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Oremus

Westminster Cathedral Magazine



St Wilfrid's church in York, under the care of the York Oratory, occupies a commanding position in the cityscape



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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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It cannot be claimed that St Wilfrid's church is light and airy, for the solidity of its design externally is reflected in a dark and heavy interior. However, whether by accident or design, for those coming up from the river the church effectively blocks out the view of the west front of York Minster, itself the second-largest Gothic cathedral of Northern Europe. St Wilfrid, himself a prickly character, might appreciate the juxtaposition.

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Much for which to be Thankful

Friday 29 October is the Diocesan Memorial of the Blessed Martyrs of Douai College, the precursor of the present day Allen Hall Seminary. Cardinal William Allen was the founder of the seminary at Douai in Northern France.

Born at Rossall Hall, Lancashire, William Allen went to Oriel College, Oxford, and in Queen Mary's reign became a canon of York. On Queen Elizabeth's accession he repaired to London, then returned to his home in Lancashire to strengthen the faith of the Catholics, and his zeal brought his life into danger, and he was forced to flee abroad. There, first in the Seminary at Douai and later in the English College at Rome, he laid the foundation of those training grounds for priests, who for two centuries kept the Faith in this country and furnished such an illustrious band of martyrs and



confessors. 'Douai,' he wrote, a few months before his death, 'is as dear to me as my own life, and which hath next to God been the beginning and ground of all the good and salvation which is wrought in England.' Created Cardinal by Pope Sixtus V, he became the natural protector of the afflicted English Catholics, and by his writing and influence powerfully aided their cause. Dying, he said that the greatest pain he suffered was to see that after by God's help he had induced so many to endure imprisonment, persecution and martyrdom in England, he had deserved by his sins to end his life on that bed in Rome, on 16 October 1594.

Please continue your prayer for the staff of Allen Hall Seminary and for the seminarians who are studying for the priesthood there.

A Subscription Continued

Dear *Oremus*,

I would like to inform you that your subscriber Dr Luciano Grassigli died on 6 August 2020. He had been a subscriber to *Oremus* for many years. I ask for suffrage prayers for his soul. I would like you to celebrate Requiem Masses for him in your magnificent Cathedral, when the choir sings.

I am heir to him and would be happy to continue to receive the magazine myself. Please delete his address of Dr Grassigli and replace it with mine. I, too, am a great admirer of Westminster Cathedral, in particular of its magnificent music, which I met thanks to Dr Grassigli and am myself Master of Music and Titular Organist of Modena's Cathedral.

With my best regards

Daniele Bononcini

I will be sure to offer Mass for the repose of Dr Grassigli's soul as requested, 'when the choir sings'. On Thursday 11 November the 5.30pm Sung Mass will be offered with intention for the repose of the souls of deceased Companions, Subscribers and Supporters of Oremus magazine.



The Interior of the Duomo in Modena

Fr John writes



Dear Parishioners, Friends and Readers of Oremus

I write as the College of Chaplains composes itself for renewed activity in the Autumn – and as today's newspaper speculates on lockdown again. However, Fr Mike is settled into the Precentor's office and the lights are on in there until well into

the evening. Fr Brian has already been seen by many of you and will be back from his retreat, duly refreshed, at the weekend. A sign of hope and hospitality at the Cathedral is the reopening of the Café, valued both for its welcome and food; Charlie and Annette look forward to seeing you there. We anticipate hospitality of a different sort on Friday 15 October, when clergy, choir and as many of you as can come are invited to Joint Evensong at Westminster Abbey to honour Victoria Street's other resident saint, Edward the Confessor. During the time of Dr John Hall as Dean there, the Abbey worked hard to promote pilgrimage to the saint's Shrine, and particularly around the time of his feast day; it will be good to respond to the invitation and support the Abbey's deepened awareness of the saint who lies at its heart. I have also included in this edition a piece from the Abbey about the current excavations of its former Great Sacristy.

The Cathedral was able to play a small part recently in assisting the organisers of the annual 'March for Life'. Some marchers came to the Cathedral for the 8am Mass and at 9.30am we hosted a Mass at Sacred Heart church in Horseferry Road, concelebrated by Franciscan Friars of the Renewal, Bishop John Keenan of Paisley and other diocesan clergy. It was good to see the church and gallery packed to standing room, with a sense of strong identity and warmth of singing. The church, although not now used for Cathedral Masses, is home to the Croatian Chaplaincy and we are grateful to Fr Simunovic and his community for maintaining the prayer there. As office workers and others return to the area, we hope to restart other activities at Sacred Heart as a useful resource for the Cathedral parish.

To write of the 'March for Life' also makes me draw your attention to Bishop John Sherrington's appeal to you in this edition. The forces in Parliament and elsewhere that seek to promote euthanasia seek repeatedly to change the law, and a Bill goes before the House of Lords this month. As Catholics we have a distinctive view of the value of every moment of life, drawn from Christ himself. Please, let us make our voices heard in witness to this generation.

With my best wishes

Fr John Scott

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The Great Sacristy of Westminster Abbey

Eleanor Lovegrove

Early last year, shortly before the first coronavirus lockdown, Westminster Abbey embarked on a project to uncover the foundations of a lost medieval Great Sacristy. Built in the 1250s by Henry III during his reconstruction of St Edward the Confessor's Abbey, the Sacristy was where the monks of Westminster kept vestments, altar linens, and other sacred items used in the Mass. The excavation involved the removal of up to a metre of material by a team of 15 archaeologists, who worked to record and understand the archaeology of a building which was once integral to the Abbey and is the only part of Henry's church to have been lost.

A brief history of the site

The masons charged by Henry with rebuilding Edward's church built massive lime-concrete raft foundations to support most of the church that stands today. The Great Sacristy was constructed in 1251 on the site of the north green – an area that had previously been used as a burial ground for monks – and adjoined the Abbey church on the north side of the nave. It had several functions: vestments and other precious objects were stored in a room at its eastern end, and the building's distinctive L-shape provided a space where the clergy could prepare before processing into the church. Maintenance sheds, used for laundry and candle making, were located in the enclosed yard to the rear of the building. Records show that a second floor was added in the 1380s, when many other new buildings were erected across the wider monastic complex.

After the monastery was dissolved c.1540, the Sacristy was repurposed as a domestic dwelling for prebendaries. However, by 1616 the building was described as 'very ruinous and standeth in very great need of present reparations'. A period of repair work followed in the 1710s and 1720s, and at this time the Surveyor of the Fabric, Sir Christopher Wren, reported that: 'the houses on the North



© Westminster Abbey

The North Front of the Abbey; the Sacristy was adjacent to and west of the North Transept

side are so close [to the Abbey], that there is not room left for the raising of scaffolds and ladders'. By the 1740s, the decision was made to demolish the former Great Sacristy, along with the other buildings that had grown up along the north front of the Abbey, due to the cost of their upkeep and because they were impeding much-needed repairs to the nave and northern transept.

Uncovering the foundations

Then in 1869, under the direction of Sir George Gilbert Scott, a successor of Wren's as Surveyor of the Fabric, the Abbey's mason Henry Poole was instructed to: 'remove from the north green the earth and rubbish which had accumulated there for several centuries'. During the removal of this material the remains of the Sacristy were revealed. The work also discovered stone-lined graves of early medieval burials, and a Roman sarcophagus – now on display in the Abbey's museum, The Queen's Diamond Jubilee Galleries – which had been reused for a later burial, most likely in the 11th century.

Archaeological highlights

Fascinating new discoveries were made during last year's much more extensive excavation. The Sacristy's foundations were fully uncovered, and looking down from the roof of the Abbey the L-shape of the building can clearly be seen. The southern wall foundation is much narrower than the external wall foundation to the north. This suggests that the southern wall was probably half-timbered, requiring a less substantial footing, whereas the outer wall may have been built entirely from stone. The dig also gave archaeologists the opportunity to examine and record the Abbey's walls and buttresses, which had been covered with earth since the medieval period. The works have revealed that masonry from an earlier building, probably Edward the Confessor's church, was reused to build the foundations of the present church.



© Westminster Abbey

An aerial view of the L-shaped foundations



Hundreds more burials have also been discovered. Some pre-date Henry's church, including a remarkably well preserved chalk-lined grave believed to be that of an 11th-century monk. Others date from as late as the 18th century, when the north green was used as a burial ground for the neighbouring St Margaret's Church. Fragments of medieval painted wall plaster were also found, suggesting that the internal walls of the Great Sacristy were decorated with hand-painted red, white and black flowers. Elsewhere, a large assemblage of early 18th-century domestic objects was found, including china plates, chamber pots, glass drinking vessels and an assortment of combs and brushes.

A modern welcome on a medieval footprint

The excavation was carried out as the first phase of a long-term project to improve the welcome offered to visitors to the Abbey. It is hoped that eventually a new building will be constructed on the site of the Great Sacristy, housing welcome, ticketing and security facilities. While that work has been paused during the pandemic, the dig has offered a fascinating glimpse into life at the medieval Abbey.



© Westminster Abbey

The archaeologists at work

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The Intercession of St Charles Borromeo, supported by the Virgin Mary (1714) – a ceiling painting made by Johann Michael Rottmayr (1654-1730) for the Karlskirche in Vienna.

‘O Reverend Fathers’

Fr Ivano Millico

As the pestilence in Milan reached the level of calamity, the city was cut off from the outside world, turning into a huge *Lazzaretto*. Deserted streets, all commerce suspended, empty churches, thousands dependent upon alms, the city’s finances brought to their knees. Throughout all of this St Charles Borromeo continued to give alms, fed the hungry, and cared for the souls of his people. ‘I have no need to describe to you’, he said, calling for priests to minister to the spiritual needs of the afflicted, ‘the miserable state of the city ... yet, this I will say, that it is no ordinary calamity which we have to endure ... we see men in the hour of need deprived of the presence and support of those nearest and dearest to them. This would be grievous indeed if it only concerned the frail bodies which must one day perish ... but here it is worse than this: it is not their bodies alone which are in danger of perishing, it is their souls, for which I plead.’

