

# Oremus

## Westminster Cathedral Magazine



St Anthony of Padua is invoked for many causes, but was noted first of all for his biblical knowledge and depth of his preaching

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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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The cover image is of a polychromed sculpture attributed to Juan Porcel. It dates from the first half of the 18th century.

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## Inside Oremus

### Cathedral Life: Past & Present

- The Paschal Candle: Feed my Sheep  
by Rachel Alem **6 & 7**
- Cathedral History: The Cathedral  
in Wartime by Patrick Rogers **14 & 15**
- From Clergy House Kitchen  
by Ismaele Conte **20**
- Discovering Treasures:  
by Richard Hawker **22**
- Cathedral History in Pictures:  
The Corpus Christi Procession in 1950  
by Paul Tobin **26**

### Features

- The Christian Leadership Formation  
Programme by Stefan Kaminski **4**
- A Lost World of Sacred Music  
brought to Light by Professor  
John Sloboda OBE, FBA **8 & 9**
- St John, Baptist and Preacher  
by Lucien de Guise **10 & 11**
- A Secondary School for the Nineveh  
Plains by John Pontifex **12**
- Young Artists' Summer Show at the RA **12**
- A Pleasant Day Out in Douai  
by Canon Michael Brockie **13**
- The Editor's Victorian Relatives  
visit the Pyramids **16 & 17**
- The London Eucharistic Octave  
in Covent Garden **20**
- Book Notice:  
James Hagerty's *No Ordinary  
Shepherds* by Fr Nicholas Schofield **27**
- A Royal Visit: The Prince of Wales  
meets the Society of St Augustine  
of Canterbury **28**
- A Move Stateside:  
James O' Donnell leaves the Abbey **28**
- Bishop John Arnold is Restoring his  
Cathedral **30**
- The Bishops of England and Wales set  
Pentecost as the day for Return  
to Sunday Mass **31**

### Regulars

- From the Editor **5**
- Monthly Album **18 & 19**
- Poem and Crossword **21**
- In Retrospect **23**
- Diary and Notices **24 & 25**
- SVP Catholic Primary School **29**

4



11



13



25



28



# A Programme Experienced

*The Christian Heritage Centre, based at Stonyhurst in Lancashire, offers a Christian Leadership Formation Programme, which was launched in January 2021. The first cohort concluded the programme over Easter 2022, and a second cohort of students is currently being recruited for the year ahead. It is offered to students in Lower 6th who are motivated by their faith to help create a society founded on Christian values and who are driven by a love of God and of neighbour. Students need to have the recommendation of their school to apply.*

**This time last year, 14 students were sending in application forms and canvassing references for a programme that was newly ‘on the market’, and for which there was little to go on other than its website. The feedback that they have provided seems to firmly vindicate their decision to apply, since the one, recurring criticism they have consistently made of the programme was that the modules were too short. More time was needed to absorb and discuss the material – as well as to socialise!**

The final module fittingly took place around the Palm Sunday weekend, hosted by Westminster Diocese’s Youth Retreat Centre in Pinner. With the theme of this module being ‘Applied Political Leadership’, it was most appropriate to begin with a period of retreat over Palm Sunday itself, meditating on Christ as our only, true ‘leader’ and as the One to whom all Christians are called to lead others.

The retreat was the first time that most attendees had entered into any protracted period of silence (even if only 12 hours or thereabouts), but everyone found the fruits of the meditations, prayer and liturgy to be all the greater for it.

The sunny weather made for a beautiful experience of the centre’s outdoor Stations of the Cross, as well as the first part of the Palm Sunday liturgy, and thanks are due to Fr Dancho Azagra for his careful preparation of the retreat period.

Following some downtime on the Sunday evening, Monday saw a return to the all-too-familiar and intense pattern of prayer and study. We were delighted to have Professor Philip Booth, Director of Catholic Mission at St Mary’s University, Twickenham, offer both some introductory input into Catholic Social Teaching as well as to pick up on the contemporary theme of challenges to the environment. His sessions, which framed this issue within the holistic and Christian perspective of the ‘human ecology’, and which tackled the question of corporate versus individual responsibilities, were greatly appreciated.

Keeping the theme of the common good firmly in sight, Dr John Snape, Associate Professor of Law at Warwick University, opened up that topic which, together with death, is the only certainty in life: taxes. He masterfully introduced the students to both the philosophic and rationale behind taxation as well as the criteria that have been expounded over the centuries to measure the equity of the related policies. The classroom

input was rounded off by ADF UK’s Ryan Christopher, whose workshops challenged the students to actively consider the relationship between policy and culture, and offered some important principles for putting into practice their own moral and cultural leadership.

To conclude both the whole programme, Tuesday morning saw the group head towards Central London. First stop was St George’s Cathedral, Southwark, where the group was welcomed for Mass, and from there we reported to Westminster Palace for our tour of the Houses of Commons and Lords. Having seen both chambers, we returned to Westminster Hall, the site of St Thomas More’s trial, to meet Ruth Kelly, a former Labour MP and Cabinet Minister. Conscious of the programme being under the patronage of More, Ruth spoke feelingly, yet with great encouragement, about her own difficulties in serving the government as a committed Christian and Catholic. The students had time to question her about her experiences and to seek her advice, before Ruth presented them with certificates attesting to the completion of the programme.

The farewells that followed outside were certainly not the last as the group have expressed enthusiastic support for an annual conference and reunion, as well as a more regular online forum with talks and discussion. Once again, our gratitude goes to those who have supported the programme with their time and input or financially. The places on the course have in large part been funded by generous donors, thus enabling the participation of many of the students.

The 2022 programme is currently open for application. More information and application forms are available at <https://christianheritagecentre.com/clf/>



*With Fr Dancho Azagra, in the grounds of the retreat centre in Pinner*

# Fr John writes



*Dear Parishioners, Friends and Readers of Oremus*

**I write to report the sad news of the recent death of Berenice Roetheli. She will be known to many in the Cathedral congregation as a stalwart of the worshipping community over a number of decades, both at the weekday lunchtime Mass and at the Saturday evening Vigil Mass, but that**

**hardly covers the depth of her involvement in Cathedral life. A reader, a steward, a faithful pilgrim to Lourdes, she has quietly and accurately supported Chaplains who bear the title of Cathedral Registrar, doing the bulk of the Registry work, but deferring when necessary to the clerical Registrar: 'This one's above my pay grade' (but she was a volunteer!). The late Fr Michael Archer recruited her for the work and she continued with the recently departed Fr Tony Brunning, then Fr John Ablewhite (still happily with us) and myself. Priests and Parish Administrators across the diocese will miss her as she assisted with Confirmations and the associated paperwork as well as the many and varied enquiries about family history and requests for baptism certificates that are the bread and butter of the Registry's work. She also had to deal patiently with the enquirers who assumed that the Mother Church of England and Wales would surely hold the Baptism records of every parish church in the country!**

Readers of *Oremus* have particular cause to be thankful for Berenice (anyone who called her Bernice learned very quickly not to repeat the mistake), since she has been the magazine's proofreader over a number of years. As the pages were completed and printed up, she pored over them, correcting errors and suggesting alternatives. Few were the occasions when we had to agree to disagree over some phrasing, so, as authors often say, any remaining mistakes are mine alone. Coupled with the eye for error was her support for *Oremus*; several people have their subscriptions paid by her, as she believed in the importance of the magazine and its value as an aspect of the Cathedral presenting itself both to the regular congregation, to visitors and to the outside world. In all this she displayed both friendship and loyalty, for which I here record my gratitude.

Her death, at the age of 70, was unexpected and the diagnosis of inoperable brain lesions came very suddenly. Covid-19 had left her impatient to return to 'normal' life, including a further cruise on her beloved Queen Mary II. However, her final weeks brought out the depth of her faith and a profound thankfulness for the support and prayers of so many as she prepared for the final journey of this earthly life, sustained and fortified by the rites of the Church.

Her Funeral Mass takes place on Tuesday 31 May at 10.30 in the Cathedral. May she rest in peace.

*Fr John Scott*

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# Feed My Sheep

Rachel Alem

During Lent Easter eggs were everywhere. Within a week of Easter chocolate could not be bought. After all, Easter was 17 April. We all knew Christ had risen. It seems rather late in the day to be writing about the Paschal Candle. Every year we celebrate Easter; did we really expect to meet Him? The first week of Easter our liturgies are full of his first appearances. At sunrise, to the women. Then to Mary Magdalene, when Peter and John find the empty tomb. A pair of disciples flee from Jerusalem to Emmaus. After a full day's journey, with a stranger, as he takes the bread and breaks it, they recognise Christ Risen. It fills them with such joy and conviction that they hasten, run back to Jerusalem. 'It is true!' say the disciples, that evening Jesus had appeared in the Upper Room amongst them.

Now they are in Galilee, a good 100 kilometres away. Peter decides to go fishing and six others join him. They have gone back, as perhaps have you and I, to our pre-Lenten observances. Where is the Risen Jesus? Are we looking for Him anymore? Back in their boat, that they had left after meeting with the itinerant preacher from Nazareth, they have spent the entire night fishing, and returned empty-handed. Again. Did they remember that meeting as they returned wearily to shore? Hearing the man's words to the crowd, then putting out the net at entirely the wrong time of day to gain a catch greater than their boats could bear. Overwhelmed, Peter had said: 'Leave me, Lord, I am a sinful man', but a great promise was given: 'I will make



Against a background of the disciples in the boat, fishing, Jesus hands to Peter the shepherd's pastoral crook



Peter prepares to receive his commission



White, yellow and gold emphasise the glory of the Risen Lord

you into fishers of men'. Here they are again, but the man Jesus is no longer in their boat. Are we back at work, in our family, our marriage, with our children, our friends or in our solitude? Doing what needs to be done. But is Jesus there, making all things alive, making it not just possible to live, but filling it with His Life?

A man is on the shore – 'Children, have you any fish?' No. 'Cast the net on the right side of the boat, and you will find some.' They do it, and are not able to haul it in for the quantity of fish! Only 100 yards from shore, John catches on first: 'It is the Lord!' Peter jumps straight into the water to swim to his Master. Jesus has prepared breakfast, fish and bread on the fire. He knows that they are hungry and tells Peter to bring some of the fish he has caught to add to the meal. They eat. He knows we are hungry for more than we have, and more than we can get by our own efforts. He knows we need to eat real food. He asks us to add to the meal what he gives into our hands to do at His word. He wants to work with us.

Then Jesus talks with Peter. Awkward. Three times Peter had disowned Jesus, by a charcoal fire. Now three times Peter is asked to own Him, beside a charcoal fire. Clearly a memory is to be jogged.

'Simon, son of John, do you *agape* (love freely, completely, without conditions me, more than these?'

'Yes, Lord, you know that I, *phileo* (love like a brother) you.'

'Feed my lambs.'

'Simon, son of John, do you *agape* me?'

'Yes, Lord, you know I *phileo* you.'

'Tend my sheep.'

'Simon, son of John, do you *phileo* me?'

Peter was upset that Jesus asks him a third time and said to him:

'Lord, you know everything; you know that I *phileo* you.'

'Feed my sheep.'

Now Peter gets it. Not a fisherman anymore. Shepherd. Like the Good Shepherd, his Master, who lays down his life for his sheep. He needs to love like this - to truly be of Jesus's family, truly his brother, to truly love freely, completely and without constraint. Peter affirms that he *does* what he could not do in the past. And Jesus tells Peter that he really *will* love like this. Peter will go where he would rather not go. He *will* let himself be led, like a lamb to the slaughter like his Master, for his sheep. At Pentecost, with the fullness of the breath of the Holy Spirit, Peter goes out rejoicing, where before he hid. No more fishing. Let us meet with the Risen Jesus wherever He appears to us in these forty days. Let us receive the Holy Spirit at Pentecost. Let us go out. Let us follow our Shepherd, love like Him and give up our lives for our friends so that they, too, can meet the Risen Lord of Life.

*Rachel Alem paints the Cathedral's Paschal Candle each year, to reveal different aspects of the Lord's Resurrection.*

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

# A Lost World of Sacred Music

Professor John Sloboda OBE FBA

**Since 2020 a new professional early music ensemble, *El Parnaso Hispano*, formed by Catholic singers, has been bringing the hidden treasures of Spanish and Latin American sacred music to English audiences. Here one of its founding members describes the appeal of this music and the very special place it should occupy in Catholic musical life.**

Forty per cent of the world's Roman Catholics live in Latin America, more than in any other continent, and Spanish is the most widely spoken language among Catholics worldwide. Yet until recently the treasures of Latin American sacred music have been almost forgotten. In the last few decades scholars and musicians have been rediscovering this music, often lying in neglected dusty archives in churches and monasteries from Mexico to Bolivia. Much of it is still unperformed, but what has been found so far reveals a vibrant and deeply felt expression of faith, whether joy in the birth of Christ or in the celebration of Corpus Christi, sorrow in his passion, or deep veneration of the Virgin Mary and the saints.

