

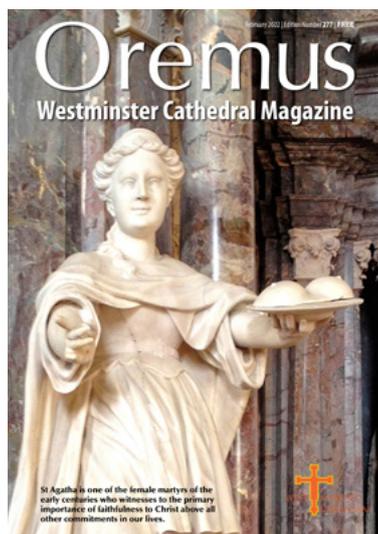
Oremus

Westminster Cathedral Magazine

The Samaritan Woman whom Jesus meets at the well is, with the Man born Blind and Lazarus, one of three important characters brought before us in the Lenten season



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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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This etching by Rembrandt (1606-1669) is in the Vienna Künstlerhaus and only measures about 5" by 4".

The readings of the gospel accounts of the Samaritan Woman, the Man born Blind and the Raising of Lazarus on the 3rd, 4th and 5th Sundays of Lent respectively are only mandatory in Year A of the Sunday Lectionary cycle, but are recommended for use, if possible, in Years B and C in association with preparation of candidates for the Easter Sacraments of Christian Initiation.

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An End to Bullfighting?

Chris Fegan

Catholic Concern for Animals has announced that it will be launching a major new campaign in 2022, to end bullfighting in Catholic countries. Its latest newsletter reports: ‘This campaign will involve working in all those countries we identify as complicit in this appalling “spectacle” to educate on the barbarity of the bullfight. We will work with all interested groups and individuals to try and bring an end to this abhorrent activity’.

CCA opens the campaign with an article by Barbara Gardner entitled *End Bull Torture Now*. She writes: ‘In 1567 Pope St Pius V banned “exhibitions where bulls and wild beasts are baited” in his encyclical *De Salute Gregis*. He said that “these bloody and disreputable exhibitions of devils rather than men” were “contrary to Christian duty and charity” and should be abolished. Furthermore, anyone who meets their death whilst partaking of such spectacles should be deprived of a Christian burial. In *Laudato Si’* Pope Francis says: “Clearly the Bible has no place for a tyrannical anthropocentrism, unconcerned for other creatures” (LS: 68), that “every act of cruelty towards any creature is contrary to human dignity” (LS: 92) and that “we must forcefully reject the notion that our being created in God’s image and given dominion over the earth justifies absolute domination over other creatures” (LS: 67).’

‘So why do so many bull fights and other activities involving the torture of bulls still continue in many Catholic countries today, including Spain, Portugal and in South America? Many argue that it is about tradition and culture, but surely this is not a tradition or a culture to be proud of? Whether St Pius V and Pope Francis were more concerned about saving human souls, rather than saving individual bulls, does not change the fact that such activities were banned for Catholics in 1567 and should not be taking place today. Bullfighting has been banned in at least 100 towns in Spain, and in the whole region of Catalonia. In Mexico, the states of Coahuila, Guerrero and Sonora have imposed bans, joining Argentina, Cuba, Canada, Denmark, Italy and the UK. However, thousands of bulls are still tortured each year around the world in bullfights and bull runs, with other animals often involved such as horses or condors. In Spain bull torture is protected as “cultural heritage” and subsidised.’

De Salute Gregis of Pope St Pius V, November 1567

Pius, Bishop, Servant of the servants of God, for the continual recollection of the matter Concerning the Safety of the Flock of our Lord, entrusted by divine superintendence to our care:



A bullfight in Madrid

© George M Croulas

... We, therefore, regarding these exhibitions where bulls and wild beasts are baited in the circus or Forum as being contrary to Christian duty and charity, and desiring that these bloody and disreputable exhibitions of devils rather than of men should be abolished, and that we should take measures for the saving of souls, as far as we can, under God’s help, to all and individual Christian Princes who are honoured with any rank, whether ecclesiastical, civil, or even Imperial, Royal, or any other, by whatever name they are called, as well as to all people and states (desiring that these injunctions should be established by our decree *for ever* under the threat of excommunication and anathema, on incurring the penalty), prohibit and forbid to allow in their provinces, states, lands or towns and other places, exhibitions of this kind where there is baiting of bulls and other wild beasts.

We forbid soldiers and all other persons, whether on foot or horseback, to dare to contend with bulls or other beasts in the aforementioned exhibitions. And if any one of them meets his death there he shall be deprived of Christian burial. We likewise forbid the Clergy, whether regular or secular, who hold office in the Church, or who are in Holy Orders, to be present at such exhibitions under the penalty of excommunication. And all debts, obligations and bets by whoever persons contracted, whether from universities or colleges, with reference to bull-baitings of this kind, even supposing they themselves wrongly imagine them to be held in honour of the Saints, or of any ecclesiastical anniversaries or festivals, which ought to be celebrated and honoured with godly praise, spiritual joy, and words of piety, all such, whether contracted in the past, present, or future, we altogether prohibit and annul, and we decree and declare *in perpetuity* that they are to be held void and of none effect.

Fr John writes



Dear Parishioners, Friends and Readers of Oremus

It may initially look inappropriate for Lent to include two pieces which deal with food. However, Ismaele Conte who cooks for us in Clergy House makes a point of reading *Oremus* and, noticing the 'Saint of the Month' feature on the Diary page, wondered if there might be room for a piece which

could say something about a saint and also include a recipe for some food which could then be linked to the saint in some way. The result is a Hazelnut cake from Piedmont, so please try it out. I hope that Ismaele will be able to provide us with further pieces mixing spiritual and physical nutrition. The second piece is a book notice about *The Lenten Cookbook*, so I make no apology for a feature that should help you to a holier and healthier Lent.

Another anticipated regular feature is the bringing to light of some of the Cathedral treasures, with Richard Hawker, our Head Sacristan, writing this month about a rare pyx from the time of King Charles I; apart from its intrinsic beauty, its origin and life story remain shrouded in mystery, with multiple questions remaining. During the Covid time, the Treasury has remained inaccessible, and even before that it was not frequently visited, so *Oremus* provides a vehicle for displaying some of the objects which the Cathedral is privileged to own and, in many cases, use in its worship.

Both the 'In Retrospect' piece from the 1972 Cathedral Journal and Paul Tobin's 'Cathedral History in Pictures' page can be vivid reminders of what life was like in the 1970s, with strikes and power cuts affecting daily life, whilst Northern Ireland descended into what looked like insoluble conflict. I remember arriving in Belfast myself in the mid 1970s and walking out of the train station to see what looked like (and in many ways was) a bomb site, with soldiers, younger than myself but armed with machine guns, patrolling the streets. Perhaps that should be a reminder for St Patrick's feast, to continue to pray for the healing of so many wounds that are still raw in the Province?

My predecessor as editor being a native Welsh speaker and also now a priest, you will find inside a write-up for an unusual Mass to be celebrated this month at St James' church, Spanish Place. It hardly seems right to describe the celebration of the Liturgy as 'star-studded', but St David will certainly be getting his full share of attention.

May the Lord bless this month for you, as you respond to the Lenten invitation once again to turn our hearts to him for the renewing our discipleship.

Fr John Scott

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The Byzantine Church of Jabaliya

Last month's Oremus included a review of *The Vanishing*, Janine di Giovanni's recent book about the disappearing of ancient Christian communities in the Middle East. One of the areas she described was the Gaza Strip. This news story shows that some efforts are being made, with international assistance, to preserve at least the memory of Christian life and presence there, whilst hoping also to encourage foreign tourism. Ed.



© Mahmud Hams/AFP via Getty Images

People attend the inauguration of Mukheitim archaeological site, which houses the remnants of a Byzantine church, Jabaliya, in the northern Gaza Strip

Entsar Abu Jahal for *Al-Monitor*

The Palestinian Ministry of Tourism and Antiquities in the Gaza Strip inaugurated on 24 January the remains of a Byzantine Church as a public museum. The ancient church, which is located in the Jabaliya refugee camp in the north of the enclave, dates back to the fifth century and the Ministry worked with several international partners on reconstructing and renovating the church, which was established about 1,700 years ago, in an attempt to revitalize domestic tourism.

Jamal Abu Rida, director general of antiquities at the Ministry, told *Al-Monitor* that the church ruins were discovered in 1988 by chance when local workers were paving the Salah al-Din highway linking the northern and southern Gaza Strip. The site was buried in sand due to time and climate factors. He explained that the Ministry also unearthed the graves of emperors and churchgoers at the site. 'They were identified after their bones were examined. We also found coins and pottery pieces', he said. 'This church is one of the most important in the Levant, as it was established in the era of the Byzantine Emperor Anastasius I in 497. It was located on the ancient trade land route linking Gaza with the Levant and was a rest stop for Christian pilgrims heading to the Holy Land.'

He explained that the site consists of three buildings, namely the church, the chapel and the baptistry, covering an

area of 800 square meters (8,600 square feet). 'This church is the only one in the Middle East with 17 scripts in Old Greek inscribed on mosaic pavements, which prove that it was expanded and renovated several times in different eras. The church's floors are adorned with mosaics depicting scenes from the natural world, including fruits, birds and animals inspired by Greek and Roman myths.' Of course, many icons were destroyed during the Byzantine Iconoclastic Controversy (726-876) and it was difficult to restore them. The church has therefore witnessed the rule of 24 Byzantine emperors, starting with Anastasius I and ending with the Emperor Heraclius. It also survived in the Islamic era, when the territory was ruled by 14 Islamic caliphs, starting from Omar Ibn al-Khattab in 636 to Abbasid Caliph Abu Ja'far al-Mansur in 775. Abu Rida notes: 'In recent times, the church was damaged during the successive Israeli offensives on the Gaza Strip, which led to the destruction of parts of its mosaic floors. As part of emergency conservation efforts in 2012, the Ministry installed temporary protection canopies for mosaic floors, built a protection fence and restored damaged parts of the mosaic floors.'

The restoration project was supervised by the Ministry of Tourism and Antiquities, and carried out by the French organization *Première Urgence Internationale* and the British Council, in partnership with the French School of Biblical and

Archaeological Research, between 2017 and 2021. It included excavation, restoration and maintenance works, unearthing graves and the monks' living quarters, with construction of permanent covering and protection works for the mosaic floors. An exhibition hall, a meeting hall and entrances to the church were also equipped.