‘O Reverend Fathers, here is your opportunity ... to you we look, who ought to be ready to lay down your lives for the love of God and your neighbour, especially when it is a question of saving souls. (...) Though we have spoken of the duty of not counting our lives dear to us in his cause, we do not wish you to understand that there is of necessity danger to health or life; by God’s grace it is far otherwise, and with ordinary caution and attention to rules, risk may be avoided. But this we say, that if it should please Almighty God that any of us should catch the infection and die, that it would be a glorious end, rather deserving the name of life, for dying thus in the service of God and of our neighbours, it is most certain that we should attain to life eternal. (...) Shall we suffer ourselves to be overcome by the fear of death? (...) Fear not,

my brethren, I myself shall keep my eyes upon you and will never forsake you. For my own part, you are my witnesses, that from this hour I devote myself to minister to you in holy things. I am firmly resolved that no weariness, no fatigue, no peril, shall make me quail from fulfilling any pastoral office, of doing everything in my power for the souls which God has committed to my keeping.’

The zeal of St Charles for souls and his love was even more contagious than the disease itself! At this plea many priests offered themselves and were promptly appointed to their tasks, and every day more priests joined. From that day onwards there was never to be any lack of priests during the whole time of the plague. At the same time Borromeo understood the need to minister to those in quarantine, whose time in isolation could have opened the door to idleness and temptations to sin. For this reason, he made provisions for ‘spiritual seeds’ to be spread across the city. Seven times a day and seven times at night, church bells would ring, inviting the people to pray for the end to the plague. At the sound of the bells the Milanese would attend at their windows and a priest would lead the people in prayer, with the faithful on their knees singing their responses using a prayer book printed by the Archbishop. Nineteen stone columns with a cross at the top were erected across the city, visible from most houses. Altars were also erected at the crossroads, where priests would celebrate daily Mass, so that those in quarantine could participate from the windows of their homes. Confessors went from house to house, sitting on the doorsteps with the penitent kneeling inside. Parish priests went around with the Blessed Sacrament on Sundays, and gave Holy Communion on the

doorsteps to all. To help the people in their spiritual fight the Archbishop sent around a pastoral letter on how to spend time in mental prayer and a list of spiritual readings.

The number of new cases in Milan started to diminish by Christmas 1577, and by January 1578 the plague had left at last. It was calculated that around 17,000 had died in the city itself and 8,000 in the country around, 120 priests among them. What, then, to do once the pandemic had passed? In the Hebrew Bible there is no word for 'history', rather, the word which is used is *Zachor*, which means 'memory'. It is quite different, because it means to see the hand of God at work in history and being able to read his handwriting! As the pestilence left, Borromeo published a small booklet for his beloved people entitled *Memoriale*. 'There is one thing, my children', he wrote, 'of which we must make mention, which will make us appreciate more fully the magnitude of the mercies we have received at the hand of God. Have always before you this great benefit which God has so miraculously worked for you, and never be at any time unmindful of his mercy'. In a sermon during the Mass of Thanksgiving with all the clergy for the end of the plague, speaking of the deliverance from the pestilence, Borromeo said: 'This is not by our prudence, which indeed failed us at the very outset, and left us bewildered and lost; nor is it due to the skill of physicians, who have not yet discovered so much as the origin of this malady, much less the means of counteracting it; nor does it come of tender care for the sick, for they were at the first outbreak deserted by their nearest and dearest. No, my children, no; let us never fail to acknowledge this – it was the effect of the mercy of God alone'.

In January 1584, Carlo Borromeo gathered together – for the last time – all the parish priests of the city of Milan. Perhaps reflecting once again on the experience of the plague, he presented to them a meditation on the shepherds of Bethlehem as types of the parish priest as shepherd of souls: 'There were shepherds ... who were keeping watch over their flocks by night' (Luke 2: 8). The eyes of a shepherd are called to remain open during the night, when thick darkness comes down, pointing out to others the way, and when the evil wolf attacks, they are called to defend the flock and not running away like hired men (cf. John 10)'. And yet, warned Borromeo, often the shepherds: 'are all dumb dogs, they cannot bark; dreaming, lying down, loving to slumber. (Isaiah 56: 10)'. Comparing the pastoral care of souls to a kind of hunting, with priests and bishops as hunting hounds, Borromeo spoke of two sorts of dogs used for hunting: those sent into the forest to scare the wild animals and make them come out from their holes in the open, and those sent after the fleeing animals, hunting them down.

We too, priests and bishops of the Covid-19 pandemic and thereafter, are to meditate upon the words spoken by the plague's bishop, St Charles Borromeo. We need to have open eyes and a hunting nose. We are shepherds, it is true, called to defend and nourish the sheep afflicted by the wounds of the pandemic and its consequences, but we are hunting hounds too, called to 'sniff' the scent of spiritual dangers and temptations, to name the fears oppressing our people and to help in delivering them. This is the difference between prophets and spectators, between good shepherds and hired men.



Few cities can boast of a cathedral as fine as the Duomo in Milan

Litany of Saint Charles Borromeo

(to pray in time of anxieties and fear)

Lord, have mercy.	<i>Lord, have mercy.</i>
Christ, have mercy.	<i>Christ, have mercy.</i>
Lord, have mercy.	<i>Lord, have mercy.</i>
Christ, hear us.	<i>Christ, graciously hear us.</i>

God the Father of heaven,	<i>have mercy on us.</i>
God the Son, Redeemer of the world,	<i>have mercy on us.</i>
God the Holy Spirit,	<i>have mercy on us.</i>
God the Holy Trinity One God,	<i>have mercy on us.</i>

Holy Mary,	<i>pray for us.</i>
Holy Mother of God,	<i>pray for us.</i>
Holy Virgin of virgins,	<i>pray for us.</i>

St Charles, imitator of Christ,	<i>pray for us.</i>
St Charles, faithful follower of Christ crucified,	<i>pray for us.</i>
St Charles, replenished with the spirit of the Apostles,	<i>pray for us.</i>
St Charles, consumed with zeal for the glory of God,	<i>pray for us.</i>
St Charles, Father and guide of the clergy,	<i>pray for us.</i>
St Charles, light and support of the Church,	<i>pray for us.</i>
St Charles, model of humility and penance,	<i>pray for us.</i>
St Charles, most desirous for the salvation of souls,	<i>pray for us.</i>
St Charles, most zealous for the instruction of youth,	<i>pray for us.</i>
St Charles, ardent in prayer during the great plague,	<i>pray for us.</i>
St Charles, full of love for those afflicted by the great plague,	<i>pray for us.</i>

Pray for us, O glorious St Charles,	<i>that we may be made worthy of the promises of Christ.</i>
-------------------------------------	--

Let us pray
 Preserve your Church, Almighty God, under the protection of St Charles Borromeo. As he was eminent in pastoral love for those afflicted by the plague, so may we learn how to love and pray in this time of anxieties and of fear. Through Our Lord Jesus Christ, your Son, who lives and reigns with you in the unity of the Holy Spirit, God for ever and ever.
Amen.

Message for the World Day for Migrants and Refugees

Pope Francis

The vision of unity is already present in God's creative plan: 'God created humankind in his image, in the image of God he created them; male and female he created them. God blessed them, and God said to them, "Be fruitful and multiply"' (Gen 1:27-28). God created us male and female, different yet complementary, in order to form a 'we' destined to become ever more numerous in the succession of generations. When, in disobedience, we turned away from God, he in his mercy wished to offer us a path of reconciliation, not as individuals but as a people, a 'we', meant to embrace the entire human family, without exception: 'See, the home of God is among mortals. He will dwell with them; they will be his peoples, and God himself will be with them' (Rev 21:3).

Salvation history thus has a 'we' in its beginning and a 'we' at its end, and at its centre the mystery of Christ, who died and rose so 'that they may all be one' (Jn 17:21). The present time, however, shows that this 'we' willed by God is broken and fragmented, wounded and disfigured. This becomes all the more evident in moments of great crisis, as is the case with the current pandemic. Our 'we', both in the wider world and within the Church, is crumbling and cracking due to forms of nationalism and radical individualism. And the highest price is being paid by those who most easily become viewed as others: foreigners, migrants, the marginalized, those living on the existential peripheries. The truth, however, is that we are all in the same boat and called to work together so that there will be no more walls that separate us, no longer *others*, but only a single 'we'. Thus I use this World Day to address a twofold appeal, first to the Catholic faithful and then all the men and women of our world, to advance together towards an ever wider "we".

A Church that is more and more 'catholic'

For the members of the Catholic Church, this appeal entails a commitment to becoming ever more faithful to our being 'catholic'. The Holy Spirit enables us to embrace everyone, to build communion in diversity, to unify differences without imposing uniformity. In encountering the diversity of foreigners, migrants and refugees, we have an opportunity to grow as the Church and to enrich one another. All the baptized, wherever they find themselves, are by right members of both their local ecclesial community and the one Church, dwellers in one home and part of one family. The Catholic faithful are called to work together, each in the midst their own community, to make the Church become ever more inclusive as she carries out

the mission entrusted to the Apostles by Jesus Christ: 'As you go, proclaim the good news, "The kingdom of heaven has come near." Cure the sick, raise the dead, cleanse the lepers, cast out demons. You received without payment; give without payment. (Mt 10:7-8). The current influx of migrants can be seen as a new frontier for mission, a privileged opportunity to proclaim Jesus Christ, and to bear concrete witness to the Christian faith in a spirit of charity and esteem for other religious communities.