This body of music, spanning the 16th to the 19th century, tells a fascinating story of the meeting of cultures. On the one hand, some of the best European musicians moved to Latin America, motivated by missionary zeal, such as the Italian Jesuit Domenico Zipoli (1688-1725) who worked in the Jesuit missions in the lowlands of Bolivia, Paraguay and Argentina. Others were motivated by the opportunities afforded by the great cathedrals and churches of Lima, Cusco, Potosi and Sucre - such as the Spaniard Juan de Araujo (1646-1712), and the Portuguese Antonio Duran de la Mota (1675-1736). On the other hand, there

were rich and varied local cultures; including those of the indigenous South American people, speaking pre-hispanic languages such as Guarani and Quechua, but also the Africans who were brought to the continent as slaves. The music combined all these elements, forging a unique style, rich in local dance rhythms and references to folk traditions, but reflected through the highly developed professional practice developed in the courts and cathedrals of Europe.

The story of Domenico Zipoli is particularly fascinating. Before emigrating to South America, he was organist and choirmaster at the *Gesù* in Rome (the mother church of the Jesuits, where his music is still played every day). He then joined the Jesuits as a novice and spent the remainder of his life evangelising the local people of South America through the music he wrote for them to sing and play. He operated predominantly in the Reductions, missions formed by the Jesuits where people could live in harmony and self-sufficiency, protected from the worst excesses of the Spanish conquerors. He died in Cordoba, Argentina. One of Zipoli's most remarkable compositions was a short opera (lasting 45 minutes) entitled *San Ignacio de Loyola*. It is only the second opera to be written in Latin America and tells the spiritual history of the saints Ignacio Loyola and Francisco Javier, founders of the Society of Jesus. It was meant to be sung exclusively by native Americans while other indigenous musicians played instruments, thus making the work fully performed by indigenous people for an indigenous audience. To make it more accessible to those performing and hearing it, Zipoli wrote the work in Spanish, thus prefiguring by some 250 years the vernacular impulse of Vatican II.

*San Ignacio* has never been performed in the UK, and *El Parnaso Hispano* will rectify that in two London performances on 8 and 9 July (for details, see poster), along with other shorter works by Zipoli. The title role will be taken by the founder and musical director of the group, the Catholic Argentinian tenor Rafael Montero, educated by the Jesuits of Cordoba, who is of indigenous South American descent, and whose ancestors would have performed this piece. 2022 is the Ignatian Year celebrating the 400th Anniversary of the canonisation of St Ignatius; and so one of the performances will take place at Farm Street, the London home of the Jesuits. The other will take place in the Little Oratory of the London Oratory, under the benevolent gaze of statues of St Ignatius and his close friend St Philip Neri, founder of the Oratorians. We hope that readers of *Oremus* will be moved to join us at one of these two unique celebrations. Later in the month, on 29 July there will be a further performance in Rome – dedicated to the Holy Father Pope Francis, himself a Latin American Jesuit, bringing back to Rome the work that a Roman Jesuit gave to the indigenous people 400 years ago. This performance will be in the *Aula Accademica* of the Pontifical Institute of Sacred Music in *Piazza S. Agostino*, sponsored by the *Consociatio Internationalis Musicae Sacrae* (CIMS).

But the celebration of the Latin American sacred tradition goes far beyond Zipoli. The mission of our group is to bring all the riches of this tradition back into the heart of Catholic devotion, where it belongs and has for far too long been absent. This is part of a wider movement of

Europeans embracing and coming to know more deeply music from outside Europe, which enriches and sheds new light on our more familiar traditions. Another neglected Latin American church composer of the highest calibre is Pedro Ximenez Abril y Tirado (1784-1856). Known at the time as the 'Mozart of the Andes' he was invited by the President of the newly formed independent state of Bolivia to be *Kapellmeister* at the Cathedral of La Plata (now called Sucre), the cultural capital of the country. At Sucre he composed at least 50 Masses, and more than 100 other sacred works (motets, psalms, settings of vespers). Most of these remain unperformed in modern times. *El Parnaso Hispano* has acquired the permission to give the first original text performance of his Vespers for Corpus Christi, for choir, soloists, and chamber orchestra. We are working with London-based musicians and foundations to raise the funds and context for the performance. But so far, our contacts and supporters for this project have been entirely outside the Catholic Church, which saddens us considering how intensely Catholic this music is, and how the Church should be holding close to its heart this precious part of its heritage. Church music in Latin America has always been highly devotional in its conception and performance. This tradition inspires our approach to performance, intended to convey the spiritual power of the music, not just as beautiful music, but as an act of adoration.

Our ensemble not only plans to give many more concerts and recordings of this treasure trove of Catholic music (wherever possible in Catholic churches that would host us); we would also like to offer workshops to Catholics who would welcome get closer to this music, by learning more about it, and singing it under expert guidance. One of the works we are particularly eager to make British Catholics familiar with is the extraordinary *Hanaq Pachap Kusiqynin*. This hymn to the Virgin Mary is the earliest notated piece of choral music from Latin America (anon, circa 1631), and is sung in

Quechua, one of the continent's indigenous native American languages. It shows from the earliest times the mixing of indigenous traditions with those of the European colonisers. It is often sung in

procession, entering a church. How wonderful if this could be sung in parishes around the diocese and beyond, enriching our hymnody with this glorious, accessible and deeply prayerful music.



**San Ignacio de Loyola**  
an opera by Domenico Zipoli (1688-1725)  
FIRST UK PERFORMANCE  
marking the 400th Anniversary of the Canonisation of St. Ignatius  
Indigenous South American Baroque  
**El Parnaso Hispano**

Rafael Montero (tenor & founder)

|                           |                           |
|---------------------------|---------------------------|
| Iria Perestrelo (soprano) | May Robertson (violin)    |
| Victor Sgarbi (baritone)  | Carina Drury (cello)      |
| Simone Pirri (violin)     | Katarzyna Kowalic (organ) |
|                           | Darcie Jago (trumpet)     |

Friday 8th July, 7:30 pm  
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(followed by wine reception)  
Tickets £15 visit: <https://bit.ly/ephyspano8>  
(£20 at the door)

Saturday 9th July, 7.30 pm  
Church of the Immaculate Conception,  
114 Mount Street, London W1K 3AH  
(entrance from Farm Street)  
Tickets £15 visit: <https://bit.ly/ephyspano9>  
(£20 at the door)

[www.elparnasohispano.com](http://www.elparnasohispano.com)  
By kind permission of the Fathers of the London Oratory and Fr Dominic Robinson, SJ  
Parish Priest, Church of the Immaculate Conception.

Details of the performances of *El Parnaso Hispano* can be found on its website at [www.elparnasohispano.com](http://www.elparnasohispano.com) and you can get in touch with us by writing to [ephyspano@gmail.com](mailto:ephyspano@gmail.com).

Forthcoming concerts focused on Domenico Zipoli's *San Ignacio* are on 8 and 9 July respectively at the Little Oratory of the London Oratory (booking by Eventbrite at <https://bit.ly/ephyspano8>), and the Church of the Immaculate Conception, Farm Street (booking by Eventbrite at <https://bit.ly/ephyspano9>).

# St John, Baptist and Preacher

Lucien de Guise

**There is more than one nativity, and that of St John the Baptist is very much a summer event. Celebrated on 24 June (but anticipated a day earlier this year, as the Most Sacred Heart of Jesus will occupy the day), it is one day off being a precise halfway point in the annual journey towards the more famous nativity on 25 December.**

One of the more remarkable manifestations of this preacher and prophet is in the Baptistery of the Cathedral. From a distance, the life-size statue has a Christ-like quality. St John is less bedraggled than usual. The Baptist as a child of Nature, running wild, is an image that has come to the mind of countless artists over the centuries. This sculpture is more preacher than primal force.



*The Baptist in the Baptistery*

The entire Baptistery at the Cathedral must have been a considerable source of pride when the building was completed. A postcard was published, with some precise instructions on where to write a message intended for 'communication between Great Britain, the Colonies and some Foreign Countries', and very little information on what we are looking at. It was printed in Germany, so the First World War must have put a stop to this piece of promotional history.

Postcard collectors since then seem to have concluded that the statue is of Jesus. The thin cross that St John holds is the chief clue to the subject's real identity. Renaissance painters of the extended Holy Family relished the opportunity to show Jesus and his slightly older, distant cousin John together. The infant John usually holds the same slender cross on a staff that he holds in the statue at the Baptistery. This work is an early copy of the 1822 original *John the Baptist Preaching* by the Danish artist Bertel Thorvaldsen. The Westminster Cathedral version is cast in metal, while the Danish version has existed in several materials, including bronze. If the statue of Christ in Copenhagen by the same sculptor were put alongside St John, the differences would be more obvious. Our Lord's hair is long but less unruly and his robe is in better order; his hand gesture indicates the Risen Christ rather than a preacher.

The originals of Christ, John the Baptist and the Apostles are on display at the Lutheran Cathedral of Our Lady in Copenhagen. Paradoxically, there are no statues of Our Lady by Thorvaldsen or anyone else there. Although this artist is less widely known today, he was very important in the 19th century. Neoclassicism was all the rage, and he was an innovator in a field that might seem to have offered no novelties. His marble statue of Christ was revolutionary for being more than three metres tall and having no suggestion of the Crucifixion. The baptismal font Thorvaldsen created for Copenhagen was quite different from the St John figure residing in Westminster. With a kneeling angel who holds a seashell, it is ingenious albeit uncomfortably reminiscent of London's Victorian cemeteries.

The heavily Neoclassical look of Thorvaldsen's *John the Baptist* might have been more appropriate for the Cathedral in Copenhagen, which is entirely in that style. And yet there is something decidedly of Nature about the green marble at Westminster Cathedral. With the spontaneity of its white veining, the backdrop suggests falling water if one uses a bit of imagination. What Westminster is missing from the original Danish statue is the small crowd of marble onlookers captivated by the words of the man known to the Eastern Orthodox Churches as St John the Forerunner. At least in the Westminster Cathedral Baptistery those motionless admirers are made up for by animated godparents and others attending baptisms. In Copenhagen the statue was positioned high above the heads of visitors to the church.

In SW1, the Baptist has come down among the people, where he liked to be. As the Forerunner, his role was always to prepare the world for the Saviour who would supersede him. It is another role of sacrifice and selflessness that has appealed beyond Christian denominations. Just as Jesus (Isa) is a prophet within Islam – but not the Son of God – St John the Baptist is known as Yahya and admired as an exemplar of love and charity. Sufis are especially inclined towards his austerity. Of the many locations that claim to be keepers of his head, the Umayyad Mosque of Damascus is perhaps the most likely.

Artists have also fallen under the Baptist's sway. This man of eccentric habits and earthy appearance is easier to depict than saints who can only be identified by accessories such as a key or a set square. For anonymous medieval craftsmen as much as pioneers of modern art such as Auguste Rodin, St John has a raw energy and edginess that is alive today. A mural that I often drive past along the Wandsworth Road in Lambeth features John in the River Jordan with dreadlocks that look as gloriously unkempt as the saint's hair would have been.

Despite the huge diversity of images of St John, there are not many churches that display them. There are more on view in museums than in parishes. Most of these works would perhaps be at risk of theft if they are medieval survivors. Even the later representations are too valuable

in many cases. One of the most recent and most valuable would be Rodin's *John the Baptist* at the V&A. This museum has London's best inventory of Baptist imagery. Rodin's bronze statue is a centrepiece. Naked and purposeful, he strides across the main sculpture gallery with a look of zeal and a more mature look than his relatively early death would suggest. It is perhaps less reverent than the Westminster Cathedral statue, but Rodin's true inspiration was Michelangelo, who



*St John at home in nature*

© Courtesy of the V & A

never covered up his subjects unless he had to. The Sistine Chapel ceiling is one example of Michelangelo's natural approach to apparel. More powerful is a Corpus Christi carved when he was only 18 that hangs from a cross in the *Basilica de Santo Spirito*, Florence.