Abu Rida reports that the church has now become a tourist site fully equipped to receive local and foreign visitors: 'Restoration of Christian and Islamic archaeological sites encourages local and foreign visitors alike to visit the Gaza Strip.' However, the church is only open for visitors as a museum, and not as a place of worship, with guards affiliated to the Ministry deployed at the site to ensure protection. All the uncovered artifacts are displayed for the public at the site and wooden walkways have been installed to allow visitors safely to admire the mosaic floor.

The co-ordinator of *Première Urgence*, Jihad Abu Hassan, told Al-Monitor that the restoration of the church was part of the Intiqal 2030 programme that was launched by the organization in 2017. It aims to rehabilitate heritage sites in the Gaza Strip, most notably the Byzantine church and the Monastery of St Hilarion (Tell Um Amer in the village of Tabatha), one of the largest monasteries in the Levant, which is now on UNESCO's World Heritage tentative list. 'The Byzantine Church is home to numerous biblical texts and mosaics that have been buried in sand since the government in Gaza was unable to explore and restore them due to the poor financial situation. Restoration works have lasted for three years.'

Intiqal 2030 is a youth-led initiative, aiming to support young people by providing training opportunities for graduates of architecture, history and archaeology from Palestinian universities in Gaza, in the fields of heritage protection and restoration of antiquities. Abu Hassan said: 'Many university graduates in these fields do not have job opportunities due to a lack of workshops and training programmes aimed to develop their capabilities. This programme seeks to engage the Palestinian community and to raise awareness of the importance of heritage, urging it to interact with its heritage and archaeological sites to develop its resilience whilst safeguarding its identity and basic rights. In addition to the restoration works of the antiquities, the project offers training by experts for six to 12 months to graduates, around 84 of whom have been trained so far on how to manage and follow up on restoration works and reconstruction protection.'

Many difficulties were encountered during the restoration that impeded its completion: 'We faced shortages and delayed delivery of some materials needed for the repair and maintenance works amid the Israeli blockade. Complex negotiations were also needed to bring in foreign experts to the Gaza Strip, and then closures imposed to curb the coronavirus outbreak in 2020 affected the progress of the restoration work'. The whole project was supervised by six international experts from the French School of Biblical and Archaeological Research in several fields, including mosaics, excavations, pottery restoration, animal remains science and 3D imaging.

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A Report Prompts a Reflective Letter

Die Tagespost Stiftung

In a personal letter, the Pope Emeritus has reacted to the publication of the Munich Abuse Report and commented on it. Although we are not of that Archdiocese or the German church, Benedict's letter has deeper resonances from which we can all learn.

Dear Sisters and Brothers,

Following the presentation of the report on abuse in the Archdiocese of Munich-Freising on 20 January last, I feel the need to address a personal word to all of you. Even though I served as Archbishop of Munich and Freising for a little less than five years, I continue to feel very much a part of the Archdiocese of Munich and to consider it home.

I would like first to offer a word of heartfelt thanks. In these days marked by examination of conscience and reflection, I was able to experience greater friendship and support, and signs of trust, than I could ever have imagined. I would like to thank in particular the small group of friends who selflessly compiled on my behalf my 82-page testimony for the Munich law firm, which I would have been unable to write by myself. In addition to responding to the questions posed by the law firm, this also demanded reading and analysing almost 8,000 pages of documents in digital format. These assistants then helped me to study and analyse the almost 2,000 pages of expert opinions. The results will be published subsequently as an appendix to my letter.

Amid the massive work of those days - the development of my position - an oversight occurred regarding my participation in the chancery meeting of 15 January 1980. This error, which regrettably was verified, was not intentionally willed and I hope may be excused. I then arranged for Archbishop Gänswein to make it known in the press statement of 24 January last. In no way does it detract from the care and diligence that, for those friends, were and continue to be an evident and



Pope Emeritus Benedict XVI

absolute imperative. To me it proved deeply hurtful that this oversight was used to cast doubt on my truthfulness, and even to label me a liar. At the same time, I have been greatly moved by the varied expressions of trust, the heartfelt testimonies and the moving letters of encouragement sent to me by so many persons. I am particularly grateful for the confidence, support and prayer that Pope Francis personally expressed to me. Lastly, I would thank the little family in the Mater Ecclesiae Monastery,

whose communion of life in times of joy and sorrow has given me the interior serenity that supports me.

Now, to these words of thanks, there must necessarily also follow a confession. I am increasingly struck by the fact that day after day the Church begins the celebration of Holy Mass – in which the Lord gives us his word and his very self – with the confession of our sins and a petition for forgiveness. We publicly implore the living God to forgive [the sins we have committed

through] our fault, through our most grievous fault. It is clear to me that the words “most grievous” do not apply each day and to every person in the same way. Yet every day they do cause me to question if today too I should speak of a most grievous fault. And they tell me with consolation that however great my fault may be today, the Lord forgives me, if I sincerely allow myself to be examined by him, and am really prepared to change.

In all my meetings, especially during my many Apostolic Journeys, with victims of sexual abuse by priests, I have seen at first hand the effects of a most grievous fault. And I have come to understand that we ourselves are drawn into this grievous fault whenever we neglect it or fail to confront it with the necessary decisiveness and responsibility, as too often happened and continues to happen. As in those meetings, once again I can only express to all the victims of sexual abuse my profound shame, my deep sorrow and my

heartfelt request for forgiveness. I have had great responsibilities in the Catholic Church. All the greater is my pain for the abuses and the errors that occurred in those different places during the time of my mandate. Each individual case of sexual abuse is appalling and irreparable. The victims of sexual abuse have my deepest sympathy and I feel great sorrow for each individual case.

I have come increasingly to appreciate the repugnance and fear that Christ felt on the Mount of Olives when he saw all the dreadful things that he would have to endure inwardly. Sadly, the fact that in those moments the disciples were asleep represents a situation that, today too, continues to take place, and for which I too feel called to answer. And so, I can only pray to the Lord and ask all the angels and saints, and you, dear brothers and sisters, to pray for me to the Lord our God.

Quite soon, I shall find myself before the final judge of my life. Even though, as I look back on my long life, I can

have great reason for fear and trembling, I am nonetheless of good cheer, for I trust firmly that the Lord is not only the just judge, but also the friend and brother who himself has already suffered for my shortcomings, and is thus also my advocate, my ‘Paraclete’. In light of the hour of judgement, the grace of being a Christian becomes all the more clear to me. It grants me knowledge, and indeed friendship, with the judge of my life, and thus allows me to pass confidently through the dark door of death. In this regard, I am constantly reminded of what John tells us at the beginning of the Apocalypse: he sees the Son of Man in all his grandeur and falls at his feet as though dead. Yet He, placing his right hand on him, says to him: ‘Do not be afraid! It is I...’ (cf. Rev 1:12-17).

Dear friends, with these sentiments I bless you all.

Benedict XVI

A Cake Fit for a Saint

Ismaele Conte



The Church celebrates the feast day of St Dominic Savio on 9 March; his life was recorded by no less than St John Bosco, his spiritual father. Many

beautiful things could be told about him, but the most relevant to us is that Dominic was struck by a lecture he heard one day on sanctity. The Lord at once helped him to understand that sanctity is for everyone, that it is easy to become a saint and that there is a great reward in heaven for those who at least try to live their lives aspiring to sanctity.

Entering Lent, St Dominic’s life can be an inspiration to us all. He died at the age of 14 after a brief but holy life. Perhaps the Lord wants to show us that sanctity is indeed for all, and that there is no time to waste, for we have been redeemed by the most precious blood

of Christ. Let us look at St Dominic, asking the Lord, through his intercession, to give us a simple heart, like that of a child, so that keeping our sight fixed on heaven, where Christ is, we too may one day join Dominic Savio in the company of the saints.

Perhaps as a child Dominic would have liked a slice of hazelnut cake, a recipe that belongs to Piedmont, the Italian region in which he was born:

Ingredients

3 medium eggs, yolks and whites divided

150g of caster sugar

250g of hazelnuts, toasted

2 tsp baking powder, gluten-free if necessary

30g of unsalted butter, melted and cooled icing sugar, for dusting (optional)

- Preheat the oven to 170°C/gas mark 3. Grease a 26cm springform baking tin with butter and set aside.
- In a medium bowl, whisk the yolks with half of the sugar until the sugar has dissolved and the eggs are airy and pale yellow. In a separate bowl, whip the egg whites to stiff peaks.
- In a blender, blitz the hazelnuts with the remaining sugar to a fine consistency. Add this mix, plus the baking powder, to the egg yolks and stir to combine. Stir in the melted butter, then gently fold in the egg whites.
- Pour the cake batter into the prepared baking tin. Bake for 35–40 minutes, or until just cooked through. Allow the cake to cool completely before removing it from the tin.
- Cut into slices, serve, and bless the Lord for his goodness!

This Church is your home



Shell Roca

'This Church is your home'; this was the message from Bishop Konstant welcoming the Deaf Community to Westminster Cathedral back in the 1980's, a message that has stayed with members of the Deaf Community right up to this day. Some of you will have seen Caritas Deaf Service in the Cathedral, interpreting for the Deaf Community on occasions like the Chrism Mass or the Lourdes Mass, or you might have seen the Deaf Community leading the Stations of the Cross each Friday throughout Lent. But did you know that the Deaf Community's link with the Cathedral goes back even further than that?



A signed Mass with Cardinal Hume

Prior to the Second World War, priests from the Cathedral would go to St Peter's Hall and hear the confessions of the Deaf Community, and every month there was a Mass for the Deaf Community in the Cathedral. This was followed by breakfast in Cathedral Hall, with up to 200 Deaf people attending. After the war, events for the Deaf Community moved to Cathedral Hall. Over the years, the Vincentian Order supported the Community, and it was in 1976 that the Deaf Service became part of the Diocese of Westminster with the service being headed up by Fr Peter Sharp.

Ephphatha, the name for the Deaf Service back at this time, once again organised Mass in the Cathedral, with Cardinal Hume presiding. In the Westminster Cathedral Bulletin from April 1980, Fr Peter explained that: 'this is a unique occasion – a Mass celebrated in Word and Sign to enable deaf and hearing people to share... "Ephphatha" because on this occasion the Mass will be truly "open" for deaf people as well as for hearing people'.

By 1985, the 'Westminster & Brentwood Pastoral Service for the Deaf' had become an agency of Westminster Diocese, though offering continued support to the Brentwood Pastoral Service. Fr Peter returned to parish ministry and the service, then known as Social and Pastoral Action (SPA), was run by Sr Eileen McColgan, and then by Susan Line. By 2000, Westminster Diocese Deaf Service



The Deaf Community met for its monthly Mass in Cathedral Hall in February of this year

(WDDS), was headed by lay people, with a Deaf-led management committee, something that continues to this day. The current team at Caritas Deaf Service have all worked here for over 15 years, a testimony to the joy and privilege of working with the Deaf Community, sharing their journey in faith, as well as learning from them.