An ever more inclusive world

Today's migration movements offer an opportunity for us to overcome our fears and let ourselves be enriched by the diversity of each person's gifts. I invite all men and women in our world to make good use of the gifts that the Lord has entrusted to us to preserve and make his creation even more beautiful. 'A nobleman went to a distant country to get royal power for himself and then return. He summoned ten of his slaves, and gave them ten pounds, and said to them: "Do business with these until I come back"' (Lk 19:12-13). The Lord will also demand of us an account of our work! In order to ensure the proper care of our common home, we must become a 'we' that is ever wider and more co-responsible, in the profound conviction that whatever good is done in our world is done for present and future generations. Ours must be a personal and collective commitment that makes no distinction between natives and foreigners, between residents and guests, since it is a matter of a treasure we hold in common, from whose care and benefits no one should be excluded.

Prayer

Holy, beloved Father, your Son Jesus taught us that there is great rejoicing in heaven whenever someone lost is found, whenever someone excluded, rejected or discarded is gathered into our 'we', which thus becomes ever wider.

We ask you to grant the followers of Jesus, and all people of good will, the grace to do your will on earth. Bless each act of welcome and outreach that draws those in exile into the 'we' of community and of the Church, so that our earth may truly become what you yourself created it to be: the common home of all our brothers and sisters.

Through Christ our Lord.

Amen.

This is an edited version of the Message; the World Day was celebrated on Sunday 26 September.

A Venetian Revival

Chloe Chard

In the account of her travels in Italy in 1784, the Anglo-Welsh traveller Hester Piozzi describes a visit to the Benedictine monastery of *San Giorgio Maggiore*, in order to see a famous painting there: Paolo Veronese's *Marriage at Cana* (now in the Louvre). Sadly, she recounts: 'When we arrived, the picture was kept in a refectory belonging to friars ... and no woman could be admitted.' Her 'few entreaties for admission' are 'completely disregarded by the good old monk, who remained outside with me, while the gentlemen visited the convent without molestation.' Things soon get even worse: 'At my return to Venice I met little comfort, as everybody told me it was my own fault, for I might put on men's clothes and see it whenever I pleased, as nobody then would stop, though perhaps all of them would know me.'

In contrast to Piozzi's melancholy experience, the monastery has recently been opening up to visitors parts of the grounds that have previously been off limits. The Abbazia di San Giorgio Maggiore – Benedicti Claustra Onlus – has collaborated with the Caravane Earth Foundation to host a project that forms part of the Venice Architecture Biennale (more technically, the Seventeenth International Architectural Exhibition), which began on 22 May and ends on 21 November. Caravane Earth – a group concerned with architecture and sustainable living – approached the British landscape architect Todd Longstaffe-Gowan to design a garden for the biennale in which to set a 'majlis', or large elliptical bamboo tent. It was agreed that the monastery of *San Giorgio* was an ideal site: not only is there a spacious garden there, but it is architecturally distinguished – the church was designed by Andrea Palladio – and is sited on an island easily reached by vaporetto. Happily, the monks were receptive to the idea.



The monastic garden at San Giorgio Maggiore, showing Longstaffe Gowan's revival of the use of straw between beds of flowers and vegetables

The monastery – established in 982 AD – is known to have had extensive gardens, which were documented in topographical views during the 16th and 17th centuries. In designing the new garden there, Longstaffe-Gowan sought to evoke (rather than simply to recreate) an early monastic garden; he drew on the traditions of horticulture in the Veneto, strongly aware of the role of Venice as the centre of the European trade in spices and exotic plants. The garden contains not only flowers but also a range of vegetables and medicinal, culinary and aromatic herbs that are specific to the region, as well as non-native species introduced during the Middle Ages and the Renaissance; the plants selected include Cuban oregano (*Plectranthus amboinicus*), Erba di San Pietro (*Tanacetum balsamita*), and a range of Venetian artichokes and summer cabbages. The final choice was guided by Isabella dalla Ragione, a specialist well known in Italy for her work to preserve biodiversity and safeguard traditional knowledge, rural culture and oral history. A visually striking element is Longstaffe-Gowan's use of the local custom of strewing straw in deep trenches between raised beds – long used as a means of suppressing weeds and retaining moisture.

Ironically, given this close concern with the history of the Veneto, the garden is more exuberant than is now usual in Venice, where the choice of plants is usually limited and the layout lacking in variety. Its imaginative and inventive qualities have excited some interest and comment among Venetians. British landscape gardeners are used to designing instant gardens for events such as the Chelsea Flower Show. This monastic plot is rather different: it was conceived as a living, working garden, and there a possibility that it will continue to be enjoyed and cared for beyond the time of the Biennale. Longstaffe-Gowan regularly discussed his aesthetic and horticultural strategies with the monks, in informal chats over the meals that they invited him to share with them, and they are mulling over the idea of continuing to tend it as a permanent space – for their own enjoyment, and possibly for that of visitors. He boldly expresses the hope that their talent for lively commensality and gastronomic finesse might bolster their delight in growing plants long savoured by local gardeners and gourmets, within a space of contemplation and reflection.

Chloe Chard's most recent book is Tristes Plaisirs: A Critical Reader of the Romantic Grand Tour (2014, Manchester University Press). She has also written Pleasure and Guilt on the Grand Tour (1999, Manchester University Press).

Todd Longstaffe-Gowan's English Garden Eccentrics: Three Hundred Years of Extraordinary Groves, Burrowings, Mountains and Menageries will be published in April 2022 by the Paul Mellon Centre for Studies in British Art.

Link: San Giorgio Maggiore – <https://buffaloah.com/a/virtual/italy/venice/giorgio/int.html>

With a Father's Heart

Dr Stuart Blackie KCHS

Pope Francis has declared 2021 to be The Year of St Joseph and has issued an Apostolic Letter, *Patris Corde* (With a Father's Heart). In Constant's painting, he is shown sitting next to his Son, a picture of quiet mutual companionship. Joseph was probably the Ideal Father – the one we would like to have had ourselves and the one we would like to be. However, ideals are like the stars: we never reach them but, like mariners on the sea, we can chart our course by them.

Very little is known about Joseph. We have no record of anything he said. However, we do know that he was a lowly carpenter, betrothed to Mary. We glean that his life was far from plain sailing. Warned in a dream of the imminent danger from Herod who wanted to kill the child, he rose in the middle of the night to prepare the flight into Egypt. Though we do not know how long they remained in Egypt, it does not take much imagination to fill in the details. However, he obviously had transferrable skills for, in the absence of social security, he was able to find a home and earn a living to feed his family whilst they were in exile.

After returning to his country, he led a hidden life in the tiny obscure village of Nazareth in Galilee, far from Bethlehem, his ancestral town, and from Jerusalem and the Temple. He was the legal father. He taught Jesus to walk and to talk. He saw Jesus grow daily in wisdom and in years. He earned an honest living to provide for his family. From him, Jesus learned the value, the dignity and the joy of what it means to eat bread that is the fruit of one's own labour. No doubt, he taught Jesus some of the carpenter's skills. One tradition has it that he was an expert in making ploughs and yokes. This may explain why several of the parables include these implements.

Our world today needs fathers: ideally as one half of a mutually complementary parental team. Being a father entails introducing children to life and reality, being a firm but guiding influence, not domineering, holding them back or being overprotective or possessive. According to Jordan Peterson, boys are suffering an existential crisis in the modern world. Boys like competition and they don't like to obey, particularly when they are adolescents. During that time, they are driven to escape their families and establish their own independent existence. There is little difference between doing that and challenging authority. Boys' interests tilt towards things: girls' interests tend more to people. Boys can only win by winning in the male hierarchy. In contrast, girls are prepared to play boys' games. This is in part because it is admirable for a girl to win when competing with a boy. There is no stigma for her to lose to a boy. In contrast, for a boy to beat a girl there



Saint Joseph, Foster Father of Christ by François-Jean-Baptiste Benjamin Constant (1845-1902), Oil on canvas, 1890

is no merit but there is a huge social disaster for him to lose. Beaten by a girl! What a loser! For him, it is a lose-lose scenario. However, girls are attracted to boys who win status with other boys

Between the ages of 15 and 20 years, big changes occur in the adolescent male brain. Maybe an analogy lies in the chrysalis? During this time, though positive results are not guaranteed, the presence of a guiding presence is crucial, and it influences and develops the character of the butterfly which emerges. Despite protestations and its many manifestations, the presence of a wise and kindly father can guide the boy past the pitfalls of puberty to emerge as a man who, in his own unique way, contributes to and enhances society. Unfortunately, the father may be weak, abusive, inept, alcoholic – or absent. Hardly an inspirational figure. A boy may then be attracted to the alternative option of the authoritarian figure of the gang leader to launch him, not necessarily on to a life of drug abuse, pornography or crime, but as one more likely to become a weak, abusive, inept, alcoholic or an absent father – which thereby perpetuates the downward spiral, possibly exponentially.

The easing of divorce laws has led to a massive rise in divorce rates which affects the poorest in society most, leaving many thousands of single mothers unable to work because they were burdened with children and relying on

aid from the state. Pregnant girls, of course, go to the front of the queue for social housing allocation and this serves to illustrate the Law of Unintended Consequences. The biggest single cause of poverty since 1970 has been the dissolution of both the nuclear and extended family. It is a heart-breaking, self-inflicted wound, but no liberal will so much as mention it as a causal factor in poverty, still less accept – as every single longitudinal study has shown – that single parenthood significantly raises the likelihood of sub-optimal outcomes for the children in terms of mental health, employment, drug use, criminality and earning power. Though it is reasonable and we are still enjoined not to stigmatise single mothers, we should make clear that single parenthood in the long run will, in most cases, lead to a poor outcome, for the mothers, for the children and for the families.

This Covid-19 pandemic has forcefully demonstrated that our lives are woven together and sustained by ordinary people - people often overlooked – men and women who do not appear in newspaper and magazine headlines or on the latest television show. Yet these people are surely shaping the decisive events of our history. Of course we appreciate the efforts of front line doctors and nurses. However, most of us have more direct and personal cause to thank the men and women working to provide and maintain essential services such as the storekeepers and supermarket workers, cleaning personnel, transport and delivery workers, care workers and volunteers.