*Alabaster of the Baptist being laid in a tomb, apparently with his head included*

Courtesy of the V & A

Somehow to see Our Lord without the loincloth that the Romans had allowed him to wear is more shocking than the Baptist being at one with Nature. Most images of St John tend to make a feature of the pelts and assorted rags that he favoured. Usually the focus is from the neck upwards. Ever since Salome gave her instruction to Herod Antipas, the thought of his head on a platter has been irresistible to artists. Many have represented this



*Rodin's purposeful St John in the V & A*

© Courtesy of the V & A

in colourful three-dimensional form. During the Renaissance the image was re-created mainly in wax and ceramic. Both are a grisly sight and one hopes that they were never put alongside the fruit platters in the same materials that delighted Italian collectors at the time. This thought was perhaps too much for medieval artists – often

more squeamish than their later counterparts. There is an English alabaster series in the V&A depicting the Baptist's life. It shows the seconds before his execution and then moves on to the trussed and shrouded body being interred. Most surprisingly, it looks as if the head is still attached.

England always had a strong attachment to John the Baptist. This did not save him from the wrath of iconoclasts during the Protestant Reformation. It seems that the Lutherans were easier on this saint because of his powers as a preacher. Cranach painted his *Allegory of Law and Grace* in 1529, showing St John gesticulating towards the crucified Christ. The pointing finger is continued almost 20 years later in his Wittenberg altarpiece. This time it is Luther pointing towards the crucified Christ. The message of continuity is clear.

Catholic attachment to this saint was no less than among the Reformers. Soon after Mary Tudor ascended the throne of England, a Catholic merchant founded an Oxford college that was intended to train priests of the Old Faith. St Edmund Campion was one of the alumni. This aspiration didn't last long, but the name of the new institution survived. St John's College is rarely given its full name – the College of St John the Baptist – but it went on to be a testing ground for the Anglican Archbishop Laud. He tried out some of the imagery in stained glass that had been smashed a century before by the iconoclasts; this time it survived.

Almost three centuries later, Catholic Mass was being celebrated in Norwich in a church designed by Gilbert Scott Jr and funded by the 15th Duke of Norfolk. The building has since become the cathedral for the diocese of East Anglia – once the most rabidly anti-Catholic region in England. Since it was built, around 1910, it has proudly borne the name of St John the Baptist.

# A Primary School gives birth to a Secondary

John Pontifex, Aid to the Church in Need

Iraq's Christians have just passed a momentous milestone on the way towards recovery from genocide with a community of Religious Sisters officially opening their long-awaited school. With capacity for 625 students, Al-Tahira Secondary School opened on 1st May in Qaraqosh (Baghdada), the largest of the 13 Christian majority towns and villages in the iconic Nineveh Plains. Unlike most structural projects which involve restoring buildings damaged by Daesh (ISIS) during their occupation of Nineveh, the mixed school has been built from scratch in what was the playground of Al-Tahira Primary School, also run by the Dominican Sisters of St Catherine of Siena.

The Secondary School, which admitted its first students in February, comprises state-of-the-art facilities spread over three floors, including three science laboratories, a computer centre, a large conference hall, library and chapel. Five years

in the making, the school is one of the single biggest projects in Iraq supported by Aid to the Church in Need, the Catholic charity for persecuted and other suffering Christians.

Dr Thomas Heine-Geldern, the Executive President of ACN International, who will be participating in the opening ceremony along with other staff from the charity, said: 'ACN was involved right from the start of the initiative and it has been a privilege to work with so many committed individuals and organisations to bring this project to fruition, including the Austrian Bishops' Conference, supported by the Austrian government'. The Charity was involved in securing more than 80 percent of the US\$2.1 million (£1.67m) needed to build the school. Thanking benefactors for their tireless support for Iraq, he added:

'I pay tribute to Sr Clara Nas, the other Dominican Sisters and all those who have worked tirelessly to make this dream a reality. Back in the darkest days of the Daesh (ISIS) occupation of the region, who would have thought that just a few years later we would be celebrating the opening of a brand new school?'

Dominican Sr Clara said that the school is about helping to secure a future for Christians in a country where numbers have fallen from more than one million before 2003 to perhaps 150,000 today: 'We are building the character of the students to be leaders in society, taking responsibility and developing a plan to remain in this country. The presence of the Sisters here and the presence of the school here are both signs of hope, giving people a reason to stay'.

Image: View across the Nineveh Plains from the Monastery of St Matthew

© Levi Clancy

## Young Artists Display their Wares

The Royal Academy of Arts will present the fourth annual Young Artists' Summer Show opening in the Clore Learning Centre and online from Tuesday 19 July. The exhibition will display a selection of works by young artists aged 4-19 (key stages 1-5) from across the UK, selected by a panel of judges including Royal Academicians and RA Schools students. This year, over 21,000 entries were received from 3,438 registered schools.

Since the Royal Academy's foundation in 1768, art education has been at its heart. The Young Artists' Summer Show provides a platform for the skilled and varied work of students, champions the importance of art in education and celebrates the teachers fostering creativity in



young people. Rebecca Salter, President of the Royal Academy, will award prizes to the two most inspiring artworks in each key stage. Visitors will also have the opportunity to vote for their favourite artwork in a People's Choice Award, where there will be two winning artists. Voting will be open online from Tuesday 19 July – Wednesday 31 August.

The President said: 'The Young Artists' Summer Show is now an

important landmark in the diary of the Royal Academy. It is a pleasure to see the impressive standard of work being produced by young artists across the country, and the engagement of the next generation with the importance of art. The huge number of submissions in 2022 demonstrates the value of art to every child's educational life and the amazing contribution of teachers in nurturing that talent'.

Show open to the public: Tuesday 19 July – Sunday 14 August, 10am – 6pm Tuesday – Sunday (last admission 5.30pm)  
The online exhibition will be viewable here from Tuesday 19 July:  
<https://youngartists.royalacademy.org.uk/>

Admission to the exhibition is free, and no booking is required.

# St John Southworth and Douai

Canon Michael Brockie

From the late 16th century onwards, in the wake of the English Reformation, several seminaries, convents and colleges were founded by English, Scottish and Irish Catholics in Douai, a town in Flanders but later in northern France, about 24 miles south of Lille, and an emerging university town with faculties of theology, law, medicine and the arts. A number of Oxbridge professors who were unable to take the various anti-Catholic oaths, found teaching posts in Douai. It was here that the famous English College, or *Le Collège des Grands Anglais* was founded by William (later Cardinal) Allen, and where St John Southworth spent a number of years as a student before being ordained a priest in 1619 when he left for the English mission. All students had to take the college oath to return to England at the command of their superiors to minister to the recusant flock. This oath was taken and witnessed in the college chapel and was signed on the altar in the monastic manner.

Once the Counter-Reformation was underway, one of the college's greatest achievements was the translation into English, by a number of the professors there, notably Gregory Martin, of the Latin Vulgate of the Bible, starting with the New Testament in 1582. It became known as the Douai-Rheims Bible and was in common use in England until the 1950s when other translations began to appear. The College existed for well over 200 years and produced hundreds of priests, about a third of whom were executed, with others dying in prison. Many survived to old age or were banished.

The former English College buildings have since been demolished, but the altar and tabernacle (made in London and shipped over to France) can be seen in the *Collégiale Saint Pierre*, the largest church in northern France after Amiens Cathedral. It served as the university church for a period and has recently been restored and cleaned. There is a small shrine to St John Southworth in this church, where a relic of a leg bone of his was kept back after his body was prepared for its journey back to England, and this relic enjoys a place of honour there. Readers of *Oremus* will already know of how, after his execution at Tyburn in 1654, his body was sent back to Douai College in the 'diplomatic bag' of the Spanish Ambassador, and where it was buried in the College, hidden at the French Revolution, but later discovered when the College buildings were being demolished in the 1920s. Another church in the town that would have been frequented by former students at the English College was *Notre Dame*. Dating from the 13th century, it was badly damaged during World War II, but has since been sensitively restored. Other landmarks in the town include the magnificent Flemish Town Hall and Belfry.



Christmas illumination of the Beffroi in Douai

For art lovers the town boasts a magnificent collection of paintings of Flemish, Italian, Spanish and French masters, as well as sculptures of historical and literary figures, all to be found in the *Musée Chartreuse*.

So, when next planning your itinerary by car from Calais, why not consider giving this small town a visit?

*Canon Brockie is Provost Emeritus of the Cathedral Chapter.*



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# The Cathedral in Wartime

Patrick Rogers



*Lighting a candle for peace.*

**A story is related in the Cathedral that a volunteer at the Information Desk, asked by a group of Americans if the blackened walls of the Cathedral had resulted from a fire, described how German bombs in the 'Great Fire of London' in 1940 had set the building ablaze from end to end. Only the efforts of valiant, bucket-carrying priests, nuns and choirboys, directed by the Archbishop himself, had managed to save the building. Sadly nothing so spectacular really occurred.**

In fact, since the Cathedral was structurally complete by 1903, it lived through two major wars. The first, that of 1914-18, initially had little effect on Cathedral life, though some of the Chaplains donned uniform and went off to the Western Front, and the Catholic Women's League provided a refreshment and accommodation hut for servicemen on waste land beside the Cathedral. In the early years of the war, bombing was only by German Zeppelin airships which became increasingly vulnerable, priests on the Clergy House roof watching two being shot down in September 1916. But as the war

progressed, so its effects increased. In June 1917 the first names of fallen Catholic servicemen were inscribed in St George's Chapel and in the same year the Germans introduced the much more effective Gotha bomber to replace the Zeppelin. The Cathedral Chronicle described a raid in July by about 40 Taube aircraft in two groups, as witnessed from the Cathedral roof. However, the Etrich Taube was an unarmed reconnaissance aircraft used operationally in 1914-15 and later only for training, so the aircraft seen must have been some of the first 230 Gotha G.IV bombers built, which first appeared above London in May 1917.

By October 1917 the Chronicle was reporting that: 'air raids now seem to be the normal condition of things rather than disagreeable incidents.' The Cathedral crypt was opened as an air raid shelter for parishioners, inspected and approved for 2,000 – an impossibly large number even if you include the store room running under the Blessed Sacrament Chapel. During one raid the choirboys, finding the crypt full of those sheltering, played 'Buzz one' in the Song School, their only concern that of being 'Buzzed-out'. The School itself remained open throughout the war. Each morning the boys went looking for shrapnel in the playground, and during the day they used the practice trenches dug by the London Scottish Regiment to conduct their own form of warfare.

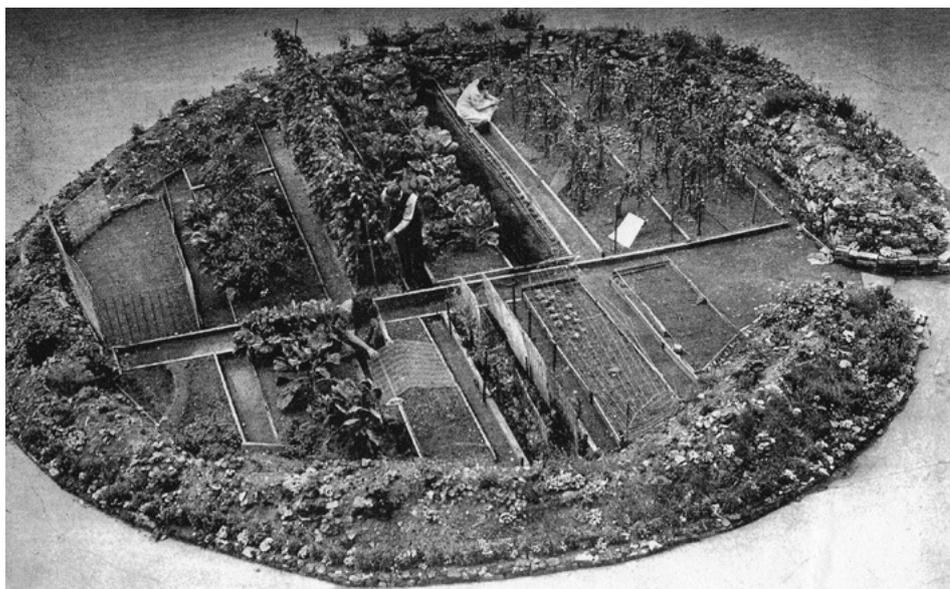
Clearly the great threat of air raids was much greater during 1939-45. The Choir School was evacuated in September 1939, initially to Horstead House, near Uckfield, where the boys listened to a description of the Battle of the River Plate read by Fr Moore, their headmaster. In May 1940, with the imminent threat

of invasion, the school was closed and did not reopen until January 1946. The boys left London with good reason. There was sustained German bombing for nine months from September 1940 to May 1941 with bombs falling all around the Cathedral – at the corner of Carlisle Place and King's Scholars Passage; scoring a direct hit on the Anglican Church of St Andrew in Ashley Place; beside Morpeth Terrace; on the mansion flats of Carlisle Place to the west and Ashley Garden to the east; and on Victoria Street to the north.

