George's Cathedral, Southwark was thought to be the most distinctive of all the exhibits.

The wax group of figures on the stage attracted criticism for appearing 'sub-human' according to the Editorial in the Cathedral Chronicle. Also criticised were the vestments they are wearing, for being too dull; these were the Byzantine red set by A E Grossé, that are nowadays used at Pentecost. The mitred figure in the centre is seated on a historic form of throne; this consisted of the faldstool used by the Vicars Apostolic of the London District, with its back made from a door, which had allegedly belonged to St Philip Neri. Ordinarily, this chair was kept in the crypt over what is now Cardinal Bernard Griffin's grave and was brought up to the Lady Chapel to be used by the Archbishop of Westminster during the singing of Terce before a Pontifical High Mass. It ceased to be used in the 1960s and its current whereabouts are unknown. A number of items from Archbishop's House were also displayed, including the Galero (red hat) of Cardinal Griffin. This can be seen hanging in the far right of the image; now it hangs above his grave in the crypt.

Image: Westminster Cathedral Chronicle, August 1951

Refs: Westminster Cathedral Chronicle, May, June, July and August 1951

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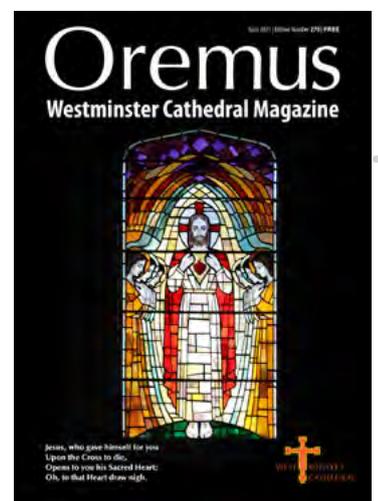
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Three Poems of St Clare

English version by Regis J Armstrong, OFM Cap & Ignatius C Brady, OFM, from the Italian original

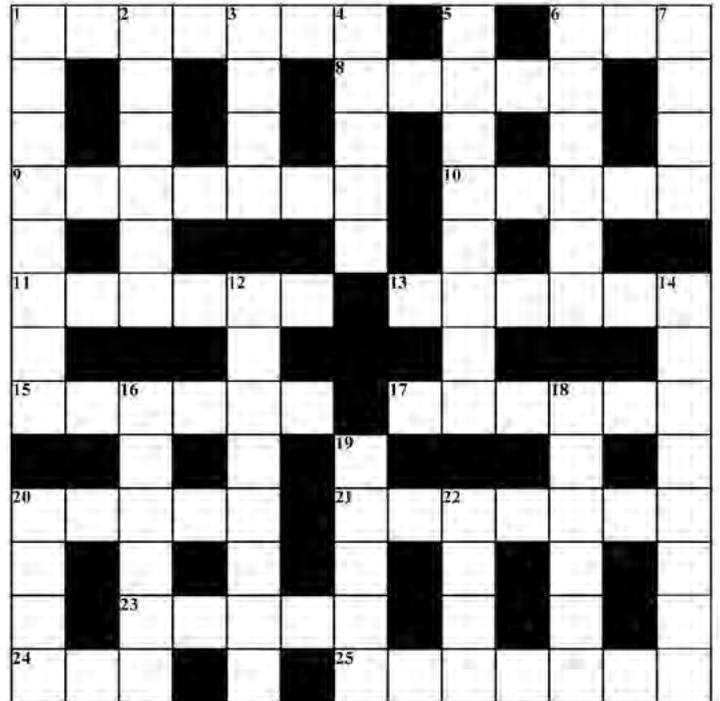
Happy, indeed, is she whom it is given to share this sacred banquet, to cling with all her heart to Him
 Whose beauty all the heavenly hosts admire unceasingly,
 Whose love inflames our love,
 Whose contemplation is our refreshment,
 Whose graciousness is our joy,
 Whose gentleness fills us to overflowing,
 Whose remembrance brings a gentle light,
 Whose fragrance will revive the dead,
 Whose glorious vision will be the happiness of all the citizens of the heavenly Jerusalem.

.....

- O blessed poverty,
 who bestows eternal riches on those who love and embrace her!
- O holy poverty,
 to those who possess and desire you
 God promises the kingdom of heaven
 and offers, indeed, eternal glory and blessed life!
- O God-centred poverty,
 whom the Lord Jesus Christ
 Who ruled and now rules heaven and earth,
 Who spoke and things were made,
 condescended to embrace before all else!

.....

What you hold, may you always hold.
 What you do, may you do and never abandon.
 But with swift pace, light step,
 unswerving feet,
 so that even your steps stir no dust,
 go forward
 securely, joyfully, and swiftly,
 on the path of prudent happiness,
 believing nothing
 agreeing with nothing
 which would dissuade you from this resolution
 or which would place a stumbling block for you on the way,
 so that you may offer your vows to the Most High
 in the pursuit of that perfection
 to which the Spirit of the Lord has called you.



Alan Frost July 2021 – No. 90

Clues Across

- 1 The upper room where the Last Supper was held (7)
- 6 & 23 Across: City in California named after St Didacus (3,5)
- 8 '----- Sol-fa', Doh-re-mi method of teaching singing (5)
- 9 Organ mechanism to produce rapid wavering effect in the pitch of a note (7)
- 10 Saint and Pope, successor to St Peter (5)
- 11 Soup ingredient for time approaching Easter? (6)
- 13 Item to hide something from view or display film (6)
- 15 Early Saint and King of Northumbria (6)
- 17 'Here ----- the lesson', phrase used by such as 5 Down at conclusion of a Bible reading (6)
- 20 Reflect sorrowfully on someone who has departed this life (5)
- 21 Town (now Konya in Turkey) where St Paul and St Barnabas preached (7)
- 23 See 6 Across
- 24 A reply in the affirmative (3)
- 25 Muscular organ related to food consumption (7)

Clues Down

- 1 St Margaret of -----, Patroness of the Disabled and Unwanted, recently canonised (8)
- 2 Lion encountered by Hercules in his 12 Labours (6)
- 3 *Et Verbum ---- factum est* 'And the Word was made flesh' (4)
- 4 Identifying set of values or practices (5)
- 5 Member of the Church of England (8)
- 6 Wall candle-holder, lit in the Cathedral for the Feast of the Dedication (6)
- 7 Religious people providing a chorus for Strauss (4)
- 12 One who lives in territory surrounded by water (8)
- 14 Book describing the rebuilding of Jerusalem (8)
- 16 The Five ----- of Christ; his suffering related to Dedication of the Cathedral (6)
- 18 Variations from Elgar something of a puzzle (6)
- 19 Area of northern Spain monks made famous for Gregorian Chant (5)
- 20 ---- of Clopas, one of the women by the Cross on Calvary (6)
- 22 Booklet listing Offices and Feasts for each day of the liturgical year (4)

ANSWERS

Across: 1 Cenacle 6 San 8 Tonic 9 Tremolo 10 Linus 11 Lentil 13 Screen 15 Oswald 17 Enderly 20 Mourn 21 Iconium 23 Diego 24 Yes 25 Stomach Down: 1 Castello 2 Nemean 3 Caro 4 Ethos 5 Anglican 6 Sconce 7 Nuns 12 Islander 14 Nehemiah 16 Wounds 18 Enigma 19 Silos 20 Mary 22 Ordo

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



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