Each of us can discover Joseph – the man who goes unnoticed, a daily discreet and hidden presence – a support and a guide in times of trouble. Remember, some of the greatest saints in heaven are unknown except to God. Every saint has a past and every sinner has a future – if he is prepared to grasp the opportunities for improvement which life presents. Joseph is described as a ‘just man’ – not ‘just a man’. It is not too late, but the longer we fail to deal with the crisis of fatherhood, the more difficult it will be to rectify the situation. I think Pope Francis has made an inspired choice for 2021. I wish his predecessors had done the same thing decades ago. However, since in these days in this country, a certain prejudice against Christianity – and particularly Catholicism – is the last and only socially permissible prejudice you can exhibit openly with little risk of retribution, it must fall to our politicians, who are in a position to amend the relevant laws and statutes, to change the political climate and rebalance the scales of rights and responsibilities. If successfully enacted, this will not, of course, cure all social ills and the results may only become apparent with time – probably measured in generations. However, it will be a step in the right direction and, as one Oriental philosopher pointed out, the longest journey begins with the first step.

St Joseph, pray for us.



© Hans Johnson

Nazareth, home of the Holy Family of Jesus, Mary and Joseph, in 2013



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Churches in Parks

Eddie Tulasiewicz

The UK's National Parks are best known for their incredible landscapes and wildlife, but also contain some of the UK's most beautiful churches and chapels. The National Churches Trust, the UK's church buildings charity, is now making it easy for anyone visiting a National Park also to discover these amazing heritage buildings. Over 200 churches and chapels found in the UK's 15 National Parks are featured in a new online visitor's guide on the Trust's ExploreChurches website. The guide includes tips as to which churches to visit in each park and accompanying photography to whet the appetite of visitors.

Bill Bryson's favourites

Amongst those listed are three which are the favourites of writer Bill Bryson, himself a Vice-President of the National Churches Trust:

- St Michael the Archangel, Kirkby in Malhamdale in the Yorkshire Dales National Park – believed to date from the 7th century.
- St Pancras, Widecombe in the Moor, in the Dartmoor National Park – with its tall tower it is locally known as the Cathedral of the Moor.
- St Andrew, Alfreton, standing beside the Tye in the spectacular South Downs National Park, known as the Cathedral of the South Downs and close to the delightful Cuckmere river.

He comments: 'It is impossible to overstate the importance of churches to this country. Nothing else in the built environment has the emotional and spiritual resonance, the architectural distinction, the ancient, reassuring solidity of a parish church. To me, they are the physical embodiment of all that is best and most enduring in Britain. So, when you visit a National Park, why not discover some beautiful churches in our most breathtaking and treasured landscapes?'

Other notable churches to visit include:

- Brecon Beacons National Park – The medieval pilgrim church of St Issui, Patricio, Powys in the Brecon Beacons National Park, where you can come face to face with a fire-breathing dragon.
- Broads National Park – For literary lovers, discover the church that Charles Dickens used as the scene for the opening chapters of *David Copperfield*. St Mary the Virgin, Blundeston is much as Dickens would have known it.
- Cairngorms National Park – From 1848, Crathie Kirk, Aberdeenshire, has been a place of worship for Queen Victoria and every British monarch since. It is located at the heart of the Cairngorms National Park.



© Llywelyn2000

Llangelynnin church in Snowdonia

- Dartmoor National Park – An iconic landmark, St Michael de Rupe, Brentor, in Devon's Dartmoor National Park, was founded in 1130 by the local landowner Robert Giffard and is the highest working church in England. Even when thick moorland fogs descend, this is an eerily beautiful place.
- Exmoor National Park – Considered to be the smallest in England, the atmospheric St Beuno, Culbone in Exmoor is lit simply by candlelight, creating its own particular experience.
- Lake District National Park – St Oswald, Grasmere, Cumbria in the Lake District National Park, is linked forever with the UK's great romantic poet William Wordsworth, who is buried in the churchyard.
- Loch Lomond and The Trossachs National Park – The tin tabernacle at St Fillan, Killin in Loch Lomond & The Trossachs was built in 1876 by the Earl of Breadalbane for private use by shooting parties. The church earned the name 'Grouse Church' among locals.
- New Forest National Park – St Michael & All Angels, Lyndhurst, Hampshire, in the New Forest National Park, is famous for stained glass by 19th century artists including Edward Burne-Jones, Dante Gabriel Rossetti, and William Morris.



- North Yorkshire Moors National Park – No matter from which angle you approach it you will not be prepared for what awaits you at St Mary, Whitby. Enter into a small low ceiling area, and then open the double doors to a building that takes your breath away. It is much older than the nearby abbey ruins.
- Northumberland National Park – Rooted in its Northumberland landscape, St Cuthbert, Corsenside is a remarkable little church, isolated but intimate. Open to the elements, offering shelter on the hill, Corsenside has a strong claim to be an authentic resting place for the coffin of St Cuthbert (c634-687AD) when the monks of Lindisfarne carried it from Holy Island following Viking raids on the east coast.
- Peak District National Park – St Lawrence, Eyam in the Peak District is noted for the historical reality of the plague in 1665-66. The plague ended in October 1666 and claimed 260 lives in a 14-month period. One window in the church includes a 'ring of roses', a reminder that the nursery rhyme had a deadly origin.
- Pembrokeshire Coast National Park – St Govan Chapel, Bosherton is on the coastline of Pembrokeshire National Park. This medieval pilgrimage chapel has a dramatic setting, perched on a cliff face above the Atlantic ocean, approached down a flight of worn stone steps.
- Snowdonia National Park – Snowdonia's Old Church, Llangelynnin is set in an incredible setting with an atmosphere to match. This 12th-century church is perched high above the Conwy Valley, its rugged simplicity and sweeping views make it a favourite stop on the Pilgrim's Way to Bardsey Island and part of many other local walks.
- South Downs National Park – The Good Shepherd, Lullington: Standing on the side of the South Downs National Park above the Cuckmere Valley, it is almost hidden amongst a clump of trees. Its white weather boarded belfry peeps above the foliage, and there are magnificent views.



A restored gesso panel in St Michael and All Angels, Lyndhurst

- Yorkshire Dales National Park – Cautley Chapel, Sedburgh in the Yorkshire Dales National Park forms part of a trail of small chapels linked to the history of the railways and religion in the Western Dales.

Sarah Crossland, Engagement Manager for the National Churches Trust said: '2021 marks the 70th anniversary of the designation of the Peak District as the UK's first National Park. Including the rugged wilds of the Cairngorms in Scotland, the ancient woodlands of the New Forest in southern England and the golden shores of the Pembrokeshire Coast in Wales, all of the UK's 15 National Parks are truly special places, and so are the hundreds of churches and chapels in the National Parks. Our new ExploreChurches online visitor guide makes it easy for visitors to discover more of the UK's beautiful churches, many of which date back to medieval times. No visit to a National Park is complete without discovering these beautiful churches, each with its own story to tell'.

Link: [Churches in National Parks Visitor Guide – www.explorechurches.org/national-parks](http://www.explorechurches.org/national-parks)

A Marble of Many Colours

Patrick Rogers



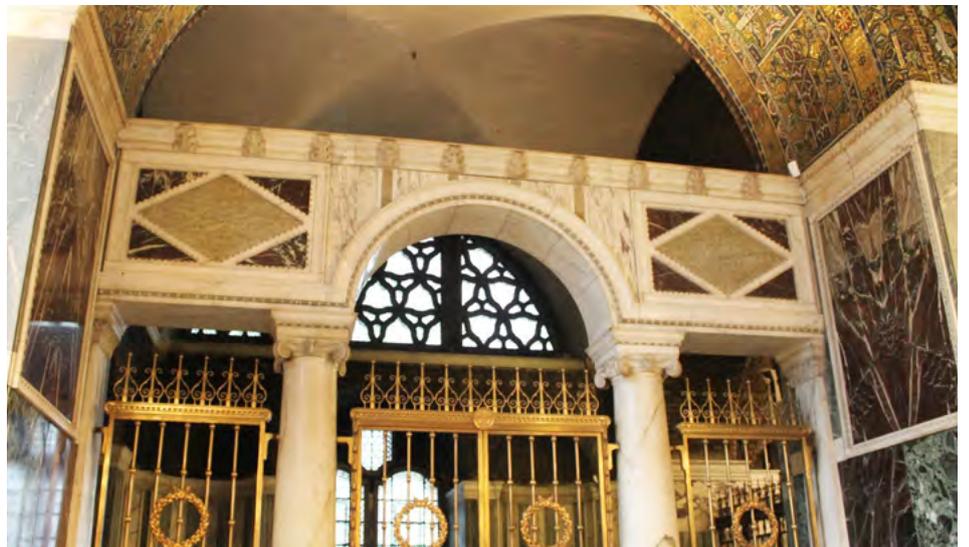
Campan Vert columns on the marble staircase of the Hotel Russell in Russell Square

Campan marble is a multi-coloured, variegated limestone first discovered by the Romans and used extensively in France during the Renaissance and in more recent times. It has been widely used in the Cathedral. After their occupation of Transalpine Gaul, the Romans used Campan marble, or Cipollino Mandalato as it was also called, from the 1st century BC to the Byzantine period, and exported it to Rome and elsewhere (including Britain) particularly in and after the Severan period (193 – 238 AD). Since then it has continued to be employed in churches and elsewhere throughout the Pyrenees and, from the time of Louis XIV, has been widely used in royal and aristocratic buildings such as the Palaces of Versailles and Fontainebleau, the Louvre and the new (1875) Paris Opera House. Quarrying has continued until relatively recently and Campan marble was one of the main marbles used to decorate Westminster Cathedral.