Fortunately air raid precautions had been introduced at the outset of war in September 1939. The Cathedral sanctuary columns had been buttressed with scaffolding and sandbags while the shrine of St John Southworth in St George's Chapel was also protected. An air raid post was set up in Archbishop's House, the clergy and lay staff formed into air raid warning and firefighting parties (though initially equipped only with stirrup pumps and buckets), and arrangements made



*The gutted remains of St Andrew's Church, Ashley Place, after a direct hit in late 1940, showing the proximity of the bomb to the Cathedral.*



*The Cathedral's bomb-crater garden in the Choir School playground. June 1944.*

for extra priests to go to first aid posts and casualty clearing stations in the event of heavy casualties. Evening Mass had been suspended and the crypt was once again an air raid shelter. The remains of a Westminster City Council notice informing those spending the night there that they were entitled to use council washing facilities for a penny (including soap and towel), rather than the usual three pence, can still be seen on a wall in the crypt store room, despite post-war efforts to remove it.

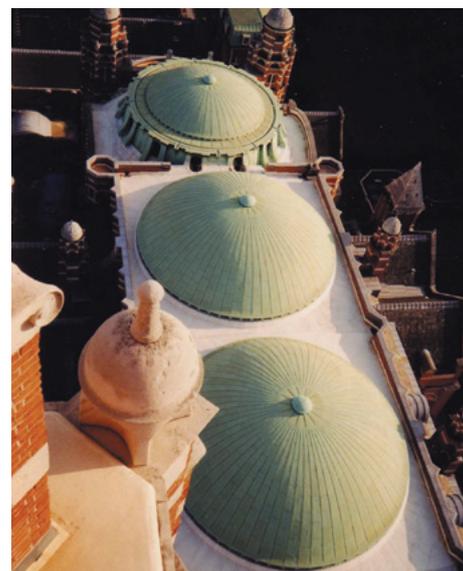
That was the situation in the Cathedral when the nightly blitz began in September 1940. In October Clergy House was hit, but only by a slab of concrete sent flying by a bomb in Vincent Square. In December it was hit again, ironically by an unexploded anti-aircraft shell which did considerable damage to external brick and stonework before ending up in one of the priests' rooms. Bombs hit Blocks 10 and 11 of Ashley Gardens in November 1940, and Block 4 in May 1941, shattering windows and scarring the woodwork of Archbishop's House and the Cathedral Hall, while another bomb, also in May, destroyed a flat on Ambrosden Avenue, breaking many of the large leaded windows in the Cathedral sanctuary and nave, smashing in doors and covering the Cathedral with debris.

Remarkably, the bomb nearest the Cathedral, a delayed action variety which fell in October 1940 and exploded after two hours, left a crater 30 feet deep, 30 feet wide and 30 feet from the Choir School, but did no other damage, even to the windows. The blast was absorbed by the soft clay (the area was originally Bulinga Fen) on which the Cathedral is built, and went up vertically. Bricks and refuse from the Cathedral allotments were thrown into the crater and it was filled with soil over ten months. The Head Sacristan, Mr Hayes, then created a highly ornamental and productive garden, providing 130 pounds of tomatoes annually, together with cabbages, cucumbers, beetroot, onions, beans, parsley, lettuces, peas and mint to supplement the wartime diet, all surrounded by flower beds. Pictures of the Cathedral's bomb crater garden appeared in the national press and in *The Sphere*, *Tatler* and *The National Geographic Magazine of America* and it featured in the 'Grow More Food' campaign on *Movietone News*.

Beside high explosives, the Germans also used incendiaries, but once again the Cathedral was largely unscathed. When John Bentley, the architect, was 14, his own parish church of St George in Doncaster burned down. In building the Cathedral he used largely fire resistant materials such as brick, stone

and concrete on which incendiaries burned harmlessly until extinguished. Nevertheless one burned a large hole in the wood block floor of Cathedral Hall, another went through the roof of the Choir School gymnasium and a third set fire to the hall run by the Catholic Women's League as a servicemen's canteen. Another reason for the failure of the incendiaries was a 50,000 gallon static water tank and motor trailer pump in the Choir School playground, which had been provided to protect the Cathedral and the immediate neighbourhood against fire.

All in all the Cathedral was extraordinarily fortunate to survive the 1939-45 War almost unscathed, despite being close to targets such as Victoria Station, Wellington Barracks and many government buildings. A happy, if unintended, consequence occurred after the war. As early as 1918 the domes had been leaking, resulting in the white stains to be seen from the nave. Bomb blasts during the war forced the concrete slabs forming the inner and outer shells of the domes even further apart, resulting in further leaks. In 1948-49, with the help of a grant from the War Damage Commission, the domes were clad with copper sheeting. Over the years this has turned green and is now a particularly attractive feature of the Cathedral. Every cloud has a silver (occasionally copper) lining.



*Looking down on the copper-clad domes from the top of the Cathedral tower.*

# Seeing the Pyramids and Sailing on the Nile

Fr John Scott

*The account of the travels in Egypt of my great-great-great uncles Eli and John continues:*

But we are anxious to obtain a nearer view of the pyramids and set out at early morning before the sun appeared above the Mokattan ridge. The stranger will now have his first experience of the deceptive character of distances in Egypt. The air is so dry and pure and the plain so level that they do not appear 2 miles away, but the distance is more than 5 and still longer when the waters are out, when the journey may extend to 15. The passage of the river is a risky affair, the rapidity of the current is calculated to excite apprehension when the frail craft destined to convey us across and especially when the crowd of donkeys and men sink the gunwale of the boat almost to the level of the water. In an incredibly short time, we are swept past the island of Rhodato to the opposite bank where we again take to our donkeys. Our approach was not unperceived and a whole force of Arabs soon rushed forward, not to offer, but to force upon us their annoying services.

As in the case of the Falls of Niagara, so it is with these marvels of human creation! It is not until you stand close beneath them that their stupendous magnitude and almost overwhelming grandeur are realised. In looking up at the countless layers of masonry, each of them more than breast high, the mind fails to grasp the fact that they are the result of human effort. It is at the north-



*The great pyramid of Cheops*



*At the foot of the pyramid*

eastern corner that we begin the ascent, where time and accident have somewhat wrought the massive stonework into cracks and fissures. Of these the *Fellahs* knew every one, and seizing our hands, they rapidly haul us upwards, instructing us in every foothold and shouting, laughing, one pulling us from above, another unceremoniously propelling us in the rear, so that in a short time we stood midway up the giant side of the monument, where we were immediately assailed in loud and threatening tones for *Backsheesh*. Until this had been liberally paid, further advance was impossible. In ten minutes more, however, we stood upon the summit of this, the most ancient structure of the World.

The view from the summit is wonderful as the building itself. From its crest we look down upon two regions, different as life from death. Far as the eye could see, stretched away the glorious valley, the eternal fertility of which has outlived the Empires founded on and nourished by its prolific soil and everywhere coming

up to its green edge and hemming it in with an impassable barrier, are the yellow sands of the Lybian Desert. The second pyramid appears close to in all its grandeur, and at its foot the mysterious Sphinx and a crowd of tombs and pits, the resting places of priests and Nobles clustered round their Monarch. The Sphinx from hence appears insignificant, and the neighbouring group of pylons a tiny speck. On the other side of the river, Cairo looms up as a confused mass, dominated by the Towers of the Citadel and the slender Minarets of the Mosque of the Vice-roys.

The impatience of our half savage attendants leaves little time or opportunity for observation, and we are obliged, reluctantly, to descend. This, to nervous persons, might seem worse than to get up, as they have ever the tremendous perspective of the steps before their eyes; on several occasions, serious and even fatal accidents have happened to travellers who have insisted upon descending without the assistance of the *fellaheen*. There is little to see in the

interior, except the sarcophagus of the builder of the Pyramid Cheops, who reigned over Egypt nearly 4,500 years ago. It is interesting to know that each of the four sides of the Pyramid is 767 feet long, the area it covers is about 13 1/8 acres and the solid masonry it contains would weigh 6,348,000 tons.

After our return to Cairo, we were fortunate in meeting at the Hotel a Belgian gentleman, now Ambassador at Constantinople, who was preparing, in melancholy mood, to make the journey up the Nile alone. What more natural suggestion than that we should make one party, a proposition which he received with eagerness and almost gratitude. Next morning our donkeys were paraded betimes and we were on our way to Boulak, the port of Cairo, to inspect and make selection from the numerous *Dahabeahs* or Nile Boats waiting for hire. This and the choice of a *Dragoman*, were two very important affairs. The one was to be our home and refuge during 6 or 8 weeks, and to the other was to be consigned the management of all our business and perhaps the care of our lives. Many boats did we visit and many of the species *Dragoman* did we interview, until, towards the end of the day, our choice was made.

The hiring of the Sailors we then left to the *Dragoman* and spent the next two days in buying in our stores and in fitting up our craft. This was a most interesting occupation, leading us, as it did, into the Bazaars and bringing us into closer contact with the Arab population than perhaps anything else could have done. We felt satisfied with our labours and proud of our vessel as we cast off from Boulak on the morning of December 2 1862. The flags of England and Belgium were triumphantly hoisted and a salute fired from all our guns to celebrate our departure. The *Dahabeah* which was to be our residence during our Nile journey much resembled our old London barges. These boats were constructed to draw very little water as the Nile is low in winter when travellers most usually ascend it; it is a difficult boat to get off the shallows and the utmost precaution will not prevent it grounding on the

ever shifting sands of the river bed. The Saloon and Cabin are all on deck, and occupy one half the length of the vessel, a Saloon for general purposes with a broad divan around it, it is first entered, and beyond it, the sleeping cabins are arranged. No provision is made for the sailors and native servants who generally cover the front deck with an awning of sail cloth and sleep on the boards. They look like so many bundles of clothes, when thus arranged for the night, for they twist the *burnous* or cotton *malayat* over head and feet in a way that would smother persons unused to such packing.

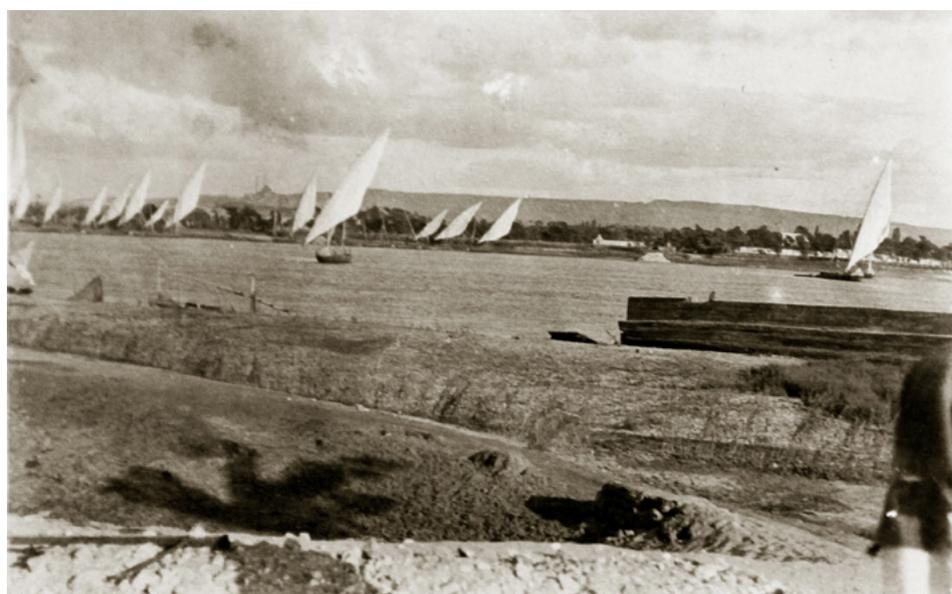
When the wind is fair the sails only are used, but they are at once furled and rowing or more commonly tracking or towing the heavy vessel is resorted to when the wind drops or is unfavourable. The rate of progress under these circumstances is exceedingly slow – 5 miles per day being about the average. In places where the river winds, we on many occasions found ourselves at sunset within half an hour's walk of the place we had left in the morning. The first evening on the Nile was celebrated by our crew indulging in a sing-song diversified by personal allusions which were considered so happy and amusing that our universal roar of laughter greeted the singer, the party who was the subject of the joke grinning with a delight perfectly enviable.