Although there have been changes to the name and form of work undertaken, one thing that has remained constant in the Diocese's 90-year history of pastoral ministry with Deaf people is that the Cathedral continues to be an important place for the Community. Wherever they live in the Diocese, the Cathedral is their spiritual home. We are blessed in Westminster Diocese in that we have clergy with signing skills, currently a team of 7, but there is always room for more! This year, 13 – 19 March is Sign Language Week, so please consider taking this month as the opportunity to start to learn to sign?



A signing choir in the Lady Chapel

Caritas Westminster is celebrating its 10th anniversary this year, and the team have been reflecting on the past 10 years. Delving into the history with the Deaf Community has brought back many happy memories from the past decade and beyond, with generations of Deaf people worshipping and practising their faith in the Church they think of as their home. For more information about Caritas Deaf Service and how to learn to sign, please contact me, Shell Roca, at shellroca@rcdow.org.uk.

Turtledoves and Lambs

Fr John Scott

May we have leave to ask, illustrious Mother,
 Why thou dost turtles bring
 For thy Son's offering,
 And rather giv'st not one lamb for another? It seems that golden shower which th'other day
 The forward faithful East
 Poured at thy feet, made haste
 Through some devout expence to find its way. O precious poverty, which canst appear
 Richer to holy eyes
 Than any golden prize,
 And sweeter art than frankincense and myrrh! Come then, that silver, which thy turtles wear
 Upon their wings, shall make
 Precious thy gift, and speak
 That Son of thine, like them, all pure and fair. But know that heaven will not be long in debt;
 No, the Eternal Dove
 Down from his nest above
 Shall come, and on thy son's dear head shall sit.
 Heaven will not have Him ransomed, heaven's law
 Makes no exception
 For lambs, and such a one
 Is He: a fairer Lamb heaven never saw. He must be offered, or the world is lost:
 The whole world's ransom lies
 In this great sacrifice;
 And He will pay its debt, whate'er it cost. Nor shall these turtles unrepayed be,
 These turtles which today
 Thy love for Him did pay:
 Thou ransom'dst Him, and He will ransom thee. A dear and full redemption will He give
 Thee and the world: this Son,
 And none but this alone
 By His own death can make His Mother live.

Joseph Beaumont (1616-1699), the author of this poem, was a Church of England clergyman who held a variety of posts, including being a Royal Chaplain. In the later part of his life he became Master, successively, of Jesus College and Peterhouse in Cambridge. He is noted for *Psyche*, an allegorical poem of 30,000 lines, describing the soul led by divine grace and her guardian angel through the various temptations and assaults of life into her eternal felicity.

I read this poem in place of a homily at Mass for the feast of the Presentation of the Lord (in Beaumont's time it was termed the feast of the Purification of St Mary the Virgin). Its interest lies in the way that the poet intertwines a number of different themes. First, he puts together two contrasting creatures: the turtles are the doves required by the Law as an offering for a first-born male (St Luke 2: 23/4) and contrasted with a lamb, thus referencing immediately the Infant Jesus as the Lamb of God who will offer himself. The 'forward faithful East' with its golden shower picks up on the visit of the Magi 'th'other day' and their gifts; Beaumont assumes that the gold has found its

way out of the Holy Family's pocket in covering the cost of living. Silver therefore becomes a second best – 'O precious poverty' – and is seen as both the colour of the turtledoves and a symbol of purity to represent the Lord.

The offering is made to heaven, but that creates mutual obligation and brings another dove, the Holy Spirit, who 'down from his nest above shall come'. The poet thus situates the Presentation neatly between the Visit of the Magi and Christ's baptism. The imagery now returns both to the Lamb and to the demand of the Mosaic Law; this child, the Lamb cannot, in fact, be ransomed as the Law suggests: 'He must be offered, or the world is lost'. The 'great sacrifice' for the whole world thus asserted, Beaumont returns to the relationship of Jesus to his Mother. She has paid for the turtledoves, and receives an infinite reward in return: 'a dear and full redemption will He give Thee and the world'. Christ's death is, indeed, for all, but the ending of this poem focuses on Mary as did its opening words, and so concludes: 'By His own death can [He] make His Mother live.'

On Being a Christian (concluded)

Tobias Runeson

In last month's Oremus, Tobias considered Evolution and the Universality of Conscience; here he continues with consideration of Right and Wrong.

This matter of right and wrong also cuts right to the heart of the main message of Christianity. For some, the idea of religion only implies a long list of rules and regulations. They see God as one who points his finger at our faults and failures only to bring about a sense of guilt and condemnation. However, though it is true that our faith sets the highest of moral standards, that is only part of the story. What sets Christianity apart from any other religion is that the Christian worldview is not ultimately about man's attempts to reach out to God but a recognition that God has already reached out to man. It is a belief that God, who requires the greatest obedience to his moral standards, at the same time also offers a love and mercy so abundant that it covers even the most grievous of faults. There is forgiveness and reconciliation, not at the expense of morality, but right in the midst of it. This might seem like an impossible equation: that God who does not compromise his moral requirements at the same time offers such extravagant forgiveness. The one who makes this exchange possible, however, is Jesus Christ. When Jesus died on a cross in Jerusalem 2,000 years ago, he did so for the sins of all the rest of us and thereby effected a reconciliation between God and humanity once more.

Jesus Christ and A Personal God

This is also why we as Christians claim that there is no other question of greater importance for us to answer than who we believe this Jesus to be. In our understanding, the fate of every human soul and the destiny of our entire race hinges on this man alone. If Jesus is, as we say, 'true God and true man', then he is the most significant thing that has happened to us and we do right even to count our time from before and after his birth. For someone unfamiliar with this matter, it might seem difficult thing to say specific things of him. However, the number of sources who mention Jesus even within his own generation are unparalleled by any other figure of his time or even centuries after him. To deny his life based on a paucity of historical evidence is simply not possible. That, of course, does not of itself make the claims of Christianity all true; and a popular belief in our time is that Jesus was a good moral teacher and an exemplary man, but one also restricted by the cultural norms of his age. That again, however, is the approach of someone disconnected from the sources; the texts we have from and about Jesus' life leave no room for any such reductionist interpretations.



Christ Pantokrator (all-powerful), in the Church of the Nativity of the Theotokos, Bitola, North Macedonia

Jesus made claims about himself that only leave us two options. Either he actually was who he claimed to be or he invites disbelief in that claim. He claimed that he was the Son of God who came to offer himself for the shortcomings of humanity, that he could forgive sins and was the only way to God the Father. If these claims are not true, then the rest of his work and ministry is of little value to us either. On the other hand, if these arguments for God and claims about Jesus are true, then they point us not to a set of ideas but rather to a person, one who has not simply intervened in past human history but is alive and guides humanity even to this day. We find God, who first sets the universe in motion but is present in our lives and reaches out to us in love and compassion.

That is precisely how Christianity describes this God and this Jesus: as Father, Friend and Brother, not a theoretical concept but a tangible person who has made himself available to us and who longs to meet with us. The Christian narrative never stops with a list of philosophical arguments but rather with the Gospel invitation 'Come and see'. God's reality is not discovered solely in the realms of philosophy or observations of nature, but by personal encounter, one that both invites our intellectual apprehension yet also resounds with the deeper longings of the human soul. 'God loved the world so much that he gave his only Son, so that everyone who believes in him may not be lost but may have eternal life' (St John 3: 16).

The Charles I Pyx

Richard Hawker, Head Sacristan

This marks the beginning of a hopefully monthly series exploring the treasures of Westminster Cathedral. I want to start by looking at one of our oldest pieces: dating from the reign of Charles I, it is a pyx: a small container used to store and transport the Blessed Sacrament. It is one of our smallest pieces, with many mysteries surrounding it.



The Crucifixion on the lid; note the accompanying pyx purse

It is English silver gilt (that is, silver which has been gold-plated), and beautifully engraved on both sides of the lid: a beautifully detailed Crucifixion scene and an IHS, with a deliciously baroque *Agnus Dei* etched on the base. All three are surrounded by sunbursts: straight lines for heat and wavy lines denoting light. This border is also surrounded with an 'Egg & dart' border. The inside of the pyx has stamped on it a maker's mark: a unicorn head.

Now comes the mystery: this piece was made in England, circa 1620, a time when it was not easy to be a Catholic in this country. But this pyx carries a hallmark; a way of identifying the silversmith who made this, implicating him in criminal activity and potentially sending him to the gibbet. It begs the question who this brave silversmith was. For whom did he make this pyx? We may well never know.

And a greater mystery still: where was it in between its being made, and its appearance in the Cathedral collection? Nothing exists to tell us of its provenance, nor even of the donor to the Cathedral. A beautiful and fascinating piece!



The pyx opened, with the hallmark visible



The Agnus Dei on the base of the pyx (left) and the reverse side of the pyx purse (right)



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Learning True Repentance – A Royal Way

Fr Brian O' Mahony

In the January weekday Mass readings we heard almost the whole narrative of King David's life in the books of 1 & 2 Samuel, his exploits and his struggles. The most dramatic part of the story is surely the King's sin against the beautiful Bathsheba and murder of her husband. David, chosen and anointed by God, sinned grievously and 'what he did displeased The LORD'. The details don't need rehearsing, but the initial sin of desire caused an escalation of wrongdoing and the breach of any number of the Commandments. The scandal of his sin was in no small part due to his royal status, and divine election. David behaved in a way that a godly king especially ought very much not to act.

After his sins had mounted up, God sent the Prophet, and David comes to see the gravity of his offence. He has

sinned against God; and he repents. This repentance is key; from it comes the reprieve of punishment and at least a partial recovery of his royal stature. Tradition and scholarship tell us that, out of his repentance, David is responsible for writing Psalm 50, which begins 'Have mercy on me, O Lord' (*Miserere mei, Domine* in Latin). One of the seven 'penitential' psalms, it teaches us about true repentance, forgiveness and restoration.

David's sins are many, yet he only truly repents when he sees that he has offended God. Abuse of power, adultery, deceit, murder ... each is grievous and affects others grievously, but this is not what brings him to his knees. He is not absolved of the effects of his sin on others, but because he recognizes his guilt and repents, David finds complete forgiveness from God, and the

response to this experience of mercy is ultimately praise and thanksgiving. This stands opposed to the assumptions of so much contemporary discourse. Wrong done to others is not the only effect of sin; we must recognize the damage to our relationship with God. This biblical message has a specific counter-cultural perspective on human wrong-doing.