It is a fossil-rich limestone formed in the Devonian period about 350 million years ago in the Hautes Pyrenees region of south-west France. The main quarry is at Espiadet which lies beside the road near the village of Payolle in the Campan river valley – some 20 miles south-east of Lourdes. The quarry contains marbles of many

colours ranging from white to grey, pink, deep red and green, often all contained in the same block. As a result, Campan marbles are referred to by their colour and appearance. Many have been listed over the years, those generally accepted being *Campan Vert* (the most common), *Campan Rose et Vert*, *Campan Rouge*, *Campan Rubané* (ribboned), *Campan Grand mélange* (mixed) and *Campan Isabelle*.

After the Roman and Byzantine periods it was not until the 17th century and under Louis XIV in particular that coloured marble from France came back into favour, not least to save on the cost of imported Italian marble. Several ancient French marble quarries were reopened, including the Campan quarry at Espiadet, and all were reserved for the King. Louis XIV liked both the red and green varieties of Campan and is recorded as ordering 81 cubic feet of Campan Vert as early as 1669 for tables, fireplaces and foyers in many of the royal palaces. He also built up large stocks of campan marble in the royal warehouses and it was these that his successors Louis XV and Louis XVI subsequently employed for projects such as the decoration of the floor at the Chateau de Fontainebleau and for the Queen's



The Baptistry Screen has particularly streaky panels of Campan Rouge with enclosed diamonds



The Tenth Station of the Cross stands above panels of Campan Vert; Cardinal Cormac lies below

staircase at Versailles. Cardinal Richelieu also had a table made of the marble.

The quarry at Espiadet is relatively easy to work, being located on the side of a mountain close to a road, but transport overland to the junction of the Neste and Garonne rivers at Montrejeau was laborious and costly. To avoid this, Louis XIV's Minister, Louvois, had the marble blocks hauled by oxen up over the Beyrede mountains. From there the marble blocks could slide down the other side to the Neste river – a more direct route which saved 90% of the cost of land transport. Both here and elsewhere the cost of transport was all-important. Thus a cubic foot of Campan Vert marble in 1765 was worth just 13 livres (£1.40) at the quarry, but by the time it had travelled over the mountains and down the river to Bordeaux, then by sea to Le Havre and finally up the Seine to the Paris warehouses it would be worth 45 livres – a three- to four-fold increase.

In the Cathedral Campan marbles were first used by the firm of John Whitehead & Sons to decorate the Chapel of St Gregory and St Augustine

in 1902. Here, projecting either side of the altarpiece and on the wall opposite adjoining the Baptistry are great panels of Campan Rouge, Campan Vert and Campan Grand mélange (red and green), while above the gates (on both sides) panels of Campan Rouge enclose diamonds of Campan Rose et Vert. Campan Rouge also appears in the Inner Crypt above Cardinal Manning's tomb, while Campan Vert can be seen on

the baldacchino and elsewhere in the sanctuary, in the nave aisles, passages and transepts and in seven of the 12 chapels. It was last used from 1956 – 1964 to decorate the aisle piers (those bearing the First, Third, Fifth, Tenth, Twelfth and Fourteenth Stations of the Cross). Elsewhere in London, columns of Campan Vert can be found in the foyer of the Hotel Russell (built in 1900) in Bloomsbury's Russell Square.



Since moving from Kensal Rise Cemetery to the Cathedral's Inner Crypt, Cardinal Manning can contemplate the vault of Campan Rouge which shelters him

Food for Body and Soul



The Cathedral has done all that it can to keep you fed spiritually during the long months since the first lockdown, but a serious casualty was the refreshment and nourishment provided and much appreciated in the Cathedral Café. We are delighted that this has now reopened and *Oremus* was pleased to discover the first customers there on a mid-morning visit. Charlie and Annette are back in business and look forward to welcoming friends old and new. *To whet your appetite, the menu appears on the back page of this edition.*

The Walsingham Pilgrimage in Westminster



For the Cathedral Mass, the musicians came and played, and Bishop John Sherrington presided, with Fr John McKenna as Pilgrimage Director concelebrating. With the Cathedral statue of Our Lady of Walsingham placed as a focus of prayer at the main doors, the Mass concluded with devotions there.

Saturday 11 September saw a Pilgrimage Mass in the Cathedral, to acknowledge our having been unable to make the usual Diocesan Day Pilgrimage to Walsingham. Obviously the particular elements of the day out – the coach trip, the packed lunches, the souvenirs – were missing, but it was a fine and sunny afternoon for a trip to Central London, at least. An unpublished picture from a Walsingham pilgrimage several years ago, when the weather was not favourable, showed a nameless Canon of the Cathedral soaked to the skin and looking the picture of misery.





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The Chapter Completed

The number of the Chapter of the Cathedral was made up to the full 18 when Canons Michael Dunne and Mehall Lowry were installed by the Provost at the September Chapter Mass.

Having made his promises, Canon Mehall Lowry is vested as a canon in choir dress and is taken to a place in the canons' stalls by the Provost. The installation takes place after the Kyrie of the Mass and, when the Gloria begins, the new canons vest for Mass and takes their place among the concelebrants.



© Mazur/CBCEW.org.uk

Canon Michael Dunne is seen being installed by the Provost. No particular seat is reserved for each canon, save for that on Canon Michael's left, the seat closest to the Archbishop's throne, which is reserved for the use of the Provost (not in use on this occasion, as the Provost was the Principal Celebrant of the Mass).



© Mazur/CBCEW.org.uk

The scene on the sanctuary – The Provost of the Chapter, Canon Shaun Lennard, is presiding at the Mass. In the background are other Canons in the back row of the stalls and other concelebrants on the row in front of them. The new Canons are taking their promises, each with their hand on a copy of the gospels. Each is supported by two canons, Canons Stuart Wilson and Terry Phipps being visible here.

Cathedral Hall – A Community Space

The friends
OF WESTMINSTER CATHEDRAL



Christina White

I watched Emma Raducanu's spectacular win at the US Open whilst also, when the tension got too much, hopping backwards and forwards to *The Last Night of the Proms*. Stuart Skelton dressing up as an Ashes batsman was a particular moment of light relief. It was slightly strange to see the promenaders, *en masse*, bedecked in their Union Jack or European Union hats, singing along to the great anthems of Imperial Britain. I can't honestly remember when I last attended a live performance; possibly the ballet in 2020, just before the pandemic.

It is therefore with great pleasure that we announce an evening recital in Cathedral Hall with the Hungarian soprano Alinka Kozari. The evening has been set up by Carl Penlington-Williams, a regular volunteer in the Cathedral, and we are very grateful for his help. Carl will be accompanying Alinka on the piano. At the time of writing, I have not been given the music list, but our soloist is an accomplished Handelian, and is known for her renditions of Verdi arias and her 'sparkling *coloratura*'.

This first step into music is a precursor to a Friends' plan to offer four free recitals in Cathedral Hall next summer. We felt that people had been through too much over the last 18 months and it would be nice to offer the local community, you the parishioners, something to enjoy at no cost. We will be encouraging the audience to join the Friends. There will be more details in the New Year when we have the full list of performers and music to publicise. Carl intends to shake the list up – there won't be a soprano every week, for example – so, expect a mix of music.

The use of Cathedral Hall for this type of community event ties in with our efforts to raise funds for the refurbishment of the Hall Kitchen. The Hall is a major resource for the Cathedral, and it is a shame that it should ever lie empty. So many visitors have never seen it before and, stepping into the space, express surprise at the scale and drama of the interior. Offering a musical event will encourage people to come to the Hall and in turn, maybe, to the Cathedral itself.

A reminder that we have our trip to Salisbury Cathedral on the 13th of this month, with Fr John Scott accompanying us to say Mass in the Trinity Chapel. I discovered this week that the altar to the Blessed Trinity was dedicated by Bishop Richard Poore on the Vigil of St Michael in 1225 along with two other altars in the newly constructed east end of the Cathedral.

There is an added resonance for us, as during the Middle Ages Our Lady was commemorated in this chapel with a Lady Mass, sung daily in her honour. Salisbury Cathedral is dedicated to the Blessed Virgin Mary and today the Trinity Chapel is used mainly for morning prayer and private devotions. It will be very special indeed to attend Mass here, and astonishing to think that it has been a place of prayer for nearly 800 years.

Our Autumn Newsletter (with full events list) is now out. Please pick up a copy in the Cathedral or contact the office and we will send one to you. We encourage you to join the Friends and help us to keep supporting Westminster Cathedral. We have recordings available for some of the online talks which have been arranged over the last year. Get in touch.

Forthcoming Events

4 October: Online talk with Bryan Boese (second of two): *The History of Green Park and Victoria*. 7pm
Tickets £5

5 October: Evening recital in the Cathedral Hall with Alinka Kozari soprano, accompanied on the piano by Carl Penlington-Williams. Doors open at 6.30pm and the concert will start at 7pm. Pay bar. Tickets £10

13 October: Trip to the beautiful city of Salisbury by coach leaving 8.30am. Fr John Scott will accompany and will celebrate Mass in the Cathedral. After free time for lunch, we meet back at the Cathedral for an introductory talk and tour. Later in the afternoon we will visit the Catholic church of St Osmund, designed by Pugin. We will have tea before returning to London. Tickets £35

29 October: National Gallery: *A Walk Through Landscape*, with Paul Pickering. The tour will also include the Bellotto exhibition. Meet at the entrance to the Sainsbury Wing at 1.45pm. Tea to follow. Maximum 12 people. Tickets £25

Contact us

- Write to: Friends' Office, 42 Francis Street, London SW1P 1QW
 - Call: 020 7798 9059
 - Email: friends@westminstercathedral.org.uk
- Registered Charity number 272899

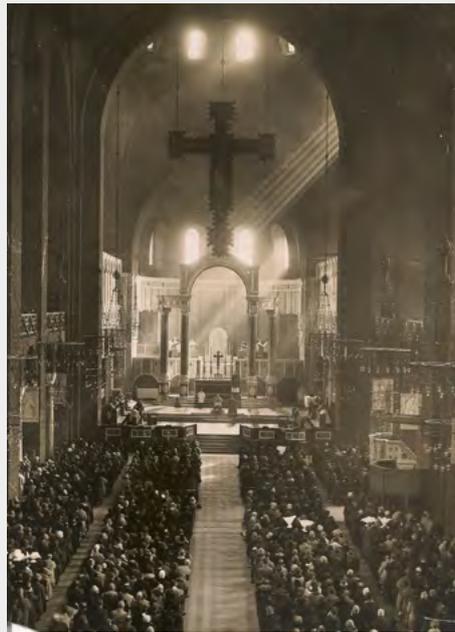
CATHEDRAL HISTORY – A PICTORIAL RECORD

A Memorial Mass for Airship Disaster Victims

Paul Tobin

The R101 Airship crashed in Northern France on its maiden voyage on 4th October whilst en route to Karachi (then part of India) from its base at Cardington in Bedfordshire. At the time it was the biggest air disaster in terms of lives lost. The 47 bodies were repatriated to the UK, where they lay in state in Westminster Hall. On the same day, Friday 10 October 1930, a memorial service was held in St Paul's Cathedral, whilst at Westminster Cathedral a Memorial Mass was celebrated in the presence of Cardinal Francis Bourne (Archbishop of Westminster 1903-1935). He is seen kneeling in the centre of the Sanctuary, with a number of Cathedral Chaplains in the stalls on both sides.