As most of them are named Mohammed, Mustapha, Hassan or Ali, the popular names of the East answering to our Jack, Tom and Harry, they distinguished each other by the towns they came from. Thus, one of our men was known as Minieh, where he resided, another who came from Kons or Gors, near Nagadeh, was familiarly called Goosey. He was a merry fellow, who did all the 'odd jobs' of the crew and was thus greeted:-

'Goosey washes up our clothes-  
Chorus- 'Oh, Goosey! Ah, Goosey,  
Boils the pob, to market goes,  
Oh, Goosey! Ah, Goosey'.

Then the song continued to enumerate his good qualities until the theme was exhausted. They were exactly like a lot of children – as little like grown men as possible.

During the first week we made very little progress owing to adverse but agreeable winds. Employment was found in shooting excursions and in visits paid to the various villages we passed. Great excitement was caused amongst our crew by one of them being struck by a man from one of their villages and serious results would have followed had not one of our party arrived and put an end to the fight. As it was, the offender was detained a prisoner on board our boat and brought before the Mudir at Minieh, the first great town we stayed at. A severe thrashing on the soles of the feet was the punishment awarded.



On the Nile

# First Communicants



© Simply Photography

The Easter Season has something of the nature of a spiritual harvest, as the Sacramental Programmes run their course. Pictured are the children who made their First Holy Communion in May, supported in Catechesis by Fr Vincent and Ismaele Conte. As on other occasions, the camera proved itself adept at catching the lingering smoke from the high altar's extinguished candles.



© Mazur/CBCFW.org.uk

## A Loss to Church and State

The Cathedral being what it is and including many important government buildings within its parish boundaries, it sees a number of politicians enter its doors more or less frequently and a good number of them, with family and friends, came together at a Memorial Service for a regular member of the Cathedral congregation, the late Baroness Shirley Williams. The Cardinal presided, and is pictured greeting the congregation as they left.

## Marriage Celebrated

It is actually true that several years ago, when preparations were being made for the Annual Matrimony Mass, the suggestion was made that extra chairs be put in the nave, as is done for major occasions, Christmas, Holy Week and such. It took a little time before it was pointed out that this would leave blocks of seven, not six chairs, whereas married couples were likely to come in twos, not threes. Still, even with sixes, the Cathedral was filled with couples (and families) celebrating various anniversaries. Fr Chris Vipers, leading the Agency for Evangelisation, was on hand to give a warm welcome to all.



© Diocese of Westminster

## Crowd Scene (1)

The May Day early Bank Holiday saw the Cathedral welcoming the annual Migrants' Mass which, appropriately, itself migrates from year to year between Westminster, Southwark and Brentwood Cathedrals. Bishop Michael Campbell OSA presided and, as can be seen, a group of musicians led the spirited singing. Previously the Mass has been in the morning, but was moved to the afternoon this year, to allow those attending to spend time with their families on what is, after all, a holiday.



© Mazur/CBCEW.org.uk

## Crowd Scene (2)

Large though the Sacristy is, the thought is unlikely to have been in anyone's mind at the time of design that it would need to accommodate both the Cathedral choir and that of Westminster Abbey. However, we have now been able to revert to the practice of the Cathedral visiting the Abbey in October around the feast of St Edward the Confessor and of a reciprocal visit here to Our Lady of Westminster during her month of May. Vespers were followed by the customary hospitality being enjoyed by clergy and lay clerks of both foundations and we believe that the choristers of both were refreshed, too.



© Mazur/CBCEW.org.uk

# A Life Lived with Relish for the Lord

Ismaele Conte



In a letter to his daughter Margaret, written with a charcoal stick on a piece of cloth whilst imprisoned in the Tower of London, St Thomas More (feast day 22 June) urged her: 'My dear child, pray for me, and I shall for you and all your friends, that we may merrily meet again in heaven'. In his love for the Church and loyalty to the Pope, whilst facing death, More did not lose sight of eternal life. Before beheading the saint, his executioner is said to have begged for his forgiveness; More stood up, kissed him and told him: 'I forgive you', thus staying faithful to our Lord, when he commanded us to forgive those who act against us.

His life is a reminder that tribulation, persecution and even death have no power over us, as they have been conquered by the Risen Christ. Let us ask St Thomas More for his intercession, helping us to remember that we can be victorious over death, in Christ who has redeemed us by his blood.

Perhaps Thomas would have enjoyed sausages and mash, and accompanied it with this tasty red onion relish:

Fry onions over a low heat until soft and translucent. Sprinkle on sugar, then add grape juice or red

wine, fresh thyme and balsamic vinegar. Cover and simmer for 3 minutes, then simmer, uncovered, stirring often, until sticky and dark red in colour (about 15-20 minutes). This recipe will yield about a jar of relish.

2 red onions thinly sliced, 2 level tbsp brown sugar, 4 tbsp red grape juice or red wine, 1 tsp chopped fresh thyme, 3 tbsp balsamic vinegar.

Serve with bangers and mash, a cheese board or anything you please, to enhance the taste. And don't forget to bless the Lord!

## The London Eucharistic Octave

11<sup>th</sup> – 19<sup>th</sup> June 2022

Celebrating the Eucharistic Heart of the Catholic Church



2022



Scan for full Programme

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Corpus Christi Shrine

1 Maiden Lane, Covent Garden, WC2E 7NB

**Saturday 11<sup>th</sup> | 6 pm**  
MASS OPENING THE OCTAVE

**Monday 13<sup>th</sup> – Friday 17<sup>th</sup> | 6:30pm**  
Mass in the various Rites and Uses of the Catholic Church

**Thursday 16<sup>th</sup> – Saturday 18<sup>th</sup> | 7am – Midnight**  
Quarant'Ore Devotions | maidenlane.org.uk/forty

**Sunday 19<sup>th</sup> | 11 am**  
**CORPUS CHRISTI MASS & PROCESSION**  
His Excellency, Archbishop Claudio Gugerotti  
Apostolic Nuncio to Great Britain



*All events taking place at Corpus Christi, Maiden Lane, WC2E 7NB*

**Saturday 11<sup>th</sup> | 6 pm | Vigil Mass of the Most Holy Trinity**  
SUNG MASS OPENING THE OCTAVE  
Mass in the Roman Rite (English)

**Sunday 12<sup>th</sup> | 9:30am & 11:30am | The Most Holy Trinity**

**Monday 13<sup>th</sup> | 6:30pm | St Anthony of Padua**  
Mass in the Dominican Rite  
Celebrant & Preacher: Fr Lawrence Lew, OP

**Tuesday 14<sup>th</sup> | 6:30pm**  
Holy Qurbana (Syro-Malabar Rite)  
Celebrant & Preacher: Mar Joseph Srampickal  
Bishop of the Syro-Malabar Eparchy of Great Britain

**Wednesday 15<sup>th</sup> | 6:30pm | Afterfeast of Pentecost**  
Ukrainian Catholic Divine Liturgy of St John Chrysostom  
Celebrant & Preacher: Bishop Kenneth Nowakowski  
Bishop of the Ukrainian Catholic Eparchy of Great Britain

**Thursday 16<sup>th</sup> | 6:30pm | Votive Mass of Corpus Christi**  
Mass in the Roman Rite (Latin) opening the Annual Quarant'Ore Devotions  
Celebrant: Fr Alan Robinson  
Preacher: Fr Christopher Colven  
*Exposition from the end of Mass until Midnight*

**Friday 17<sup>th</sup> | 7am – Midnight | Continuation of Quarant'Ore**  
**6:30pm | Mass for Peace**  
Mass in the Ordinariate Use of the Roman Rite  
Celebrant: Fr Mark Elliott-Smith  
Preacher: Mgr Michael Nazir-Ali

**Saturday 18<sup>th</sup> | 7am – 6:00pm | Continuation of Quarant'Ore**  
**6:00pm | Mass Closing Quarant'Ore**  
Mass in the Roman Rite (English)

**Sunday 19<sup>th</sup> | 11:00am | Solemnity of Corpus Christi**  
PONTIFICAL MASS, FOLLOWED BY PROCESSION OF THE BLESSED SACRAMENT  
His Excellency, Archbishop Claudio Gugerotti  
Apostolic Nuncio to Great Britain  
Mass in the Roman Rite (Latin)

Organised by the Westminster Diocesan Parishes of Maiden Lane,  
Spanish Place & Rosary Shrine, with the Ukrainian & Syro-Malabar Eparchies, Ordinariate & the Order of Malta

www.catholiclondon.org

# On St John the Baptist

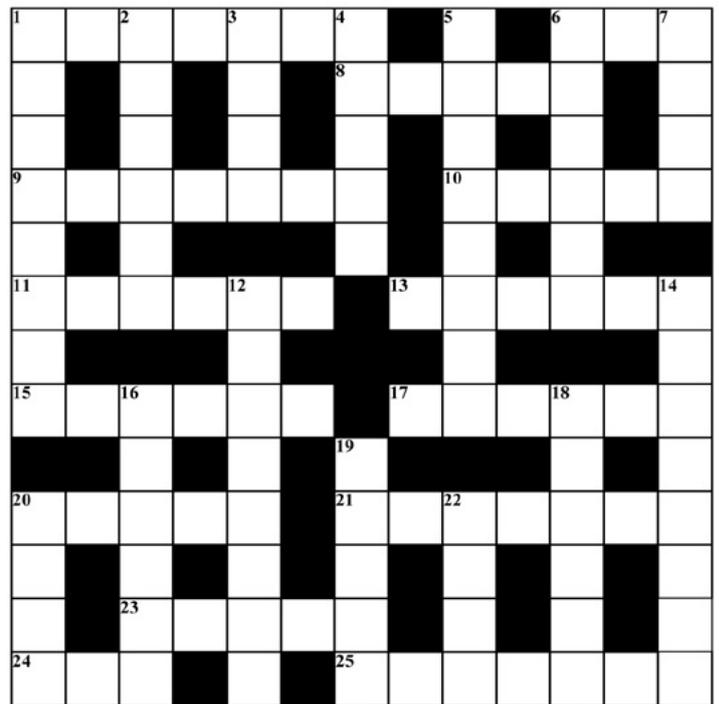
Thomas Merton

When, for the fifteenth year, Tiberius Caesar  
 Cursed, with his reign, the Roman world,  
 Sharing the Near-East with a tribe of tetrarchs,  
 The Word of God was made in far-off province:  
 Deliverance from the herd of armoured cattle,  
 When, from the desert, John came down to Jordan.  
 But his prophetic messages  
 Were worded in a code the scribes were not prepared to understand.  
 Where, in their lexicons, was written: 'Brood of vipers,'  
 Applied, that is, to them?  
 'Who is this Lamb, Whose love  
 Shall fall upon His people like an army:  
 Who is this Saviour, Whose sandal-latchet  
 This furious Precursor is afraid to loose?'  
 His words of mercy and of patience shall be flails  
 Appointed for the separation of the wheat and chaff.  
 But who shall fear the violence  
 And crisis of His threshing-floor  
 Except the envious and selfish heart?  
 Choose to be chaff, and fear the Winnower,  
 For then you never will abide His Baptism of Fire and Spirit.  
 You proud and strong,  
 You confident in judgment and in understanding,  
 You who have weighed and measured every sin  
 And have so clearly analyzed the prophecies  
 As to be blinded on the day of their fulfilment:  
 Your might shall crumble and fall down before Him like a wall,  
 And all the needy and the poor shall enter in,  
 Pass through your ruins, and possess your kingdom.  
 This is the day that you shall hear and hate  
 The voice of His beloved servant.  
 This is the day your scrutiny shall fear  
 A terrible and peaceful angel, dressed in skins,  
 Knowing it is your greedy eyes, not his, that die of hunger.  
 For God has known and loved him, from his mother's womb,  
 Remembering his name, filling his life with grace,  
 Teaching him prophecy and wisdom,  
 To burn before the Face of Christ,  
 Name Him and vanish, like a proclamation.