Time and again, however, the overriding emphasis in and through the media is on the ways in which others may have been harmed. Though never to be underestimated, this can only be part of the story for Christians. Repentance for our sins may begin with seeing the harm to others. It is completed when we see the deepest truth - that our sins are ultimately against God, and then experience the grief that this brings. In this, we may be aided by rereading King David's invaluable prayer of repentance.

A Welsh Celebration in W1

Anthony Weaver

All readers of *Oremus* are warmly invited to a very special celebration on Wednesday 30 March at 7pm in the church of St James, Spanish Place, London W1, often regarded as the church of the Spanish Embassy in London. The British connection is that King Alfonso XIII married a granddaughter of Queen Victoria, Princess Victoria Eugenie, and his great great granddaughter, Princess Leonor, heir to the Spanish throne and aged 16, is currently studying for her baccalaureate at Atlantic College, St Donat's Castle in the Vale of Glamorgan.

For the first time in London, a Catholic Mass will be celebrated with choirs supported by the Band of the Welsh Guards. Of our four Welsh Choirs, two are male voice choirs and two are mixed, while the organist, Iestyn Evans, is Director of Music at St James and a native Welsh speaker from Pembrokeshire. Of the 4,000 or so Catholic priests in

the United Kingdom, we can count on the fingers of one hand those able to celebrate Mass in Welsh! Our celebrant is the recently-ordained Fr Gildas Parry from Anglesey, a native speaker, who has joined the Norbertine Order (Premonstratensians). He is the cousin of George North, who plays rugby for Wales. Readers of this magazine may well remember him as Dylan Parry, who worked as editor for a number of years, based in Clergy House. Celebrating with him will be Fr Allan R Jones.

Archbishop George Stack of Cardiff, Archbishop Claudio Gugerotti, the Papal Nuncio to the Court of St James, Bishop Kenneth Nowakowski, Eparch of the Eparchy of the Holy Family in London, Mgr Keith Newton of the Ordinariate and Archbishop Angaelos of the Coptic Orthodox Church will be with us. All of the Mass, the sermon, the Universal Prayer and the hymns will be in Welsh.

For non-Welsh speakers, English translations of everything will be in a souvenir bilingual programme.

Our guests will include The Lord Mayor of Westminster, the Ambassadors of Spain and Argentina (to represent the Welsh community in Patagonia and to honour our Argentinian Pope), the Secretary of State for Wales and his Junior Minister, together with Mrs Manon Antoniazzi, Chief Executive of the *Senedd*, Huw Edwards from the BBC, Guto Harri and Cerys Matthews, and the Revs Rob Nicholls and Richard Brunt from London Welsh Chapels.

A retiring collection will be taken for the Welsh Guards charity and for Mary's Meals. We are very grateful to Fr Colven, Rector of St James, for kindly allowing us to hold our Welsh celebration in the church, which we hope to fill and to raise the roof. Please come and help us - Croeso I Bawb! All welcome!

MASS IN WELSH

Wednesday 30 March 2022 at 7pm

A Sung Votive Mass in honour of St David in Thanksgiving for the Welsh Culture and Language and its Contribution to the Universal Church

Principal Celebrant: Fr Gildas (Dylan) Parry, O. Praem., former Editor of *Oremus*, assisted by Fr Allan R. Jones, CRIC, Preacher

**St James's Church
Spanish Place
London W1U 3QY**

With

Archbishop George Stack of Cardiff

HE The Papal Nuncio

HE The Spanish Ambassador

HE The Ambassador
of Argentina

The Secretary of State for Wales

Ecumenical Guests

Four Welsh Choirs

HE Archbishop Angaelos of the
Coptic Orthodox Church in the UK

Right Rev. Kenneth Nowakowski,
Ukrainian Eparchial Bishop
of the Holy Family in London

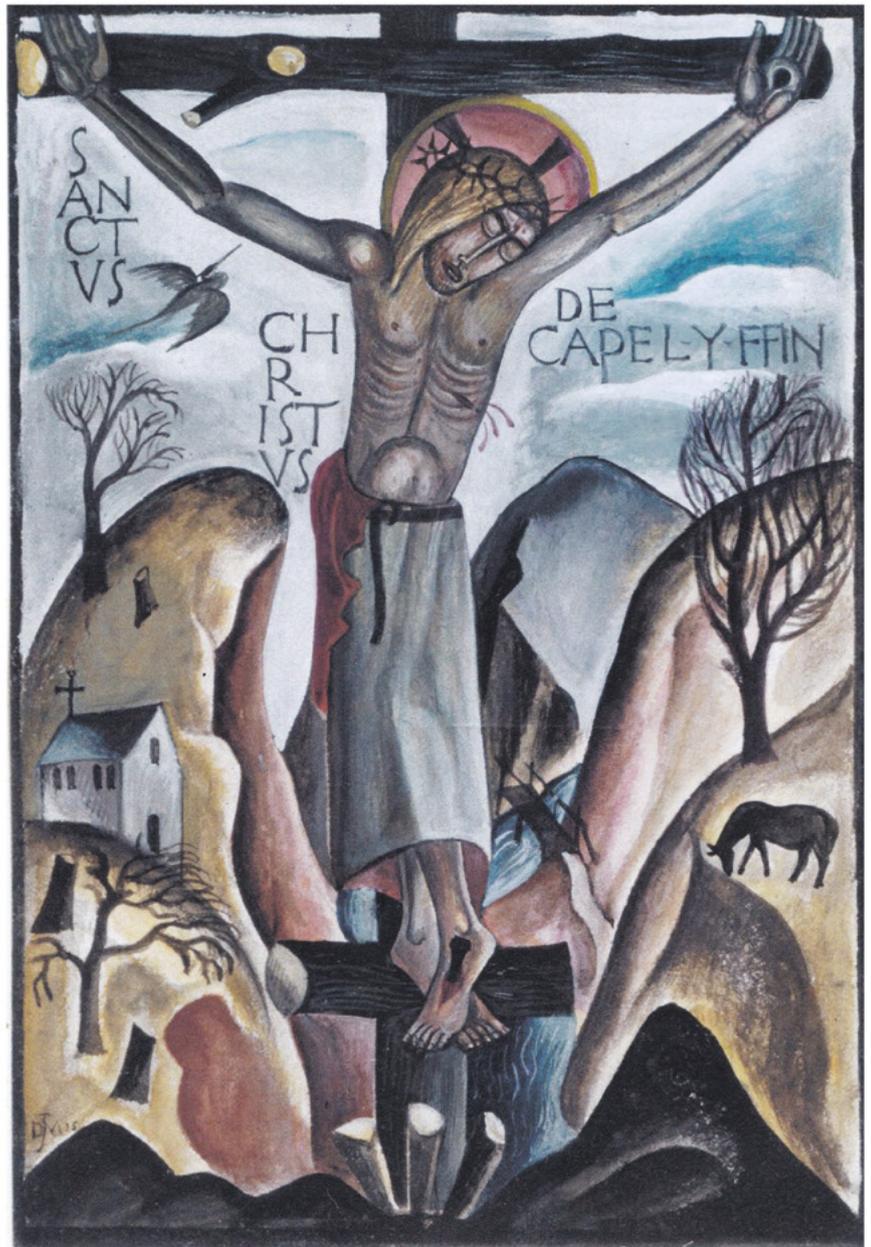
Organist: Mr Iestyn Evans,
Director of Music
at St James's, Spanish Place

Cerys Matthews MBE

Huw Edwards
of the BBC

Guto Harri

Band of the Welsh Guards



David Jones (1895-1974) Sanctus Christus Capely Ffin



Enquiries to: Anthony Weaver
Email: retreatsdover@gmail.com

Everyone
Welcome

Snakes and Shamrocks

Patrick Rogers



The marble cabinet for the Great War Memorial Books, home to 50,000 names

The seventeenth day of March is special for the people of Ireland. It is, of course, St Patrick's Day when Lent is temporarily suspended for those with Irish antecedents and loyalties and those named after the saint, who is the patron of all Ireland. Many who come to Westminster Cathedral were born in Ireland or have Irish ancestors. As a result the chapel of St Patrick and the Saints of Ireland is one of the best known and loved. This is the Irish Chapel in the Cathedral and symbols of Ireland and its saints appear everywhere.

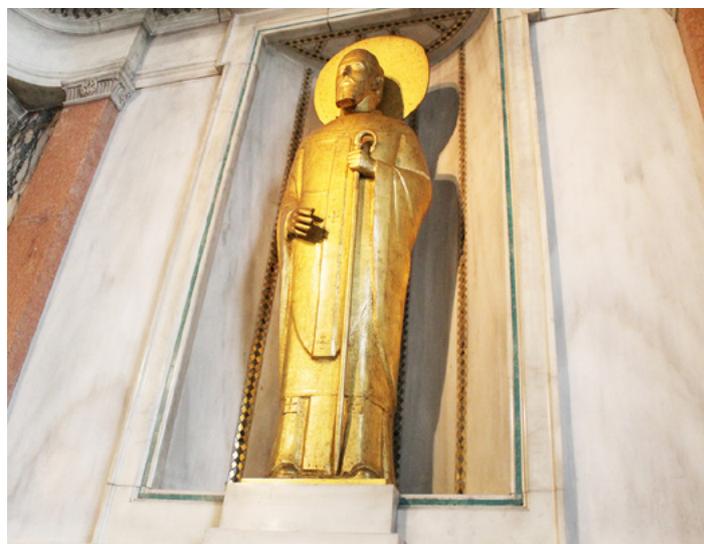
Over 30 different types of marble have been used in the decoration, more than in any other chapel, and wherever possible Irish marbles have been used. Three of these appear in the altar, completed in 1910 and designed by John Marshall, the Cathedral architect at that time. The *mensa* of the altar and rectangular panel above it are of Irish black fossil marble from Kilkenny, the shamrocks in the panel being mother-of-pearl. The altar frontal is of wavy green *Connemara* from near Clifden in Galway, with centre and side panels of mushroom-coloured *Cipollino* from Italy. The deep red panel in the middle is Victoria Red, better known as Cork Red, from a quarry near Middleton not far from Cork City.