There is no mention of this Mass in the Cathedral Chronicle of the time, but it would have been a Low Mass as there is only one server present on the Sanctuary. Had this been a Solemn Mass in the presence



of the Cardinal (coram Cardinali), Cardinal Bourne would have been wearing the cappa magna, complete with its 20-foot train (the length of these was shortened to 12 feet in the 1950s during the pontificate of Pope Pius XII). From the angle of the sun's rays through the windows, this Mass must have taken place in the afternoon rather than in the morning when all Masses were

usually celebrated. The concept of Evening Masses did not start until the 1950s.

Two pulpits are clearly visible; the original pulpit was commissioned in 1901 by Cardinal Herbert Vaughan (Archbishop of Westminster 1892-1903), and the architect was not Bentley but Aristide Leonori, a Roman artist employed by the Vatican who had never visited the Cathedral. As it proved too small to accommodate the retinue of the Archbishop, it was decided to use a temporary wooden pulpit in the location to which the enlarged original was moved in 1934 to the design of Laurence Shattock, the Cathedral Architect. The sounding board was retained in situ until the 1960s when the marbling of the bays necessitated its removal.

Sources:

Photograph: The Topical Press Agency, London EC4

The Tablet: 17 October 1930

W de l'Hôpital: Westminster Cathedral and its Architect

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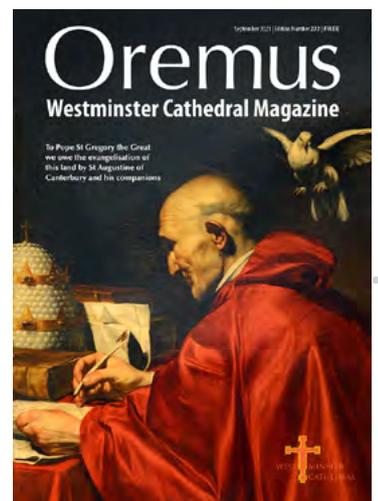
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We would like to thank our readers for their continued support and all those who send donations. Increased postal costs for overseas mean that annual subscription rates are UK £25; Europe £55; Rest of the world £70.

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St Callistus I (died circa 222), whose feast day is 14 October, is known principally through a life written by his arch-rival Hippolytus. He is venerated as a martyr, although nothing is known of his death. What is clear is that he was a slave who got into trouble on several occasions and faced punishment, including a spell in the mines. Freed under unusual circumstances, he returned to Rome and became the trusted theological adviser of Pope Zephyrinus. He is noted especially for his advocacy of mercy in the Church's dealings with those who were weak or had fallen away from the Faith, in contrast to the more rigid line proposed by Hippolytus and his supporters.



St Callistus I

© Municipal Library of Trento

The Month of October

The Holy Father's Prayer Intention

Evangelisation – Missionary Disciples

We pray that every baptised person may be engaged in evangelisation, available to the mission, by being the witness of a life that has the flavour of the Gospel.

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 (Choir); Morning Prayer 7.35am; Exposition of the Blessed Sacrament: 1.15 to 5pm; Confessions: 11.30-12.30pm and 4.30-5.30pm

Saturday: Mass: 8 and 10.30am (Latin), 12.30 and 6pm (Cantor) *; Morning Prayer 7.35am, Sung Vespers 5.30pm *; Confessions: 11.30 - 12.30pm and 5-6pm

Sunday: Mass: 8 and 10am (Cantor) *, 12noon (Solemn, Choir) *, 5.30pm (Cantor) * and 7pm; Sung Morning Prayer 9.30am *, Solemn Vespers and Benediction 4pm (Choir) *; Confessions: 11am-12noon and 5-5.30pm

* Live streamed via the Cathedral website.

Friday 1 October

Ps Week 2

St Thérèse of the Child Jesus, Virgin and Doctor
* Harvest Fast Day

Friday abstinence

9.30am Solemn Mass ('Red Mass' to open the Legal Year)

Mozart – Missa brevis in F major (K.192)

Macmillan – A new song

Mozart – Ave verum corpus



St Thérèse in the church of Maria zu den Ketten, Zell am Harmersbach

Saturday 2 October

The Holy Guardian Angels

2.30pm Altar Servers' Mass

4pm Low Mass (1962 Missal), Blessed Sacrament Chapel

6pm Sung Vigil Mass with Adult Confirmations (Bishop Sherrington)

Sunday 3 October

Ps Week 3

27th SUNDAY IN ORDINARY TIME

* The Harvest

12 noon Solemn Mass (Full Choir)

Byrd – Mass for four voices

Palestrina – Vir erat in terra

A. Gabrieli – O sacrum convivium

Organ: Preston – Toccata

4pm Solemn Vespers and Benediction

Lassus – Magnificat septimi toni

Tallis – O salutaris hostia

Organ: Messiaen – Offrande au Saint Sacrement

4.30pm Deaf Service Mass in Cathedral Hall

4.45pm Organ Recital: Peter Stevens (Westminster Cathedral)

Monday 4 October

St Francis of Assisi

Tuesday 5 October

Feria

(St Faustina Kowalska, Virgin)

5.30pm Chapter Mass

Wednesday 6 October

Feria

(St Bruno, Priest)



St Bruno in the Diocesan Museum of Las Palmas, Gran Canaria

Thursday 7 October

Our Lady of the Rosary

5.30pm Mass for the Papal Orders

Friday 8 October

Friday abstinence

Feria

Saturday 9 October

St JOHN HENRY NEWMAN, Priest

Sunday 10 October

Ps Week 4

28th SUNDAY IN ORDINARY TIME

* Week of Prayer for Prisoners and their Families

12 noon Solemn Mass (Full Choir)

Mozart – Missa brevis in B flat major (K.275)

Palestrina – Sicut cervus

Palestrina – Ego sum panis vivus

Organ: Widor – Allegro (Symphonie VI)

4pm Solemn Vespers and Benediction

Bevan – Magnificat primi toni

Palestrina – Exsultate Deo

Organ: Duruflé – Sicilienne (Suite Op. 5)

4.45pm Organ Recital: Edward Dean (London)

Monday 11 October

Feria

(St John XXIII, Pope)

Tuesday 12 October

Feria

(St Wilfrid, Bishop)

5.30pm Vigil Mass of St Edward the Confessor

Wednesday 13 October

ST EDWARD THE CONFESSOR, Patron of the Diocese and of the City of Westminster

5pm Solemn Second Vespers

5.30pm Solemn Mass (Full Choir)

Victoria – Missa O quam gloriosum
Viadana – Exsultate iusti
 Organ: *Elgar* – Imperial March

Thursday 14 October

Feria
 (St Callistus I, Pope & Martyr)

Friday 15 October *Friday abstinence*

St Teresa of Jesus, Virgin and Doctor
5pm Joint Evensong at Westminster
 Abbey – *note venue*
5.30pm Said Mass

Saturday 16 October

Blessed Virgin Mary on Saturday
 (St Hedwig, Religious; St Margaret Mary
 Alacoque, Virgin)
9.30am – 4.30pm A Day with Mary



St Margaret Mary Alacoque contemplates the Sacred Heart of Jesus

Sunday 17 October *Ps Week 1*

29th SUNDAY IN ORDINARY TIME
12 noon Solemn Mass (Men's voices)
Victoria – Missa Quam pulchri sunt
Palestrina – Meditabor in mandatis tuis
 Organ: *Brahms* – Prelude and Fugue in
 G minor
4pm Solemn Vespers and Benediction
Victoria – Magnificat octavi toni
Tallis – Laudate Dominum
 Organ: *Franck* – Cantabile
4.45pm Organ Recital: Paul Provost
 (Southwell Minster)

Monday 18 October

St LUKE, Evangelist

Tuesday 19 October

Feria
 (Ss John de Brébeuf and Isaac Jogues,
 Priests, and Companions, Martyrs;
 St Paul of the Cross, Priest)
5.30pm Catenians attend Mass

Wednesday 20 October

Feria

Thursday 21 October

Feria

Friday 22 October *Friday abstinence*

Feria

Saturday 23 October

Blessed Virgin Mary on Saturday
 (St John of Capistrano, Priest)
3pm St Vincent de Paul Anniversary Mass