Salome presents the head of the Baptist on a platter to King Herod

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



Alan Frost June 2022 – No. 100

### Clues Across

- 1 Possessing wisdom (7)
- 6 Health treatment location, traditionally as at Bath and Cheltenham (3)
- 8 See 15 Across
- 9 Bird, symbol of Christ shedding his blood for mankind (7)
- 10 Virgin martyr Saint of early Rome, patron of girls (5)
- 11 Post-Offertory part of Mass where priest washes his fingers (6)
- 13 Daily newspaper founded by Lord Northcliffe, commemorated in Fleet Street (6)
- 15 & 8 Across: The holy object of devotion of the month of June (6,6)
- 17 Days of commemoration associated with Saints (6)
- 20 Patron Saint of lepers after whom former London hospital (Southwark) named (5)
- 21 Philosophical study of the work of Aquinas (7)
- 23 'Mappa -----', medieval cartographical wonder in Hereford Cathedral (5)
- 24 Lady who has taken the veil (3)
- 25 Ton-up at Lords and here! (7)

### Clues Down

- 1 Shoulder bones, from same Latin root as Our Lady's gift to St Simon Stock (8)
- 2 Psychologist who used dogs to demonstrate the conditioned reflex (6)
- 3 ---- Gill, sculptor of the Cathedral's famous Stations of the Cross (4)
- 4 Yours liturgically (5)
- 5 Where Jesus on the Cross told the Good Thief he would join him (8)
- 6 Recusant family and their Park home where Campion's work was printed (6)
- 7 Provision of money or goods as an act of charity (4)
- 12 Formal bestowing of God's favour (8)
- 14 Herb with links to Our Lady (8)
- 16 Nelson's is an iconic structure in Trafalgar Square (6)
- 18 Religion native to Japan (6)
- 19 Of a philosophical School relating to endurance of pain and hardship (5)
- 20 Formal university ceremony attire (4)
- 22 St Nicholas ----, expert priest-hole builder. martyred in the Tower of London (4)

### ANSWERS

Across: 1 Sapient 6 Spa 8 Heart 9 Pelican 10 Agnes 11 Lavabo 13 Mirror 15 Sacred 17 Feasts 20 Giles 21 Thomism 23 Mundi 24 Nun 25 Century Down: 1 Scapulas 2 Pavlov 3 Eric 4 Thine 5 Paradise 6 Stonor 7 Alms 12 Blessing 14 Rosemary 16 Column 18 Shintu 19 Stoic 20 Gown 22 Owen

© Metropolitan Museum of Art

# Pre-Reformation and a Touch of Restoration

Richard Hawker, Head Sacristan



*The Chalice Veil and the Stole, featuring 19th century embroidery work*

So far our forays into the Cathedral treasures have focussed on church plate. This month I want to look at a set of vestments. Those who know something of embroidery will instantly recognize something of the mediaeval about this set, and you would be right: it is one of several sets of pre-Reformation vestments in the Cathedral's possession. They come to us from the home of the Blount (latterly Riddell-Blount) family: Mapledurham House, near Pangbourne.

Of course, not all of the set is pre-Reformation. The orphreys, that is the two embroidered panels, front and back, as well as the front of the burse (the purse used to hold the corporal), are most likely late 15th / early 16th century. Though much restored in the 19th century, possibly at the time they were made into the current set of vestments, which are of red silk velvet, made in a 'Pugin' style.

The embroidered figures themselves carry scant iconography, meaning a bit of guesswork is required as to the characters' identity. However, we can guess one or two. The back depicts the crucifixion, with the two other Persons of the Trinity above, and angels around, holding chalices to catch the Precious Blood. Below are two figures: a woman, and a young man; presumably Our Lady and St John, so often depicted with the

Cross. The front gives us St Helena, mother of the Emperor Constantine, in the centre holding the Cross of Christ. Above and below are two male saints: the top possibly St Bartholomew with his skinning knife, the lower saint holding a staff, but with no other signs: could this be St James of Compostela?



*The Burse, to contain the Corporal*

The story of these vestments does not end with the ancient embroideries. In making this set, more embroidery was added, most notably to the chalice veil, depicting two angels adoring a chalice, as well as the crosses on the stole and maniple, in gold silk thread, possibly by a member of the Riddell-Blount family, as they had become by this point. With a different hand at work on the burse from the rest of the vestments, as well as additional work, and remaking, the set as a whole presents a delightful example of 'Unity by Inclusion'.



*The front of the Chasuble; St Helena, in the centre, holds the Holy Cross*



*The back of the Chasuble, featuring the Crucifixion with attendant angels*

# In retrospect: from the *Cathedral Chronicle*

## A Generous and Charming Gift

Mrs Gilbert Russell, of Mottisfont Abbey, Romsey, has given to the Administrator for safe keeping a most charming Statue of a 'Black' Holy Virgin and Child. Carved in wood, the Virgin is standing with the Child in her arms. Painted black, height about 30 in, she wears a gold tunic over a pleasant blackish-green cloak. Both the Mother and Child have gilded crowns. An extract from the Diary of the late Miss Diana Russell shows that the Statue was bought by Lord Odo Russell, sometime Minister to the Holy See and later Minister in Berlin.



*Our Lady of Loreto in the Dining Room*

Mr H. M. Gillett advises us that the Statue is a 19th-century copy of our Lady of Loreto. As the original Statue was destroyed in a fire in 1921, this copy has the added value of being a replica of the ancient Shrine Figure. Our Lady is standing with the Child; practically all contemporary figures portray her seated, e.g. Our Lady of Westminster, Our Lady of Walsingham, etc. This beautiful figure now adorns the Clergy House Dining Room. A further extract from Miss Russell's Diary records that Lord Russell bought it, 'as the owners of the Church in Italy preferred something more modern'. The Diary goes on to say that 'She was guaranteed to work miracles' – it is most apt that such a Statue should preside over the Cathedral Chaplains at table!

## The Immense Problem

Listening to some of the more enthusiastic supporters for our entry into the Common Market one might be forgiven thinking that any poverty that exists in our country will soon be a thing of the past, a piece of English history along with the Jarrow March, the workhouse and the poor laws.

The unpleasant truth is rather different. There exist today large areas of extreme poverty and, Common Market or no Common Market, these are likely to be with us

for many years to come. Bad or non-existent housing is probably one of the most obvious forms of deprivation because it is the basic cause of so many other evils from marriage break-up and ill health to serious crime and its consequences. And yet the very size of this problem may well surprise you. The Government has estimated that some 3,000,000 families are living in slums or in seriously overcrowded conditions, while some 1,800,000 homes are officially classified as 'unfit for human habitation'. All in all we need some 4,000,000 new ones and yet we are failing to build 400,000 a year.

*from the June 1972 Westminster Cathedral Journal*

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## A Nonconformist on Westminster Cathedral

For fifteen years my business has required me to be a good deal in Victoria Street, and I have often an hour to kill between engagements. A famous chapel of my own denomination is near at hand, and, unlike most Free Church places of worship, it is open in the day-time, but its interior depresses me. My favourite resorts are the cloisters of Westminster Abbey and the nave of Westminster Cathedral.

My intellect assures me that Bentley's now famous building has a very bare and barn-like interior: yet my deeper nature replies that the place is wonderfully homely. The colour of the brick and the warmth of the floor may have something to do with it, but I believe the homeliness of Westminster Cathedral proceeds mainly from the fact that it is not a chilly show-place, but that it is used and that it is, so to speak, 'lived in'. It is not just a big antique. I never knew it stuffy in the least, yet the incense and the candles somehow take off that raw edge which often rasps you in the Cathedrals of the Established Church.

When I lead or drag Free Church friends to Ashley Gardens, as I often do, we invariably compare notes, and sooner or later we are sure to come round to the same point, namely, the principal difference between a Catholic and a Nonconformist church interior. The N.C. worshipper looks towards a pulpit, while the R.C. looks towards an altar. Occasionally this comes home to me so sharply that I almost understand what Catholic preachers mean by their rather harsh declaration that Protestantism and Catholicism are not two aspects of the same creed but that they are two different religions.

*from the June 1922 Westminster Cathedral Chronicle*

**Tales of the English Martyrs**

Catholics were disabled from serving in court or military offices, or from practising in surgery, medicine or law. They could not keep arms or Catholic books. Their children could not be christened or married, save by a minister of the Church of England, or be buried in other than a Protestant cemetery, under a penalty of £20. With every liberal profession closed against them, the sons of the best families in England entered the Church and formed an exemplary body of priests, while the daughters, to whom marriage was denied, took the veil. Mr Blundell could count 87 relations in religion, and of his three sons and seven daughters, two sons and three daughters became religious.

The gates to Ince Blundell Hall



© Anthony Parkes

## The Month of June

### The Holy Father's Prayer Intention

#### For families:

We pray for Christian families around the world; may they embody and experience unconditional love and advance in holiness in their daily lives.

### 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 4.30-5.30pm, 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, Choir), 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

#### Wednesday 1 June

St Justin, Martyr

Ps Week 3

#### Thursday 2 June

Easter feria (transferred Bank Holiday)  
(Ss Marcellinus and Peter, Martyrs)  
*The Queen's Platinum Jubilee*  
Weekend begins

#### Friday 3 June (additional Bank Holiday)

Friday abstinence  
St Charles Lwanga and Companions,  
Martyrs

#### Saturday 4 June

Easter feria  
**4pm** Latin Mass Society Monthly Low Mass  
(1962 Missal, Blessed Sacrament Chapel)  
**6pm** Vigil Mass of Pentecost with Parish Confirmations  
(Cardinal Nichols)

#### Sunday 5 June

##### PENTECOST

\* The Church  
**12pm** Solemn Mass (Full Choir) for the Platinum Jubilee (Cardinal Nichols)  
*Vierne* – Messe solennelle in C sharp minor  
*Palestrina* – Dum complerentur dies Pentecostes  
*Palestrina* – Dum ergo essent  
**4pm** Solemn Vespers and Benediction  
*Palestrina* – Magnificat primi toni  
*Tallis* – Loquebantur variis linguis

#### Monday 6 June

The Blessed Virgin Mary, Mother of the Church

Ps Week 2

#### Tuesday 7 June

Feria, Week 10 of Year 2  
**5.30pm** Chapter Mass

#### Wednesday 8 June

Feria

#### Thursday 9 June

OUR LORD JESUS CHRIST, THE ETERNAL HIGH PRIEST

#### Friday 10 June

Feria

Friday abstinence

#### Saturday 11 June

St Barnabas, Apostle  
**10.30am** Mass of Ordination to the Diaconate (Bishop McAleenan)



The Martyrdom of St Barnabas (circa 1632) by Jacques Callot

#### Sunday 12 June

##### THE MOST HOLY TRINITY

**12pm** Solemn Mass (Full Choir)  
*Mozart* – Missa brevis in B flat major  
*Palestrina* – O beata et benedicta  
**4pm** Solemn Vespers and Benediction  
*Palestrina* – Magnificat quarti toni  
*Vaughan Williams* – Te Deum in G

#### Monday 13 June

St Anthony of Padua (Lisbon), Priest & Doctor

Ps Week 3

#### Tuesday 14 June

Feria

#### Wednesday 15 June

Feria

#### Thursday 16 June

Feria  
(St Richard of Chichester, Bishop)  
**5.30pm** Mass attended by Patrons of the Sick and Retired Priests' Fund  
(Cardinal Nichols)

#### Friday 17 June

Feria

Friday abstinence

#### Saturday 18 June

Blessed Virgin Mary on Saturday  
**2.30pm** Deanery Youth Confirmation Mass

#### Sunday 19 June

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

\* Day for Life

**12pm** Solemn Mass (Full Choir)

*Kodály* – Missa brevis  
*Mendelssohn* – Lauda Sion  
*Messiaen* – O sacrum convivium  
**3pm** Organ Recital: Ben Bloor  
 (London Oratory)  
**4pm** Solemn Vespers and Benediction  
*Incertus* – Magnificat quinti toni  
*Dupré* – O salutaris hostia  
 Organ: *J S Bach* – Fugue in E flat (BWV 552)

**Monday 20 June** *Ps Week 4*  
 St Alban, Protomartyr



The ruins of Old St Alban in Cologne, Germany

### Wednesday 22 June

Ss JOHN FISHER, Bishop, and THOMAS MORE, Martyrs  
 \* Those who suffer Persecution  
**5.30pm** Vigil Mass of the Nativity of St John the Baptist  
**7pm** Grand Organ Festival Recital (Peter Stevens, Westminster Cathedral)

### Thursday 23 June

**THE MOST SACRED HEART OF ST JOHN THE BAPTIST**  
**5pm** First Vespers of the Most Sacred Heart of Jesus  
**5.30pm** Vigil Mass of the Most Sacred Heart of Jesus

### Friday 24 June *No Friday abstinence*

**THE MOST SACRED HEART OF JESUS**  
**5.30pm** Solemn Mass (Full Choir)  
*Palestrina* – Missa brevis  
*Lassus* – Improperium expectavit