As part of a tour, children are sometimes asked to count the many shamrocks to be seen here – 142 in all. The shamrock was the visual aid used by St Patrick in the fifth century to explain the Holy Trinity to the Irish. Children can also count the snakes (not forgetting to look at the columns below the windows), which symbolise evil or the spiritual enemies of Christ. There are 56 of them in the chapel. Curiously, the Roman writer Pliny, writing three centuries before St Patrick, states that no snake will touch a shamrock. Tradition has it that St Patrick expelled the snakes from

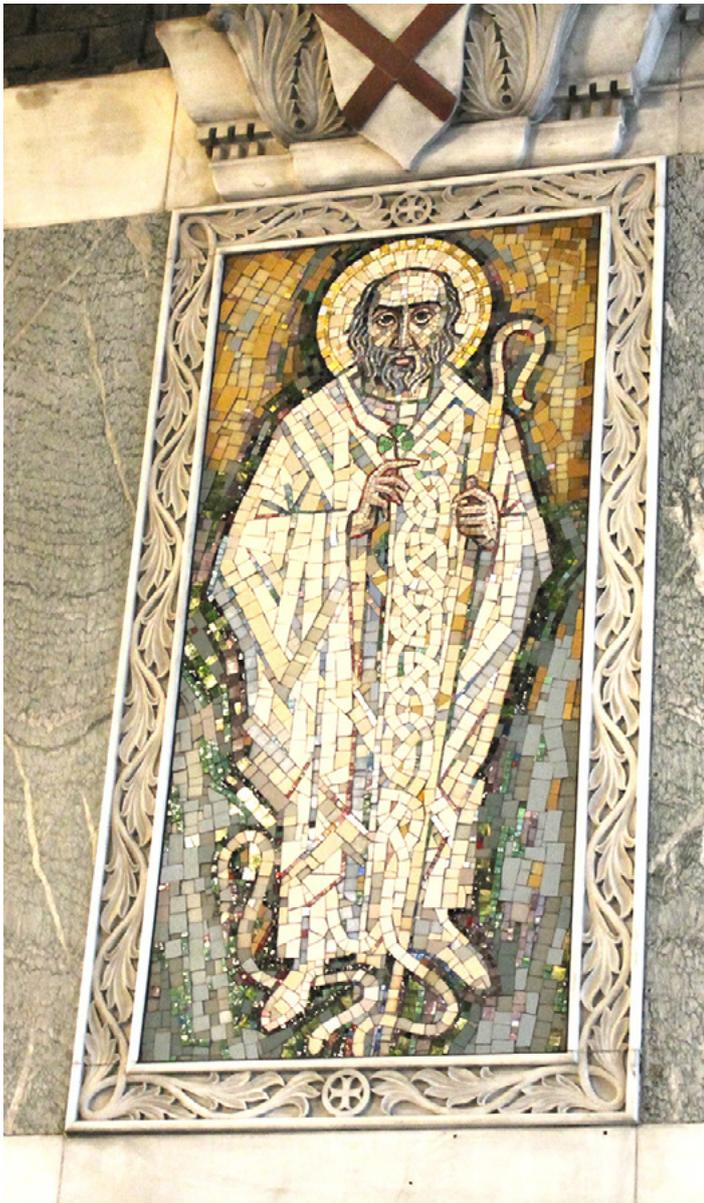
Ireland but one, a very large and aggressive one, refused. I expect the rest jumped at the chance to move to somewhere warmer and drier. The saint therefore made a box and invited the remaining snake to get in. The snake (being somewhat portly) insisted that it was far too small to be comfortable and, after an argument, got in to prove it. Thereupon St Patrick slammed the lid and threw the box into the Irish Sea. The waves of the sea thus result from the writhings of the snake trying to get out. So ferry passengers suffering a bad passage should really blame St Patrick – or perhaps the snake.

More Irish symbols, the shamrock of St Patrick and the oak leaf of St Bridget, appear in the pierced screen of white *Carrara* marble dividing the chapel from the nave. It is based on one in the *Chiesa Metropolitana* in Ravenna, Italy and was designed by Lawrence Shattock, then acting Cathedral architect, in 1928. The firm that made it, Farmer and Brindley, ceased trading in 1929 after undertaking all the marblework in the chapel until then. Apparently as a result of falling standards, mistakes were made in carving the screen that year and the work had to be done again in 1930. On the floor are more great slabs of *Connemara* Green from Clifden, together with smaller ones of mottled Cork Red. In the centre is a large Celtic cross, so large that you can easily overlook it. There are other Celtic motifs on the floor – in the corners and halfway down each side.

High in the west wall facing the altar are framed panels of ancient purple *Porphyry* from the Eastern Desert of Egypt, together with Green *Smaragdite* from Corsica – originally intended for a Corsican convent, but found too hard to use. They are set in green and white *Vert d'Estours* from the French Pyrenées. This also appears on the floor and looks



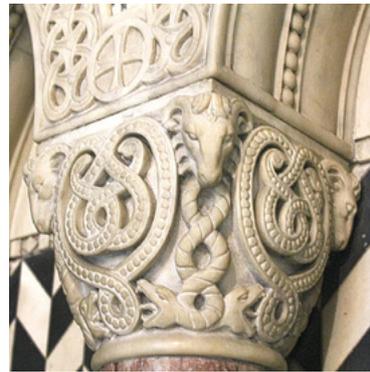
St Patrick above the altar, Arthur Pollen's sculptural view of the saint



St Patrick in mosaic by Trevor Caley, incorporating the writhing snakes

a bit like peppermint. The south wall under the windows has 14 little columns of Cork Red, each topped by a capital carved with snakes, doves and rams' heads. Between them are the badges of the Irish regiments which fought in World War I. With Irish independence in 1922, almost all these regiments were amalgamated. Only the Irish Guards still remain, and for over 10 years from 1950 the old colours of its 1st Battalion were laid up in St Patrick's Chapel while the Guards Chapel at Wellington Barracks was rebuilt following extensive damage from a flying bomb in 1944.

The only badge which is not of a regiment is that of the Royal Irish Constabulary, to the left of the windows. This force was succeeded by the Garda Síochána in the Republic and the Royal Ulster Constabulary (now the Police Service of Northern Ireland) in the North. On the other side of the altar, and originally planned for the opposite end of the chapel, is a cabinet of green *Verde Antico* marble. Inside is a book for each Irish regiment, recording those who died in World War I, together with another listing those killed while serving with other regiments – some 50,000 names in all.



Rams' heads and more snakes beneath the windows

With the marblework finished, in 1937 Boris Anrep was asked to design mosaics for the chapel. In 1914 he had designed angels for the vault of the inner crypt, close to Cardinal Manning's tomb, and in 1924 the mosaic of St Oliver Plunket, Archbishop of Armagh, martyred in 1681. That mosaic is in the aisle

between St Patrick's and St Gregory's chapels. But Anrep's estimate of £10,400 for the mosaics in St Patrick's was beyond the Cathedral's means. He was subsequently responsible for the wonderful mosaics in the Blessed Sacrament Chapel in 1960-62. The central feature of St Patrick's chapel, the bronze gilt statue of St Patrick, dates from 1961 and was designed by Arthur Pollen. It replaced a framed picture of the saint. The marble reredos behind the statue was remodelled at the same time. The most recent work is the mosaic of St Patrick between the chapel and the aisle. It was produced by Trevor Caley on board in his studio and unveiled in March 1999. Appropriately the prevailing colour is green, St Patrick holds a shamrock and a snake writhes below.

It seems appropriate that St Patrick, a British boy taken as a slave to Ireland, who later returned there to become its spiritual leader and patron saint, should be remembered in this, the greatest of all Britain's Catholic cathedrals, where the roots and hearts of so many lie in Ireland. And for those of us who are in some way linked to Ireland and St Patrick it is also rather generous that he has given us a feast day in the middle of Lent.



The marble floor, in the form of a cross



Precise Work

A monthly visitor to the sacristy is Olga Watkin, seen here making a careful repair to one of the white altar frontals. The Cathedral has many vestments and other fabrics of considerable age, not only the more obviously showy ones which appear for feasts, but also those for everyday use. There seems to have been a policy of buying good quality work and much of what we have can, with necessary small repairs from time to time, look forward to further years of service. Olga not only undertakes repairs, but has also made a new white tabernacle veil and is working on new green vestments which have been enabled by a recent kind donation. If you would like to help in this way, Richard Hawker, the Head Sacristan, will be very pleased to hear from you.



Before and After



The images tell the story. On the First Sunday in February new Choristers were inducted at Solemn Vespers. Whilst the psalms were sung, they were waiting expectantly in the sanctuary stalls with Mr Morrell, who has their pastoral care, but after their induction they ascended, fully vested, to the apse to take up their full role in the Choir. Seen after Vespers with the Administrator and the Master of Music are Henry, Leo, Dominic, Alex, Dean, Milo and Ethan.

High Kicks

In the Sports pages of local newspapers, in the Editor's youth, there were regular 'Spot the Ball' competitions, football images from which the ball had been removed, but whose whereabouts had to be guessed. The trees between the Choir School playground and Vaughan House offer their own 'Spot the Ball' competition, testifying amply to the boys' kicking power, but making one wonder if their ball control skills are in need of further development to get the ball firmly in the net?





Lourdes Mass for the Sick

Statue and candle bearers stand ready by the confessionals in preparation for the beginning of the Lourdes Mass for the Sick. The remaining Covid restrictions meant that there was no anointing this year, but the Mass attracted a good crowd, among whom were the lay Hospital Chaplains, who received a special blessing for their ministry of service.



Unity Week

After two years of the Cathedral of the City of London (St Paul's) and the Cathedral of the City of Westminster (ourselves) not meeting in the January Unity Week, the tradition of swapping venues for the respective celebrations of the Evening Office resumed. Pictured is the Choir of St Paul's with its Director, Andrew Carwood, who had just received his Membership of the Order of the British Empire (MBE) in the New Year Honours List. Andrew is a former Lay Clerk of this Cathedral and Director of Music at the London Oratory, and we offer our congratulations to him.

A Rallying of Religious

The custom is that the Religious of the diocese and those in Consecrated Life come together in the Cathedral for a Mass of the Presentation of the Lord each year and the image shows the Cardinal preaching. It was not possible this year to have the social lunch which would otherwise follow, but the simple coming together of them from all across the diocese is itself an important witness to the contribution which they make to the spiritual and physical welfare of us all.