Sunday 24 October *Ps Week 2*

30th SUNDAY IN ORDINARY TIME

* World Mission Day
12 noon Solemn Mass (Men's Voices)
Lassus – Missa Triste départ
Lassus – Domine vivifica me
Tallis – O sacrum convivium
 Organ: *Bruhns* – Praeludium in E minor
4pm Solemn Vespers and Benediction
Victoria – Magnificat primi toni
Parsons – Ave Maria
 Organ: *Duruflé* – Fugue sur le Carillon
 de Soissons
4.45pm Organ Recital: Christopher
 Stokes (Manchester Cathedral)

Monday 25 October

5.30pm Said Mass
6pm Sung Vespers at the London
 Charterhouse for the 450th Anniversary
 of the Martyrdom of St John Houghton
 (Bishop Hudson)



St John Houghton, portrait by Francisco de Zurbarán in the Museo de Cádiz

Tuesday 26 October

Feria
 (Ss Chad and Cedd, Bishops)
5.30pm Pontifical Mass for the 125th
 Anniversary of the St Barnabas Society
 (Cardinal Nichols)

Wednesday 27 October

Feria

Thursday 28 October

Ss SIMON and JUDE, Apostles

Friday 29 October

Blessed Martyrs of Douai College

Saturday 30 October

Blessed Virgin Mary on Saturday
6pm Vigil Mass – fulfils obligation for
 All Saints' Day

Sunday 31 October

ALL SAINTS' DAY

12 noon Solemn Mass (Full Choir)
Victoria – Missa O quam gloriosum
Victoria – O quam gloriosum
 Organ: *Schmidt* – Prelude and Fugue in
 D major "Hallelujah!"
4pm Solemn Vespers and Benediction
Lassus – Magnificat septimi toni
Viadana – Exsultate iusti
 Organ: *Dupré* – Placare Christe servulis
4.45pm Organ Recital: Jonathan
 Allsopp (Southwell Minster)

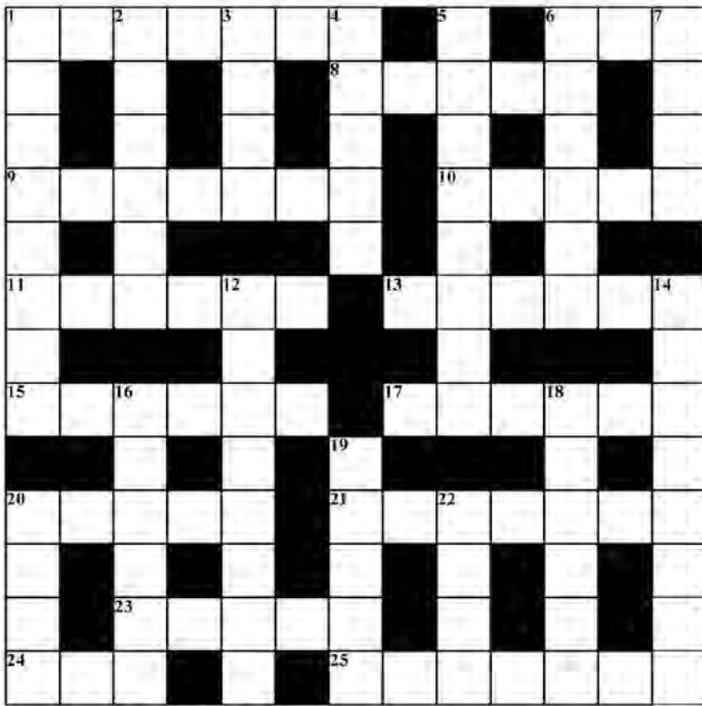
Key to the Diary: Saints' days and
 holy days written in **BOLD CAPITAL**
LETTERS denote Sundays and Solemnities,
 CAPITAL LETTERS denote Feasts, and those
 not in capitals denote Memorials, whether
 optional or otherwise. Memorials in
 brackets are not celebrated liturgically.

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.
Public weekday Lauds (Morning Prayer)
 are sung Monday to Saturday at 7.35am
 in the Lady Chapel by the Chaplains
 following the opening of the Cathedral.
Weekday Vespers are presently sung
 Monday to Friday by the Chaplains after
 the closing of the Cathedral.

Throughout the Year

At the time of going to press, meeting times
 and locations for the groups attached to
 the Cathedral are being negotiated. 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.



Alan Frost October 2021 – No. 92

Clues Across

- 1 Blows inflicted as punishment or self-flagellation in old times (7)
- 6 Apologia Pro Vita ---, St John Henry Newman's defence of his Catholicism (3)
- 8 Person living outside his or her native country (5)
- 9 River flowing through the Bordeaux wine region (7)
- 10 'Virgin of the ----', famous painting by **12 Down** [National Gallery] (5)
- 11 ----- Picone medieval city in central Italy whose Patron is St Emygdius (6)
- 13 Follower of Jesus, she was at the Crucifixion and the discovery of the empty tomb (6)
- 15 Marine symbol of hope used by early Christians (6)
- 17 Seen under Westminster Bridge (6)
- 20 The Lord is "the Alpha and the ?" [Rev. 22] (5)
- 21 See **12 Down**
- 23 One of several used in organ playing (5)
- 24 Dona --- requiem, Agnus Dei in Funeral Mass (3)
- 25 Children's ups and down in playgrounds! (7)

Clues Down

- 1 Marks of Christ's wounds on saintly person, as in Feast of 17 September (8)
- 2 A ruling or heading on a document, originally written in red ink (6)
- 3 William ----, London Quaker, founder of U.S. state, hence name (4)
- 4 Feast of the ---- Sorrows of Mary, 15 September (5)
- 5 Manner of coming forward (8)
- 6 Coating applied with water on walls, ceilings and sculptures (6)
- 7 A rara ---- is something very unusual ['rare bird'] (4)
- 12 & 21 Across:** Great Italian artist and genius of religious and other works (8,2,5)
- 14 Co-ordinated with northings to find place on a map (8)
- 16 Name of (Greek) great Pyramid in Giza, an ancient Wonder of the World (6)
- 18 African saint, mother of St Augustine of Hippo (6)
- 19 Worshipped false gods (5)
- 20 'Gabriel's ----', instrument giving name to famous work by Morricone (4)
- 22 'In this ---- of tears', Hail Holy Queen (4)

ANSWERS

Across: 1 Stripes 6 Sua 8 Expat 9 Caronne 10 Rocks 11 Ascoli
 13 Salome 15 Anchor 17 Thames 20 Omega 21 Da Vinci 23 Pedal
 24 Eis 25 Seesaws **Down:** 1 Stigmata 2 Rubric 3 Penn 4 Seven
 5 Approach 6 Stucco 7 Avis 12 Leonardo 14 Eastings 16 Cheops
 18 Monica 19 Idols 20 Oboe 22 Vale

The Holy Rosary

Pope Leo XIII

Accept, mighty Maid, we beseech thee,
 This prayer with its fragrance of flowers;
 With one soul we seek thus to reach thee
 And hail thee, God's Mother and ours.

Thy heart is made glad by our praying;
 Thy bounty is generous and wise;
 Thy hands are enriched for conveying
 What God's tender Mercy supplies.

We kneel at thy shrines in the churches;
 Oh, gently look down from above,
 And welcome the heart that then searches
 For worthy expressions of love.

Let others present precious caskets
 Of gems, or heap altars with gold;
 Slight prayer-beads shall serve us for baskets
 To bring thee the garland they hold.

With violets lowly we fashion
 This wreath, and with these are combined
 Red roses--our faith in the Passion
 With Chastity's lilies entwined.

Our minds, as the mysteries vary,
 Are active; our hands play their part;
 And always thy name, Holy Mary,
 Oft-uttered, rejoices the heart.

Be with us; we trust thee to guide us
 Through life, and when laboring breath
 At the last seeks thine aid, be beside us
 To help at the hour of our death.



The Chapel of Our Lady of the Rosary in Santi Giovanni e Paolo (Venice)

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

The Artist's Developing Style – *Late Constable*



The Cornfield

From the end of this month, the Royal Academy will present the first survey of the late work of John Constable (1776-1837). *Late Constable* will explore the last twelve years of the artist's career, from 1825 until his unexpected death in 1837. Characterised by the expressive brushwork that came to define Constable's late career, the exhibition will bring together over 50 works including paintings and oil sketches as well as watercolours, drawings and prints, taking an in-depth look at the development of the artist's late style.

Constable was born and raised in Dedham Vale, the valley of the River Stour in Suffolk. The son of a wealthy mill owner, he became a student at the Royal Academy Schools in 1800, aged 24 and was elected a Royal Academician in 1829, at the age of 53.

Late Constable will be arranged in three sections. The first section, 1825-1829, will start with the last

of Constable's celebrated six-foot Suffolk 'canal' scenes, *The Leaping Horse*, 1825, one of the highlights of the Royal Academy's collection. It is in this painting that, by adding the detail of the tower of Dedham Church, Constable first moved away from the notion of topographical accuracy, which had been a hallmark of his work until that date.

In addition, this section will include all of Constable's major exhibition pictures from the period, including *The Cornfield*, 1825 (The National Gallery, London) and *Dedham Vale*, 1828 (National Galleries of Scotland, Edinburgh), as well as the artist's Diploma Work, *A Boat Passing a Lock*, 1826, presented to the Royal Academy in 1829 upon his election as Royal Academician. These will be shown together with various oil sketches, including Constable's full-size preparatory sketches, which are remarkable in their expressive brushwork, such as *The Leaping Horse* (full-size sketch), 1825 (Victoria and Albert Museum, London).

The second section, 1830-37, will explore Constable's work in the 1830s leading up to his last two exhibition pictures: *Cenotaph to the Memory of Sir Joshua Reynolds*, 1833-36 (The National Gallery, London) and *Arundel Mill and Castle*, 1837 (The Toledo Museum of Art). The latter was shown posthumously at the Royal Academy's then new location in Trafalgar Square, prompting the critics to lament the great loss of that 'able and very powerful artist'.