### Saturday 25 June

The Immaculate Heart of the Blessed Virgin Mary  
**10.30am** Mass of Ordination to the Priesthood (Cardinal Nichols)

### Sunday 26 June *Ps Week 1*

**13th SUNDAY IN ORDINARY TIME**  
**12pm** Solemn Mass (Full Choir)  
*Stravinsky* – Mass  
*Croce* – In spiritu humilitatis  
*Elgar* – Ave verum corpus  
**4pm** Solemn First Vespers of St John Southworth and Benediction  
*Lassus* – Magnificat primi toni  
*Howells* – Salve Regina  
**5.30 and 7pm** Vigil Masses of St John Southworth

### Monday 27 June

**ST JOHN SOUTHWORTH, Priest & Martyr**  
**5pm** Solemn Second Vespers  
**5.30pm** Solemn Mass (Full Choir)  
*Victoria* – Missa O quam gloriosum  
*Stanford* – Iustorum animæ  
*Stanford* – Beati quorum via

### Tuesday 28 June

St Irenaeus, Bishop, Martyr & Doctor of the Church  
**5.30pm** Vigil Mass of Ss Peter and Paul, Apostles

### Wednesday 29 June

**SS PETER and PAUL, Apostles**  
**10.30am** National Synod Mass  
**5pm** Solemn Second Vespers  
**5.30pm** Solemn Mass (Full Choir)  
*Palestrina* – Missa Tu es Petrus  
*Palestrina* – Tu es Petrus

### Thursday 30 June

Feria  
 (The First Martyrs of Holy Roman Church)  
**5.30pm** Vigil Mass of the Dedication of the Cathedral

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

## What Happens and When

**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

**Interfaith Group** Hinsley Room  
 Third Wednesdays 2-3.30pm

### Lectio Divina

Hinsley Room,  
 Monday 7-8pm

**Legion of Mary**  
 Hinsley Room,  
 Monday 1.30-3.30pm

**Nigerian Catholic Association**  
 Hinsley Room,  
 Fourth Sundays – 1.30-2.30pm

**Oblates of Westminster Cathedral**  
 Hinsley Room, Fourth Sundays  
 2.30-4pm

**Padre Pio Prayer Group**  
 Sacred Heart Church  
 First Thursdays 1.30-3.30pm

**RCIA group**  
 Vaughan House,  
 Tuesday 7-8.30pm

**Rosary Group**  
 Lady Chapel,  
 Saturday 10-10.25am

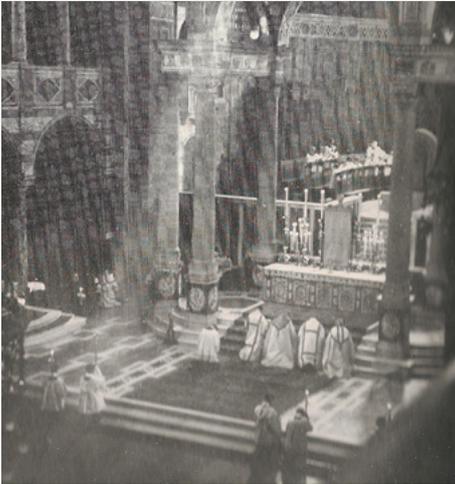
**Walsingham Prayer Group**  
 St George's Chapel,  
 First Tuesdays 2.30-4pm

**Yoruba Association**  
 Hinsley Room,  
 Third Sundays 1.30-3pm

# CATHEDRAL HISTORY – A PICTORIAL RECORD

## The Corpus Christi Procession, June 1950

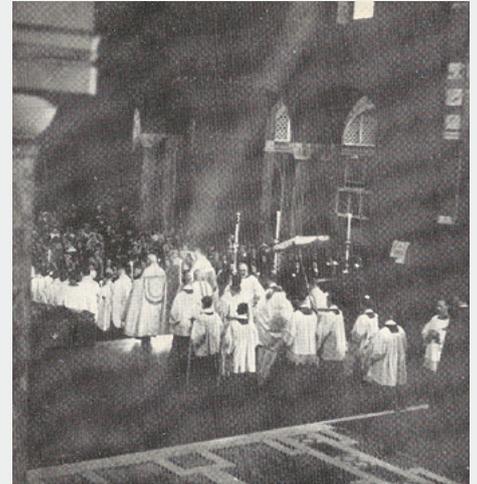
Paul Tobin



Before the reforms of the Liturgical Calendar in 1955, a number of Feasts that were classified as Doubles of the First Class (now known as Solemnities) had an Octave attached to them. There were different types of Octave. Those of Christmas and Easter were known as 'Special Privileged Octaves', whilst Corpus Christi with the Epiphany were classed as 'Privileged Octaves of the Second Order'. This meant that the Divine Office and Masses during the week following the Feast were always those of the feast, including the Sunday. At the Cathedral, both High Mass and Vespers during these eight days were celebrated in the presence of the Blessed Sacrament exposed (*coram Sanctissimo*).

The custom at the Cathedral was for the Cardinal Archbishop to sing Pontifical First Vespers on the eve. On the feast day itself another priest would sing the High Mass, at which the Cardinal presided wearing cope and mitre rather than the *cappa magna*, since following the Mass he would be carrying the Blessed Sacrament in procession round the Cathedral. The Cathedral Chaplains who attended Mass in choir would change from their grey *cappae parvae* (i.e. without the lengthy train of a prelate's cappa) into stole and chasuble over the sleeveless rochets which they wore.

Traditionally the vestments used on the Feast of Corpus Christi were the set known as the 'St George's Flag' set, on account of the red orphrey that stood out against the white of the vestment itself. The copes in the picture of Benediction following the procession will be familiar to those who attend Vespers of Christmas as this is now the only occasion during the year they are used. For many years, Cardinal George Basil Hume (Archbishop of Westminster 1976-1999) would wear the chasuble from this set as it suited someone of his height.



In the picture of the procession leaving the Sanctuary can be seen a Master of Ceremonies holding the short train that was attached to the cassock of a prelate. The MC with hands clasped is the late Mgr Peter Anglim, who was Cathedral Master of Ceremonies from 1964-67. The torchbearers on either side of Cardinal Bernard Griffin (Archbishop of Westminster 1944-1956) are servers from the Choir School, who were recruited solely for this purpose for the weekday High Masses and Vespers when sung solemnly with priests in copes.

Image: *Westminster Cathedral Chronicle*, July 1950

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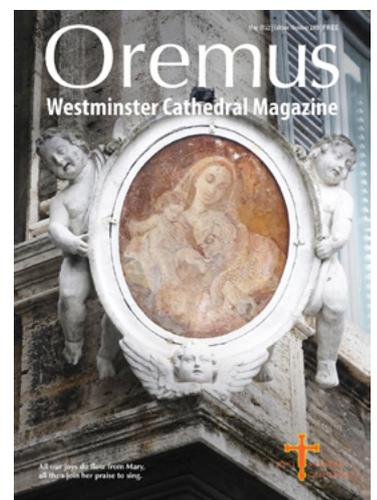
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# Chaplains in Uniform

Fr Nicholas Schofield

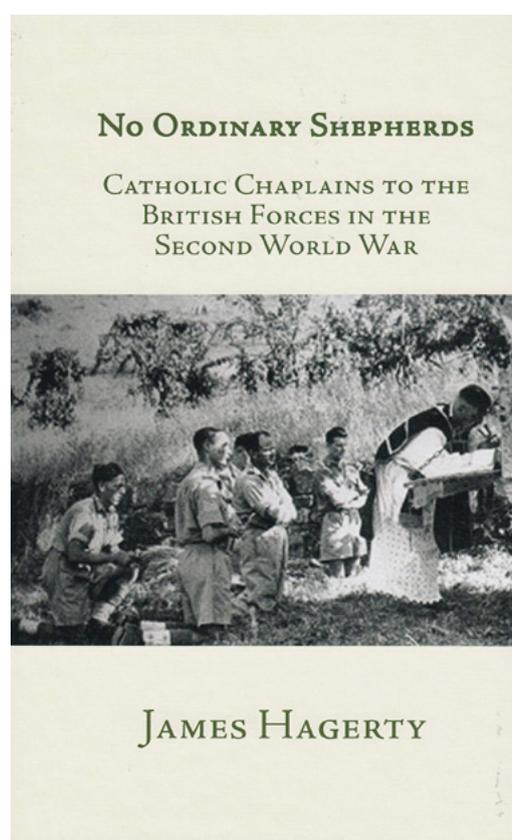
*No Ordinary Shepherds*, James Hagerty;  
Gracewing 2020; pp 492; £25.00 hbk

The centenary of the First World War resurrected the stories of the courageous chaplains who ministered to troops within range of enemy fire. In some cases they made the ultimate sacrifice: one thinks of the Irish Jesuit, Fr William Doyle, or the Middlesbrough priest, Fr William Finn, killed at Gallipoli. The story of the Second World War chaplains is less well-known but no less inspiring and is carefully surveyed by James Hagerty's new book, *No Ordinary Shepherds*.

This volume follows on from Hagerty's earlier studies of military chaplaincy in general (*The Cross on the Sword*, 1996, with Tom Johnstone) and in the First World War (*Priests in Uniform*, 2017). Based on extensive research, it not only recounts many stories of heroism but analyses the organisation of military chaplains, their recruitment and matters of ecclesiastical jurisdiction, making it an important and timely contribution to 20th century British Catholic history.

It was often a struggle to find a sufficient number of chaplains, especially given the needs of parishes, schools and other institutions at home. Cardinal Hinsley was particularly supportive in securing priests, but by December 1940 there were only 367 serving chaplains: the largest proportion (30) came from the diocese of Westminster. Numbers rose, and in all over 900 priests served as chaplains with the British armed forces. Some had already seen action in the First World War, such as Westminster's Fr Valentine Elwes, who had served in the Royal Navy, and Fr Albert Parisotti, by now a senior chaplain, who had fought at Gallipoli. Others were young priests who must have followed a steep learning curve in a wartime army.

While reading *No Ordinary Shepherds*, it was interesting to see Westminster's presence in some of the most iconic campaigns of the war. Fr Danny McGowan, for example, was one of three Catholic padres to be deployed with the 1st British Airborne Division at Arnhem. As he landed by parachute by the Ede-Arnhem road, he accidentally dropped the pyx containing the Blessed Sacrament but managed to rescue it, with the help of a doctor. He was eventually captured, put in charge of wounded British soldiers and recommended for the Military Cross.



On D-Day, Fr Joseph McVeigh, attached to the 8th Parachute Battalion, was captured after his glider crashed near an enemy position. Fr Philip Dayer, who had landed at Arromanches, was wounded in the leg the following month near Caen when the tank he was travelling in was hit. The driver was killed. These two interested me in particular, since they went on to serve parishes in my current Deanery (Hillingdon): McVeigh was parish priest of West Drayton for 14 years, while Dayer founded St Gregory the Great, South Ruislip. One wonders if they exchanged wartime stories during Deanery meetings; after all, 'wartime ministry was a short and brutal interlude in their priestly lives' and must have shaped their future apostolate.

There were duties on the home front, too. A London Oratorian and fluent German speaker, Fr Edward Griffith, found himself ministering to the captured spy, Josef Jakobs, who had the dubious honour of being the last person to be executed at the Tower of London (in August 1941). He was buried in an unmarked grave at St Mary's RC Cemetery, Kensal Green.

None of the Westminster chaplains lost their lives but many others did and Hagerty includes a Roll of Honour as an appendix. Pope Pius XII was right in calling military chaplains 'no ordinary shepherds of souls,' being flung in 'the maelstrom of war' and facing great dangers and challenges. Nevertheless, they tirelessly celebrated the Sacraments, comforted the dying, gave spiritual counsel, drew back the wavering and provided much-needed friendship. It is fitting that their memory should be kept alive in this book.

# A Royal Visit

Richard Collyer-Hamlin

**On Tuesday 10 May, the Society of St Augustine of Canterbury was honoured to welcome HRH The Prince of Wales as the principal guest at a special Centenary Reception hosted by His Eminence Cardinal Vincent at Archbishop's House. The Society, founded in 1922, has supported eight successive Archbishops of Westminster in their mission, principally through the preservation and maintenance of Archbishop's House, with members of the Society raising hundreds of thousands of pounds in their charitable endeavours. Cardinal Vincent welcomed and thanked His Royal Highness, who was most generous with his time and spoke personally with most of the hundred guests.**

During the Reception, His Grace The Duke of Norfolk, President of the Society, entertained guests with tales of how the Society had striven to assist with the maintenance and improvement of Archbishop's House since its foundation by Cardinal

Bourne in 1922. His Grace recalled the efforts of his father, Miles, who had travelled extensively in the USA to attract philanthropy for Catholic causes in the United Kingdom.