In retrospect: from the *Cathedral Chronicle*

‘The disappointing part of the ceremony’ (of the Coronation of Pope Pius XI), wrote the correspondent of the *Daily Telegraph*, ‘was the lack of modern music and of the organ. The choirs of men and boys on each side, as they repeated the anthems of the special ritual, sounded thin and inadequate to the occasion in such a vast church, and never before, perhaps, was the absence of proper organ accompaniment so much felt.’ In a church of such proportions as St Peter’s, the absence of any organ is certainly a very serious drawback. Although we are not quite so badly off in this respect in Westminster Cathedral, we are all rather impatiently awaiting the erection of the Great Organ ordered for the Cathedral about a year ago. The singing of the large congregation on that very popular feast of Our Lady of Lourdes (11 February), celebrated again this year with great enthusiasm, would have been much more effective and inspiring with the backing of the Great Organ to be placed in the West gallery. Until it is completed, any congregational singing will sound ‘thin and inadequate’. We should like to add that, when the Cardinal Archbishop gave the order in February, 1921, for the first portion of the future Grand Organ to be erected, it was hoped that the response from all interested in the Cathedral would be such as to make it possible to build the complete organ and thus avoid the additional expense involved in erecting it by instalments. As a matter of fact, we believe that the response so far has been very small indeed.

from the March 1922 Westminster Cathedral Chronicle

.....

An Easter Message from Cardinal Heenan

While a crisis lasts it is the all-absorbing subject of both public utterance and private conversation. This year it was the coal strike and the consequent power cuts. Because of the inconvenience we suffered we recall this crisis more than most. We remember how we sat shivering in the candle-light yet had to agree that the miners had a good case. The Government, we knew, also had good reason for fighting. A sharp wage increase meant a battle lost in the war against inflation. Then we reminded ourselves again of the miners digging for coal, of the deadly risks they ran and the hazards to health in the damp dust-laden coal fields.

So we accepted the discomfort and, little as we approved of the violence of the pickets, we were pleased when the miners eventually won an award commensurate with the dangers and hardship of their job. Once light and heat had been restored we gave the miners little further thought. The miners were also back to normal; back to the darkness and perils of the pits. They will not preoccupy the Government or ourselves again until the costs of living forces them to make renewed demands. Next time we shall not wait for another strike before giving them what they ask.

It takes a crisis to make us think. We don’t think of electric light as a boon until we have to do without it. A warm house with its hot water we take for granted. If the strike had gone on we might have been without any water – hot or cold. Eggs were becoming scarce and the supply of milk was threatened. If the strike had spread, public transport would have been further disrupted and in the end there would have been no oil or petrol. Industrial life would have come to a standstill. Determined persistent industrial action by the workers can completely paralyse commercial and domestic life. In the end it can threaten health, life and national security.

What is the point of recalling such grim possibilities which, in any case, were averted? There are three reasons. The first is to draw attention to the instability of material things upon which we are so utterly dependent. Only spiritual values are durable. The second reason is to remind ourselves that what we regard as necessities are undreamed of luxuries for most of the world’s people. Through the Synod of Bishops the Church repeated once more the obvious but still unrealised fact that, whether we belong to rich or poor nations, we are all one people. Christians must make sacrifices if others are not to live in misery. That is the essential lesson of the Passion of Christ.

The third reason for recalling the hardships of life in a strike-ridden country is to point out that sitting in the dark without a fire is not an unusual experience for thousands in this city of London. Some are unable to pay for light and heat in their homes. Others have no homes. We are powerful with the strength of the risen Christ. We must use that power to help the aged poor and find shelter for the homeless.

from the March/April 1972 Westminster Cathedral Journal

For a reminder of what life was like during the industrial unrest and inflation of the 1970s, do a Google search for the Three Day Week and the Winter of Discontent – Ed.

Tasty Dishes and Spiritual Sustenance

Maurice Billingsley

The Lenten Cookbook; David Geisser and Scott Hahn; Manchester, New Hampshire, Sophia Institute, 2022; ISBN: 978-1-64413-469-6

Here is a book of two halves: a series of essays by Scott Hahn on the practice of fasting, especially during Lent, followed by a collection of chef David Geisser's recipes, mostly meat-free, but none the worse for that.

Hahn's essays provide a clear justification for fasting and abstinence: 'Fasting, and prayerful self-restraint in food choices generally, doesn't have to be either monastic or a few-times-a-year imposition, but part of the everyday arsenal for spiritual growth (and warfare) available to every Christian'. Setting limits on what we eat and drink can help us discern our real bodily needs and improve our physical health, but Hahn sees it primarily as sacrificial: giving up the comfort of abundant good food. Such comfort can delude us into self-sufficiency, leaving little room for our Creator. It needs to be challenged.

Modern life does not lend itself so readily to communal fasting as did mediaeval Christian society, with its shared rhythm of fasts and feasts. I regret that Hahn did not acknowledge how we might learn from our Muslim brothers and sisters who observe Ramadan, even when it falls in midwinter or high summer like the young neighbour told me she was going to 'do the whole thing', even though she was too young to be obliged to do so. The Western Church has eased its fasting laws since the time of Pope Pius XII, partly in response to present day pressures, partly to address the legalism that had crept in and the dispensations that were often claimed. 2022 may be the time to revisit fasting, but we must beware of causing more

harm than good, a danger especially of self-designed and self-imposed regimes.

Hahn cites a prayer from the Byzantine rite of Vespers which sums up Lenten fasting:

While fasting with the body, brothers and sisters, let us also fast in spirit. Let us loosen every bond of iniquity; let us undo the knots of every contact made by violence; let us tear up all unjust agreements; let us give bread to the hungry and welcome to our house the poor who have no roof to cover them, that we may receive mercy from Christ our God.

He commends Lenten 'frugality for almsgiving, repentance, preparation [for Easter] and imitation of Christ', but could have developed further his reflection that frugality should be our attitude when choosing any food. Eating less meat can itself be an act of repentance, turning away from unnecessary consumption..

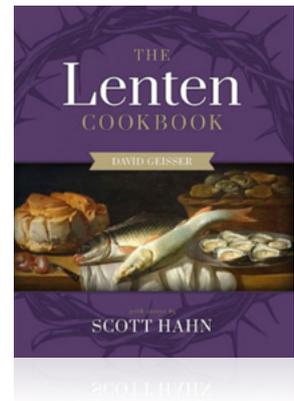
David Geisser's recipes begin with a list of dishes fulfilling traditional fasting norms, some free from meat, dairy and alcohol, others with recommended substitutes; yet is it frugal to replace butter with puréed avocado when the fruit is flown from abroad? Is out-of-season asparagus in any way penitential? But there are many dishes we can enjoy with a clear conscience. The baked muesli could be cooking while the oven is on for one of the excellent breads. The ingredients for the potato bread in my review copy do not include potatoes, which is disappointing. The flatbreads and spice bread would reconcile any carnivore to a bread and soup lunch. Hot cross buns in England, at least, start to appear in the supermarkets around 1 January, and are still on sale well after Easter. They originated as a Good

Friday collation, although Geisser's Swiss versions are quite different and include one with Rosemary, which could be served at any time of year.

Carrot soup with orange is a fine variation; I would reserve a tablespoonful of carrot batons to garnish each bowl. Pink peppercorns are likely to remain unused during the rest of the year, so coarsely ground black pepper will do. The other soups are worth trying, especially the cream of corn, while the cold tomato soup is one for summertime. Tomatoes evoke salads and there are tasty salads here, but exotic ingredients would have to be replaced. The bread salad with plenty of tomatoes will be tried in this household.

From the light meals, I will surely try the potato pancakes, perhaps using cornmeal instead of semolina; also the bread pudding Carthusian style. The baked vegetables recipe is very like one of my wife's standards, so it is recommended. More of her specialities are mirrored among the main meals: Lentil and Eggplant Moussaka and Eggplant au Gratin. My own favourites include leek quiche - though I have not used saffron - and spinach quiche, which gladly accepts bacon strips out of the Lenten season. Best of the curries, I feel, would be the butternut squash variety.

I am glad to have seen this book. It is informative and well-presented, with colour reproductions of old master paintings and the prepared dishes. Quantities are given in metric units as well as US cups and spoonfuls, so no need to flick back to a conversion chart. I hope readers find inspiration to fast from Hahn's essays and to cook frugally but joyfully from Geisser's recipes.



CATHEDRAL HISTORY – A PICTORIAL RECORD

Intercession for Peace in Northern Ireland

Paul Tobin

It was two weeks after this hastily convened ecumenical service, which took place on 14 March 1972, that direct rule was imposed in Northern Ireland following an escalation in violence in the Province that had started three years previously. The Northern Ireland Government had been reluctant for control of security to be transferred to London, which resulted in the Prime Minister, Edward Heath, announcing the suspension of devolved government in the Province.

The service, held in a full Cathedral, was the sole initiative of Cardinal John Carmel Heenan, Archbishop of Westminster, with the support of the Archbishop of Canterbury, Dr Michael Ramsey, and the Rev L G Champion, Moderator of the Free Church Council. Along with the Lord Chancellor (Lord Hailsham) and the Speaker of the House of Commons (Selwyn Lloyd), who both attended wearing Parliamentary dress that included full-bottomed wigs, these dignitaries sat in a semi-circle on the sanctuary in gold-backed chairs from Archbishop's House. On a prie-dieu was the Prime Minister with the Leader of the Opposition, Harold Wilson, and Lord Byers, representing the Liberal Party, in the row behind him. Many politicians from across the political divide attended, in addition to a large congregation as no tickets were required.

In order to prevent any demonstrations during the service, there was no opportunity for silent prayer during the intercessions. The readings from Scripture were given by the Lord Chancellor in his characteristic booming voice and by the Speaker. Dame Sybil Thorndike gave a presentation of the *Prayer of the Old Woman* by François Villon, together with the triumphant hope of Gerald Manley Hopkins' *God's Grandeur*. The *Westminster Cathedral Journal* described how 'uplifted to the heights were all by the superb singing of the whole Westminster Cathedral Choir' (whenever before have the *Improperia* of Victoria been so apt or so moving?). The final reading on 'The Humble Man' from the *Imitation of Christ* was given by Lady Antonia Fraser. The Archbishop of Canterbury gave an address on 'St Patrick the Reconciler', whilst Dr Champion led the Final Prayers and Blessing.

At the subsequent reception in the Throne Room of Archbishop's House, the Archbishop of Canterbury was apparently seen on his knees listening to every word from the nonagenarian Dame Sybil Thorndike, whilst Cardinal Heenan took the Prime Minister and Opposition Leader to his office and encouraged them to talk to one another



about the situation in the Province; Harold Wilson had just returned from talks in Dublin. It was generally thought that relations between Prime Minister and Opposition Leader had never been cordial, so by getting them to talk alone may be seen in the light of history as a significant moment at a time of great tension.