A third section, Works on Paper, will feature watercolours, drawings and prints. In his late career, Constable turned his attention to watercolour with an enthusiasm

he had not shown for the medium since the early 1800s. Highlights will include his two exhibition watercolours, *Old Sarum*, 1834 and, most famously, *Stonehenge*, 1835 (both Victoria and Albert Museum, London). In addition to Constable's preparatory drawings and plein-air sketches, the section will highlight some of his most evocative works on paper, such as his late drawing *View on the Stour*, c. 1836 (Victoria and Albert Museum, London).

It was also late in life that Constable explored the possibilities of printmaking in a series of mezzotints after his paintings (*English Landscape*, published 1830-32), designed to promote his use of light and shade, which had become a powerful vehicle of expression in his late work. The close collaboration between Constable and his printmaker, David Lucas, is evident in the corrected progress proofs for the final print of the series, *Vignette: Hampstead Heath*, 1829 (Fitzwilliam Museum, Cambridge).

The exhibition runs in the Gabrielle Jungels-Winkler Galleries from 30 October 2021 to 13 February 2022.



The Leaping Horse – a preparatory sketch

In retrospect: from the *Cathedral Chronicle*

The 'Prom'

Readers will find an extensive review of the Promenade Concert of 26th August in the Cathedral elsewhere in the Journal. For an amateur, like the Editor, two aspects of the performance stood out in particular. The first was the splendid orchestral 'continuum' linking the Sanctus and Benedictus – just long enough to cover the Consecration in the old Tridentine Mass. The second was the truly remarkable behaviour of the vast audience. The respect shown to the Cathedral and the impressive intense silence of the whole gathering of some 4,500 people during the pauses between the various sections of the Mass (Beethoven's Mass in D, Missa Solemnis) was deeply moving – the more so when one considers the natural exuberance of the young enthusiastic Promenaders at the Royal Albert Hall. As we go to Press we are happy to announce that next year's Promenade season will include a performance of the Monteverdi Vespers in the Cathedral.

Pastoral Message from the Cardinal

The first Sunday of October will be the final day of a week in which Christians of this country will unite in praying for peace and justice in Ireland. I ask the readers of this Cathedral Journal to continue their prayers throughout this month. The sign of Christ's followers is to have love for each other. Despite the pictures on television, the struggle in Northern Ireland is not primarily a religious one. I am assured that really responsible people, both Catholic and Protestant, want only to live in peace. We must pray that a way will be found to a fair and lasting solution. Let us ask Mary, Queen of Peace, to grant Ireland her motherly protection.

from the October 1971 Westminster Cathedral Journal

Varia

The marble decoration of the Cathedral apse is progressing rapidly and is likely to be completed by the end of the year. From what can be seen of it, there is no doubt that it will make a very handsome addition to the decoration of the Cathedral. Other smaller improvements are contemplated for the near future, and no doubt the first portion of the new organ will be put into position early next year. It is now in course of construction at the works of Messrs Henry Willis. This first section will cost £4,000, but it is ardently hoped that before the time for erection comes, more, if not all the money, may be collected, and thus enable the work to be completed without unnecessary delay or additional expense. In this connection the Cardinal appeals to all organ lovers for financial help.

We are informed that, with the approbation of the Cardinal Archbishop, Mrs G T Romanes proposes to give a series of lectures on the teaching of St Paul. The meetings are, we understand, for educated women only, admission being free, but, where possible, notice of intention to attend will be much appreciated by Mrs Romanes.

At the recent meeting in Edinburgh of the British Association an interesting paper was read on the sense of humour in school-children. Many stories, old and new, were told illustrating the sense of humour in children at various ages. The lecturer, Dr C W Kimmins, stated that between the ages of 11 and 13, children gave evidence of smart but often rude retort, and as an example narrated the story of the teacher who told a stupid boy that when Lloyd George was his age he was top of his school, to which the boy replied that when Lloyd George was the teacher's age he was Prime Minister!

And the following story, which comes from another source, bears out the same experience of the retort discourteous from the small school-boy. An inspector having gone into an elementary school, began what he called 'a test in the powers of observation'. He turned to the class and asked one of the pupils to give him a number. A smart little chap stood up and said '43'. The inspector turned to the blackboard and wrote 34, but no one took any notice. Once more he turned to the class and asked a number, and another little boy said '29'. The inspector turned to the blackboard and wrote 92, but still no one corrected him. Feeling rather annoyed, he turned to the class and asked once more for a number. Then a bright little lad stood up and said: 'Please, sir, 77, and see if you can make a mess of that one!'

Church Music Notes

The Copyright Act was passed for the protection of authors and publishers. The general ignorance concerning it cannot condone offences against it. I must confess to some inability to understand the attitude of mind of any Catholic choirmaster who can say: 'But what are we to do? We want to sing this music; it is so useful to us; we have not the money to buy sufficient copies; therefore we must make MS ones'. Half the time in the Police Court is spent in dealing with people who want a certain thing; cannot or will not pay for it, but 'annex' it (without payment) all the same. Imagine any one of these delinquents appealing for leniency from the magistrate on the ground that the article 'annexed' was so useful to him. Yet the case is exactly parallel with that of the choirmaster who 'annexes' a piece of copyright music on the plea that it is 'just the thing for our choir', since it is 'so useful'. Whether we like the law or not, our duty is to obey it.

from the October 1921 Westminster Cathedral Chronicle

In Solidarity with the Most Vulnerable

Bishop John Sherrington

In the next weeks, we face an unprecedented attack on the sanctity of life when Baroness Meacher’s Assisted Dying Bill 2021 is due its Second Reading in the House of Lords with full debate on Friday, 22 October. The term ‘Assisted Dying’ is euphemistic; the truth is that this bill seeks to introduce Assisted Suicide. If legalised, this Bill would allow a terminally ill adult with less than 6 months to live to be assisted in committing suicide. Catholic teaching opposes assisting suicide, since life is a gift to be cared for and preserved until its natural death. The Church is clear that we cannot directly choose to take the life of another, even if they request it. The solidarity of praying and caring for the most vulnerable at this fragile time of their lives is a profoundly Christian act which imitates Our Lady’s prayer at the Cross and Christ’s service to the weakest.

Those in favour of the Bill are making good use of language to confuse the issue and call it a compassionate and caring approach to redefine the question and obscure the actual reality and consequences of such legislation. As Pope Francis has said, ‘Physician-assisted suicide is part of a “throwaway culture” that offers a “false compassion” and treats a human person as a problem ... True compassion does not marginalise anyone, nor does it humiliate and exclude – much less consider the disappearance of a person as a good thing.’ He criticised ‘those who hide behind an alleged compassion to justify and approve the death of a patient.’

Dangers of the introduction of Assisted Suicide

Importantly, at this stage we need to argue the dangers of the introduction of Assisted Suicide, which include the safety of people who are vulnerable due to external pressures, and the later liberalisation of the law which is evidenced by other countries which have introduced Assisted Suicide. Many voices from the world of disability-rights and other allies are also very fearful and fighting this Bill. Whilst there are clear arguments to support Catholic teachings, it is important to remember that this position is not only a matter of faith but also human reason. Later this month, the British Medical Association will be debating whether to change their stance to support or neutrality on this matter. I hope that healthcare professionals will enter this debate and highlight the dangers of this Bill to change and skew the meaning of medicine.

Take action

There are three important actions in the next weeks: praying, writing and sharing. First, I ask you to pray that the Bill will be defeated. Second, I ask you to write to the

Peers from your personal experience and share stories which will argue the reasons for opposing the Bill as well as narrate the importance of precious time during the final stages of life. The testimony of healthcare and legal professionals will also be important. This needs to be done before the Second Reading on 22 October. Third, I ask you to engage and share stories and reasons against the Bill on social media. Briefing papers will be available on the bishops’ Conference website to assist you as this work develops.

Be assured of my prayers

+John

Bishop John Sherrington is Lead Bishop for Life Issues at the Bishops’ Conference of England and Wales, as well as being an Auxiliary Bishop of Westminster.



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CATHEDRAL CAFÉ

Open Tuesday - Saturday, 10am - 4pm
located next to the Cathedral Baptistry via stairs

BREAKFAST

<i>Served until 12.30pm</i>		<i>Served all day</i>	
Scrambled egg, bacon, beans & toast	£5.50	Scrambled egg on toast	£3.50
Toasted egg & bacon sandwich	£4.60	with beans	£4.50
Bacon sandwich	£3.50	with ham	£4.90
		with smoked salmon	£6.90
		Baked beans on toast	£3.50

HOT FOOD

Soup of the day with a bread roll			£3.90
Jacket potato	£3.50		
with beans	£4.50	with tuna & sweetcorn	£5.10
with cheese	£4.50	with chilli	£4.90
with cheese & onion	£5.20	with chilli & cheese	£5.90
with beans & cheese	£5.20	with vegetarian chilli	£4.70
with ham	£4.70	with vegetarian chilli & cheese	£5.70
with ham & cheese	£5.70		
Chilli con carne/vegetarian chilli & rice with a garnish of salad			£7.50
Side salad – lettuce, cucumber, tomato, cheese & crispy onions with a choice of dressing			£4.00

DRINKS

Americano	£1.90	Hot Chocolate	£2.40
Café au Lait	£2.40	Tea	£1.30
Cappuccino	£2.40	Speciality/Herbal Tea	£1.80
Latté Macchiato	£2.50	Orange Juice	£1.60
Moccachino	£2.70	Bottled Water	£1.20
Espresso	£1.70	Canned Drinks	£1.20
Double Espresso	£2.20	low sugar	£1.10
Espresso Macchiato	£2.20		

DESSERTS & TREATS

Apple pie & custard	£3.00
Cheese, biscuits & grapes	£2.20
Assorted danishes	£2.20
Scones & jam	£1.50
with fresh cream	£2.50
Slice of homemade cake	£3.20*
Flapjacks	£1.50
Kit-Kat bars	£1.00
Bananas	£0.70

NB: Sandwich selection displayed over the counter.

*subject to availability