The Society is marking 100 years of service by raising £100,000 towards the costs of reducing energy consumption and carbon emissions at the House. Cardinal Vincent, leading by example, is determined that the carbon emissions from the magnificent Grade II listed building will be reduced by around 40% within the next few years. He kindly acted as auctioneer of special items donated by members, and over £6,000 was raised towards the Appeal. The Chairman, Mary Goodwin, thanked all those present for their support of the Society and its work. She was delighted to announce that the Centenary 2022 Appeal had already reached a quarter of the target figure and she presented the Cardinal with an initial contribution towards the cost of the works.



Prince Charles meets members of the Society

During the event, Michael Henderson was invested as a Knight of St Gregory for his lifetime of service to Catholic Education and for his leadership shown in many spheres of Catholic life including the Society and as a Vice President of the Catholic Union of Great Britain. He spoke passionately about the importance of having great Catholic schools that can stand proudly in the wider educational landscape.

The celebration was in all an occasion that will live long in the memory and we are grateful to all those who made it possible.

*To support the Centenary 2022 Appeal or to join the Society, please visit the Society's website: [staugustineofcanterbury.org.uk](http://staugustineofcanterbury.org.uk).*

# A Post at Yale

Westminster Abbey



**James O'Donnell, Organist and Master of the Choristers at Westminster Abbey, has been appointed as Professor in the Yale School of Music and Yale**

**Institute of Sacred Music. He will leave the Abbey this Christmas. Prior to coming to the Abbey, O'Donnell served at Westminster Cathedral, for five years as Assistant and subsequently, for twelve years, Master of Music. Under his direction**

**the Choir of Westminster Cathedral won the Gramophone 'Record of the Year' award for its Hyperion disc of Masses by Frank Martin and Pizzetti and a Royal Philharmonic Society award, both unprecedented for a cathedral choir.**

During his time at Westminster Abbey James O'Donnell has been responsible for the music at royal, state and national occasions, including the wedding of the Duke and Duchess of Cambridge on 29 April 2011, and the funeral of Queen Elizabeth, the Queen Mother on 9 April 2002.

The Dean of Westminster, The Very Reverend Dr David Hoyle, said: 'Those who have worked with him know about his focus, his grip, his deep understanding. Those who have listened to our music know of his talent (though he would

be quick to direct our attention to those who make music with him). Many of us would note his warmth, humour and learning. It is my job now to record inadequate thanks and express profound admiration for a breathtaking and sustained achievement. We have been privileged to listen to the music he has made. Yale have chosen well. He has given glory to God'.

James O'Donnell said: 'While it will be very difficult to leave Victoria Street when the time comes, I am fortunate to have been offered this unparalleled opportunity at one of the world's great universities, which will allow me to draw fully on my skills and experience in a very different but equally stimulating setting. I much look forward to all that lies ahead'.

# Asking Forgiveness or Granting Forgiveness?

Shalom Estifanos, Year 6



**When you ask for forgiveness, you are acknowledging what you have done is wrong, so you want to mend the situation. Many people find that asking for forgiveness is challenging, but very few people understand others' feelings when they make jokes that are offensive or other actions that make others feel downhearted or enraged so they feel the need to apologise.**

This also applies to God and the way we treat Him, because in Romans 3:23 it states: 'for we all have fallen short of the glory of God.' This means even if we do commit sin, however small, we still fall short of God's glory. Yes, it is sometimes hard to ask for forgiveness but it is a very respectful way to live by, not only when we disappoint or displease other people, but God too. If we learn to be accountable for our sins, then we can learn how to make a positive and inspiring relationship with God.

When Jesus died on the cross He asked forgiveness on behalf of us from His Father, praying: 'Forgive them for they do not know what they are doing' (Luke 23:34). From this verse we learn that forgiveness belongs to God, Jesus reconciled us with God and doing wrong to someone is not knowing what we do. So we were sinners and we were supposed to ask for forgiveness, but Jesus did it for us. In my understanding we need to learn from Jesus. If what we do wrong is a mistake, then we can make up for it by asking for forgiveness.

Forgiveness is hard to grant at first, but we should all try to do it. When you forgive someone, you are making peace with that person and starting afresh with your friendship. In the Bible forgiveness is written about so many times, as for example Jesus forgiving Peter when he betrayed Him. God forgives us all the time when we commit sins because He loves us, and no sin can separate us from Him; because of Jesus' sacrifice on the cross, all of us can be forgiven. Luke 1:77 tells us: 'You will tell his people how to find salvation through forgiveness of their sins.' This means when we turn from our sinful actions or sins to Jesus, who is pure, and we are truly sorry for our sin, God will forgive us and make us new.

Nowadays we think all of us are innocent or committing sins is not a problem at all, so many of us don't feel the need to say sorry. When we are doing wrong we think sin does not matter when it should matter. It does matter because we could be separated from God because of it and acting like we have never sinned is wrong because Jesus was the only person who has walked this earth without sin. That doesn't mean God will not forgive us. He will, if truly we are sorry and understand what we have done. He will forgive us because he loves us.

## Conclusion

Which is easier, asking or granting forgiveness? Either way, God asks us simply to make peace with someone.

My Mum's favourite prayer is St Francis', which asks:

Lord, make me an instrument of your peace;

Where there is hatred, let me sow love;

Where there is injury, pardon;

Where there is error, truth

Where there is doubt, faith;

Where there is despair, hope;

Where there is darkness, light;

And where there is sadness, joy.

O Divine Master, grant that I may not so much seek

To be consoled, as to console;

To be understood, as to understand;

To be loved as to love.

For it is in giving that we receive; It is in pardoning

that we are pardoned;

And it is in dying that we are born to eternal life.

Amen.

שָׁלוֹם

# Bishop Arnold Sets to Work

Diocese of Salford



Recent years have brought news of significant restoration works in a number of Catholic cathedrals, including St John the Baptist, Norwich, St Marie's, Hallam in Sheffield and Our Lady, Help of Christians and St Peter of Alcantara in Shrewsbury. Now our former Sub-Administrator, Bishop John Arnold, begins a project in his Cathedral of St John the Evangelist in Salford.

Salford Cathedral has publicly revealed the first exciting details of its multi-million pound restoration project. The works involve extensive repairs, redecoration, and future proofing to bring this historic focal point of Salford into the 21st century. Details of the work are on display in the cathedral alongside architectural drawings and concept art explaining the next steps on the restoration journey. The plans give a glimpse of what the cathedral may look like when it reopens following the restoration project. On display is the detailed floor plan, showing the proposed changes to the flooring and layout of the cathedral.

A spokesperson said: 'The interior designs aim to restore the original glory of the cathedral, creating a richly decorated and atmospheric space, restoring some of the original design features that have been lost over the years. Using contemporary techniques to reveal the former glory of the building will allow us to become a sustainable cathedral for future generations'. In addition to this update on the work that is to come, Salford Cathedral has provided details of immediate external repairs and improvements. This work includes refurbishment of the roof and tower and secondary glazing to all the windows.

He added: 'Large parts of the cathedral are in poor condition due to unsympathetic works carried out in the past. Extensive repairs are necessary to prevent further deterioration of the building. Obviously, the work to the interior of the cathedral cannot start until the building is watertight'. A recent inspection report identified sections of the existing roof that require re-roofing. The nave roof, for example, is not under-felted, presenting the risk of water ingress into the building. All replacement work will be done in a like-for-like material or will replace modern repairs not in keeping with original look of the cathedral.

'Parts of the roof are uninsulated, and this does not help us heat the cathedral in the most efficient way. The refurbishment work will help us on our journey to be the most sustainable cathedral in the UK. It will also provide long term solutions to increasingly unpredictable and extreme patterns of weather associated with climate change.'

If you have any further questions on the external repairs or would like to submit any feedback, please email [communications@salfordcathedral.co.uk](mailto:communications@salfordcathedral.co.uk). Further consultation on Phase 2 (Internal Works) of the Restoration Project will take place later this year.

You can follow the restoration journey by checking for regular updates at: <https://salfordcathedral.co.uk/>



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*Although successive restorations have blotted out much of the decorative work in the nave and sanctuary, the Cathedral's fine Memorial Chapel has had its decoration spared – the roof panels showing the instruments of the Lord's Passion, the stained glass illustrating the themes of the Eucharist and Sacrifice and, not least, the wall panels with the names of over 600 men of the diocese who died in the Great War. Originally the Blessed Sacrament Chapel until 1884, it then became the Calvary Chapel until named as the Memorial Chapel in 1923, retaining the Pieta to which it had become home during its time as the Calvary Chapel.*

# This is the bread come down from heaven

(John 6:58)

The Bishops of England and Wales

**A beautiful hallmark of the Catholic faith is the profound desire to participate in the Holy Mass and share in the Eucharist. We do so with deep gratitude and joy. The Eucharist gives the Church her identity – ‘The Eucharist makes the Church, and the Church makes the Eucharist’. It enables us to worship Almighty God, to support each other on our journey of faith, and to be a visible sign of faith in the world. This hallmark is supported and strengthened by the precept that our fundamental Christian duty is to worship God by participating in the celebration of Mass. Attending Mass on Sundays and Holy Days is the greatest of all privileges, sometimes referred to as ‘the Sunday Obligation’.**

Since the beginning of the Covid pandemic, until the present time, we have shared with you our judgment that the situation of the last two years has meant that the Sunday Obligation has been impeded and has needed to be fulfilled in other ways. We thank God that this situation has now changed. The pressing challenges of the pandemic have lessened significantly. Most people have resumed the wide range of normal activities, no longer restricted by the previous Covid measures. We therefore believe that the reasons which have prevented Catholics from attending Mass on Sundays and Holy Days of Obligation no longer apply. We understand there will still be some members of our congregations who, for reasons of health, do not feel safe enough to return to Mass. It has always been the understanding of the Church that when the freedom of any Catholic to attend Mass in person is impeded for a serious reason, because of situations such as ill health, care for the sick or legitimate fear, this is not a breach of the Sunday Obligation.

Our Catholic people and parishes have benefitted during these difficult times from the online streaming of Mass and other services. ‘Virtual viewing’ of Mass online does not fulfil the Sunday Obligation. It may, however, be a source of continual spiritual comfort to those who cannot attend Mass in person, for example those who are elderly and sick, for whom the obligation does not apply. In this context, we recognise gratefully the ministry of those who administer Holy Communion to the elderly, sick and housebound. We are grateful to our clergy, religious and lay faithful who have served our parishes, schools and communities with dedication and distinction throughout this pandemic. Now we look forward with renewed faith and confidence.

In the Holy Sacrifice of the Mass, the Lord’s Supper, the Lord Jesus entrusted to us the precious gift of Himself. With humility, we glory in being a Eucharistic people for whom attendance at Mass is essential. Looking forward to the forthcoming feast of Pentecost, we now invite all Catholics who have not yet done so to return to attending Mass in person.

As the Church needs the witness of the presence of each person, so too each believer needs to journey in faith and worship with their fellow disciples. Nourished by our encounter with the Risen Lord Jesus, fed with His Word and His Body and Blood in Holy Communion, and supported by the presence of each other, we receive strength week by week, to serve the Lord and glorify Him with our lives.



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# Care for Prisoners Tanzania



SPICMA recently received two unusual requests from priests in Tanzania. Fr Bonaventure and Fr Moses are prison chaplains working in different parts of the country. Both were moved by the conditions the prisoners endure in these institutions, forced to work in fields by day (usually barefoot) and sleep on mats or even the hard floor by night. Between the prisons served by these priests, there are approximately 1,200 inmates in overcrowded cells.

Fr Moses asked for gumboots to protect the men from snakebites, cuts and possible infection. He also is hoping to purchase mattresses for those who have nothing to sleep on.

Fr Bonaventure has galvanised his parishioners to visit nearby Idete Prison four times a year and asked SPICMA to provide blankets, towels, soap and razors which can be distributed to the men.

Upon learning that SPICMA intended to raise funds for these items, Fr Moses wrote, *"I have reported today this news to the prisoners. They were very happy to hear the good news from you. What they have promised to you is just prayers."*

We would be grateful if you could help provide these basic items.



Fr Bonaventure visits a prisoner guarding a maize field from monkeys and baboons



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

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NB If surplus funds are raised, the trustees retain the discretion to use such funds to support other SPICMA projects.