Sources:

The Tablet: 24/3/1972

Westminster Cathedral Journal: May 1972

Image: *The Guardian* 15/3/1972

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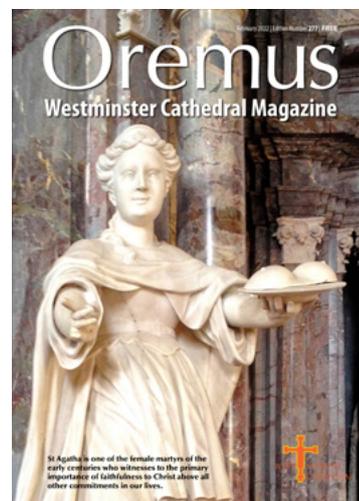
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Ash Wednesday

This day drear, once a year,
Warns us all that Lent is here.
What to end? Alms to send,
What timely task to intend?
What is meant, every Lent
By a purpose to repent?
Why the fast? Will it last?
Can I make up for the past?
Will I dare, now to wear,
Cloth of sack or shirt of hair?
Leave my cash, covet ash,
Loathe the lush and love the lash?
Or will I, with a sigh,
Merely act as years gone by?
Forswear sweets, transfer treats,
Talk of taking more retreats?
Hasten still, passed the ill,
Those to whom my heart is chill?
To purge sin, search within,
Find excuses wearing thin.
Self-control, aids the soul,
But it does not make it whole;
That's achieved, saints believed,
By the one who's undeceived.
This Lent strive, be alive,
Then you need no Tuesday shrive.
Let it cost, leisure lost,
Hands held out and bridges crossed,
In this way, as you pray,
You'll draw nearer Easter day.

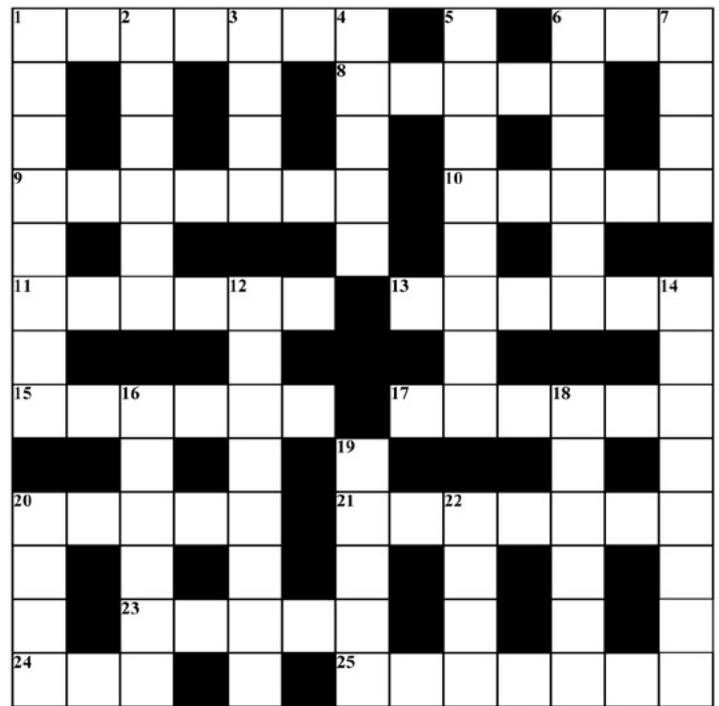
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Lent Rondel

Dominic Newman

All friends of Christ, hold fast, hold fast;
Fear not these desert days of Lent.
All grunged-up souls, all people pent
In pleasure's prison, bravely cast
Your senseless sin aside at last:
Believe the Gospel and repent.
All friends of Christ, hold fast, hold fast;
Fear not these desert days of Lent.
The thirst and hunger will not last,
For by God's Son, who underwent
The Cross, we know that we are meant
For Heaven's home when pain is past —
All friends of Christ, hold fast, hold fast.

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



Alan Frost March 2022 – No. 97

Clues Across

- 1 See 13 Across
- 6 & 23 Across: 'Through my fault', Confiteor (3,5)
- 8 Ordinary members of the Church, as opposed to the clergy (5)
- 9 Ingredient for soups and stews (7)
- 10 Gemstone used in jewellery (5)
- 11 Heretic founder of Protestant religion (6)
- 13 & 1 Across: Pilgrim mountain in Ireland, whose Saint's Feast is 17 March (6,7)
- 15 Mainly Christian Caribbean island (6)
- 17 His 'Messiah' was first performed in Dublin in 1742 (6)
- 20 'The Black', pandemic of the Middle Ages (5)
- 21 See 5 Down
- 23 See 6 Across
- 24 Short reference to a Letter from St Paul (3)
- 25 'Rich as', using name of a wealthy Roman General (7)

Clues Down

- 1 Advertising or information flyer (8)
- 2 'I', words from Jesus on the Cross (6)
- 3 & 20 Down: The name by which Wellington, buried in St Paul's Cathedral, is also known (4.4)
- 4 Christian manager of Liverpool F.C. (5)
- 5 & 21 Across: Main London railway terminus near the Cathedral (8,7)
- 6 Short-sightedness, physically or in a behavioural way (6)
- 7 King of Judah, son of Jotham [2 Kings] (4)
- 12 It might get cracked at breakfast! (8)
- 14 Quality of sanctity (8)
- 16 What each of us is to Jesus 'the true vine' (6)
- 18 Tools in the carpenter's workshop (6)
- 19 Son of Abraham (5)
- 20 See 3 Down
- 22 Biblical name (Aramaic) meaning 'Father' (4)

ANSWERS

Across: 1 Patrick 6 Mea 8 Lary 9 Parsnip 10 Topaz 11 Luther
13 Croagh 15 Tobago 17 Handel 20 Death 21 Station 23 Culpa
24 Eph 25 Crassus Down: 1 Pamphlet 2 Thirst 3 Iron 4 Klapp
5 Victoria 6 Myopia 7 Ahaz 12 EggsHELL 14 Holiness 16 Branch
18 Drills 19 Isaac 20 Duke 22 Abba

St Cyril of Jerusalem (feast day 18 March) has his liturgical observance somewhat squeezed, since he never has Vespers on his day, their place being taken by First Vespers of St Joseph. However, during his lifetime (315? – 387) he was used to being pushed around, as he played a significant role in the Christological controversies of the 4th century (is Christ truly divine or in some way inferior to God the Father?) and suffered exile on no less than three occasions. He did finally enjoy restoration and peace in his last years, and his importance for us is the survival of the Catechetical Lectures which he delivered to adults preparing for Baptism in the Jerusalem church.



The Month of March

The Holy Father's Prayer Intention

For a Christian response to bioethical challenges

We pray for Christians facing new bioethical challenges; may they continue to defend the dignity of all human life with prayer.

Tuesday 1 March

Ps Week 3

ST DAVID, Bishop, Patron of Wales

Wednesday 2 March

Fast & abstinence

ASH WEDNESDAY

Ps Week 4

5.30pm Solemn Mass (Full Choir)

Plainsong – Missa XVIII

Allegri – Miserere mei Deus

Byrd – Emendemus in melius



Gregorio Allegri, composer of the famous Miserere

Thursday 3 March

Lent Feria

Friday 4 March

Friday abstinence

Lent Feria

(St Casimir)

* World Day of Prayer

6.15pm Stations of the Cross

The Cathedral is open from 7.30am and closes in time for 7pm.

Monday to Friday: Morning Prayer 7.35am, Mass 8am, Mass (Latin, unless there is a Funeral) 10.30am, Confessions 11.30-12.30pm, Mass 12.30pm *, Exposition of the Blessed Sacrament 1.15-4.30pm, Confessions 4.40-5.30pm, Sung Vespers 5pm (Latin, Choir, except Tuesday, English, Cantor), Solemn Mass 5.30pm (Choir, Tuesday: Boys' voices, Wednesday: Men's voices).

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

Sunday: Mass 8am, Sung Morning Prayer 9.30am, Sung Mass 10am, Confessions 10-12.30pm; Solemn Mass 12noon (Choir) *. Solemn Vespers and Benediction 4pm, Confessions 5-6.45pm, Sung Mass 5.30pm, Mass 7pm

* Live streamed via the Cathedral website

Saturday 5 March

Lent Feria

3pm Rite of Election (First Service)

4pm LMS Monthly Mass, 1962 Rite (Cathedral Crypt)

Sunday 6 March

Ps Week 1

1st SUNDAY OF LENT

12pm Solemn Mass (Full Choir)

Plainsong – Missa XVIII

Allegri – Miserere mei Deus

Byrd – Emendemus in melius

3pm Rite of Election (Second Service)

No 4pm Solemn Vespers and Benediction

4.30pm Mass for the Deaf Service (Cathedral Hall)



William Byrd, whose Masses in 3, 4 and 5 parts are staples of the Choir's repertoire

Monday 7 March

Lent Feria

(Ss Perpetua and Felicity, Martyrs)

Tuesday 8 March

Lent Feria

(St John of God, Religious)

5.30pm Chapter Mass

Wednesday 9 March

Lent Feria

(St Frances of Rome)

Thursday 10 March

Lent Feria

Friday 11 March

Friday abstinence

Lent Feria

* Lent Fast Day

6.15pm Stations of the Cross

Saturday 12 March

Lent Feria

Sunday 13 March

Ps Week 2

2nd SUNDAY OF LENT

12pm Solemn Mass (Full Choir)

Palestrina – Missa brevis

Tallis – In ieiunio et fletu

4pm Solemn Vespers & Benediction (Full Choir)

Palestrina – Magnificat primi toni

Byrd – Ne irascaris

Monday 14 March

Lent Feria

Tuesday 15 March

Lent Feria

Wednesday 16 March

Lent Feria

Thursday 17 March

ST PATRICK, Bishop, Patron of Ireland

Friday 18 March

Friday abstinence

Lent Feria

(St Cyril of Jerusalem, Bishop & Doctor)
5.30pm Vigil Mass of St Joseph
Abstinence ends
6.15pm Stations of the Cross

Saturday 19 March

ST JOSEPH, Spouse of the Blessed Virgin Mary, Patron of the diocese
10.30am Solemn Mass
6pm Vigil Mass of the 3rd Sunday of Lent



Ralph Vaughan Williams' *G minor Mass* was first performed in a Birmingham concert venue, but first used liturgically, as the composer intended, in Westminster Cathedral. This bust is in Chelsea, close to the river

Sunday 20 March

Ps Week 3

3rd SUNDAY OF LENT
12pm Solemn Mass (Full Choir)
 Vaughan Williams – Mass in G minor
 Palestrina – Sicut cervus
4pm Solemn Vespers & Benediction (Full Choir)
 Lassus – Magnificat primi toni
 Byrd – Civitas sancti tui

Monday 21 March

Lent Feria

Tuesday 22 March

Lent Feria

Wednesday 23 March

Lent Feria

(St Turibius of Mogrovejo, Bishop)

Thursday 24 March

Lent Feria

5.30pm Vigil Mass of the Annunciation

Friday 25 March *No Friday abstinence*

THE ANNUNCIATION OF THE LORD

5pm Solemn Second Vespers

5.30pm Solemn Mass (Full Choir)

Palestrina – Missa Ave maris stella

Bruckner – Ave Maria

6.30pm Stations of the Cross



Anton Bruckner's *Ecce Sacerdos Magnus* was sung by the Cathedral Choir at the Mass celebrated here by Pope Benedict XVI

Saturday 26 March

Lent Feria

Sunday 27 March

Ps Week 4

4th SUNDAY OF LENT (Laetare Sunday)

12pm Solemn Mass (Men's voices)

Lassus – Missa In te Domine speravi

de Brito – Lætare Ierusalem

4pm Solemn Vespers & Benediction (Men's voices)

de Monte – Magnificat septimi toni

Byrd – O salutaris hostia

Monday 28 March

Lent Feria

Tuesday 29 March

Lent Feria

Wednesday 30 March

Lent Feria

Thursday 31 March

Lent feria

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

Catholic Grandparents' Association

Hinsley Room,
 Second Sundays 12-3.30pm

Charismatic Prayer Group

Cathedral Hall,
 Fridays 6.30-9pm

Divine Mercy Prayer Group

St Patrick's Chapel,
 Sundays 1.30-2.30pm

Filipino Club

Hinsley Room,
 First Sundays 1-5pm

Guild of the Blessed Sacrament

Blessed Sacrament Chapel,
 Mondays 6.15pm

Guild of St Anthony Lady Chapel,

Tuesdays 6.15pm

Lectio Divina

Hinsley Room,
 Monday 7-8pm

Legion of Mary

Hinsley Room,
 Monday 1.30-3.30pm

Nigerian Catholic Association

Hinsley Room,
 Fourth Sundays – 1.30-3pm

RCIA group

Hinsley Room,
 Wednesday 7-8.30pm

Rosary Group

Lady Chapel,
 Saturday 10-10.25am

Walsingham Prayer Group

St George's Chapel,
 First Tuesdays 2.30-4pm

Yoruba Association

Hinsley Room,
 Third Sundays 1.30-3pm

An Introduction to Raphael

The National Gallery

An exhibition entitled simply *Raphael* will run in the National Gallery from 9 April - 31 July 2022 in Rooms 1–8, seeking to show how he shaped the course of Western culture like few artists before or since. It will include loans from the Hermitage, the Louvre, National Gallery of Art, Washington, the Prado Museum, Uffizi Museum, Vatican Museum, and the Galleria Doria Pamphilj. Here the Gallery offers a brief introduction to his life.

Raphael died aged just 37. One of the giants of the Renaissance, along with Leonardo and Michelangelo, he produced a huge number of works during his short career. Famous today primarily as a painter draughtsman, he worked much more broadly, designing for tapestry, prints, sculpture, stage sets and applied arts and was active both as an architect and archaeologist. He even wrote poetry and was so talented that he was in demand to work on the most ambitious projects commissioned by some of the most powerful people, notably Popes Julius II and Leo X.

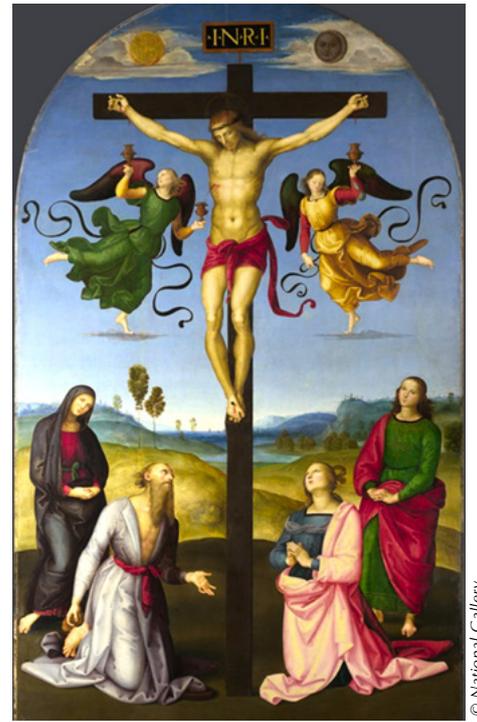
He was born on 6 April 1483 in Urbino, in the Marche region of Italy. His father, Giovanni Santi, was court painter to the Montefeltro and so, from an early age, Raphael was surrounded by art, literature, and poetry. He lost his mother Magia at age 8 and his father when he was 11. His paternal uncle became his guardian and Raphael appears to have taken over the family workshop when still in his teens. His talent was soon recognised and in his late teens he was already working on major commissions. Standout works from this period include *The Mond Altarpiece* (1502–03, The National Gallery) which he completed around age 20.

Around 1504 he relocated to Florence to learn from the artists there, most significantly Leonardo and Michelangelo. We have sketches by him after their works, among them *Leda and the Swan* of about 1505–7. His designs became increasingly complex and three-dimensional as can be seen in the pen-and-ink *The Holy Family*

with *A Pomegranate* (1507–8), and he adopted the tondo format so popular with Florentine clients in works such as *The Virgin and Child with the Infant St John the Baptist* and a *Child Saint* of about 1505. It is during this period that Raphael produced some of his most-loved Madonna paintings including and *The Virgin and Child* ('The Bridgewater Madonna'), 1507–8, and the Gallery's *Madonna of the Pinks*.

Raphael was then summoned to Rome in 1508 to work on the redecoration of Pope Julius II's apartments in the Vatican. The Pope had planned a series of frescoes for his apartments and the Sistine Chapel. At just 25, and with no experience of producing large-scale frescoes, Raphael was a bold choice. The architect and painter Donato Bramante, a key figure in Rome and like Raphael from Urbino, may have influenced the decision. The apartments known as *Le Stanze* (literally rooms) have frescoes that embodied the Pope's aspirations as a Renaissance ruler. *The School of Athens*, Raphael's most famous work and one of the quintessential paintings in the Western tradition, represents a gathering across time of the greatest Greek philosophers and natural scientists of antiquity; other parts of the room depict historical and some contemporary figures from the domains of the church, poetry, and law.

In Rome Raphael painted some of his most famous portraits. The faces of Pope Julius II (1511, The National Gallery) and Pope Leo X (Julius's successor) reveal so much about these hugely powerful men and have come to define how we still see them. The portrait of his friend Baldassare Castiglione is an incredibly sensitive



The Mond Altarpiece

work admired by Titian, Rembrandt and Reynolds. Raphael's talents do not stop at drawings, frescoes and painting. In 1514, he became chief architect of the new St Peter's, the building we know today. He also designed villas and stage sets, wrote sonnets, and was becoming immersed in the art and monuments of Ancient Rome; he was put in charge of the use of antiquities (mainly as building materials for the basilica) and later gained responsibility for all excavated marble with antique inscriptions. He was also commissioned by Leo to produce a survey with drawings of Rome's ancient buildings.

Rome is also where he painted the striking portrait *Portrait of a Woman* ('La Fornarina') between 1518 and 1519. We do not know whether she may have been someone with whom Raphael had a relationship, but it is not unlikely. He painted *Raphael urbinas* on a narrow band around her arm. He never left Rome, but died there of a fever on Good Friday, 6 April 1520. A letter written the next day by Pandolfo Pico, an ambassador of the Court of Mantua in Rome, conveys the general sadness at his death: 'Here no one is speaking of anything other than the death of this good man, who at the end of his 33 [7] years has finished his first life, but his second life, that of his Fame, which is not subject to time or death, will be eternal'.

What Synodality Might Mean

Theresa Alessandro

Cardinal Vincent Nichols, President of Pact, recently ensured that the voices of prisoners are included in the Synodal Process. Pact, the Prison Advice and Care Trust, is the national Catholic prison charity and, in response to the Cardinal's request, facilitated his visit to HMP Wormwood Scrubs where he explained to a group of prisoners that he particularly wanted 'to listen to those who can often be forgotten'.



HMP Wormwood Scrubs; externally forbidding, but with a Grade 2 * listed Chapel

Sitting together in the prison's beautiful, large chapel, the men spoke with the Cardinal about the miracles of Jesus and the value of being able to spend time together in prayer, bible study and at Mass. They shared their struggles with additional isolation during necessary Covid restrictions, and their concerns about the effect of this on their family relationships, especially for

their children. Some expressed fear and anxiety about finding a welcome in parish communities on their release. Watching the men then approach the Cardinal one by one to receive a simple wooden rosary and a blessing at the end of their time together was a deeply moving example of the 'encounter' to which Pope Francis calls us.

Fr Chima Ibekwe has been the Catholic Chaplain at the prison for six years. He described how the work of the multi-faith chaplaincy has adapted during the pandemic when at times the men have been confined to their cells for 23 hours a day to try to prevent the spread of Covid. The chaplains have actually spent more time on the prison wings, making themselves personally available to the men and providing much-needed individual pastoral support. In fact, when the Pact team had discussed with Acting Governor Dom Ceglowski the viability of the Cardinal's visit, in giving his full support the Governor referred to its pastoral importance at this time. During the visit, the Governor, senior staff and the whole chaplaincy team joined the Cardinal for refreshments and a further opportunity for encounter. Fr Chima said that his 'heart was touched' by the interest in meeting the Cardinal from so many staff including those who were not people of faith.

In the Family Visitors' Centre, which Pact designed and built and which can be found on the main road just outside the prison, the charity's staff and volunteers explained their family support work to the Cardinal. He also heard about Pact's new FamilySpace initiative, which is open to families and children across London affected by the imprisonment of

a close family member. Over Christmas, 40 children with a father in prison made use of the service, having fun with baking and other activities, whilst their mums accessed advice and support from Pact workers.

On behalf of HMP Wormwood Scrubs, Fr Chima presented the Cardinal with a picture that included the words from St Matthew's Gospel: 'I was in prison and you came to visit me' – words which resonated so powerfully with those of the prisoners who had already said to the Cardinal: 'Thank you for coming here.' Pact's CEO, Andy Keen-Downs, commented: 'This was an important and moving occasion that went to the heart of Pact's role as an agency of the Church – supporting prisoners and their families to make a fresh start.' Pact's Faith in Action team is working to inform and encourage Catholic communities to walk alongside prisoners, people with convictions and their families.

Find out more on our website: www.prisonadvice.org.uk and more about FamilySpace: www.prisonadvice.org.uk/familyspace



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New Classroom Block

Namikango, Malawi



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