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Oremus

Westminster Cathedral Magazine



Pope Benedict XVI 1927 – 2022 Requiescat in pace



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Emeritus Pope Benedict XVI (Joseph Ratzinger), born in Marktl am Inn, Germany 16 April 1927; ordained Priest 29 June 1951; ordained Archbishop of Munich 28 May 1977; created Cardinal 27 June 1977; elected Pope 19 April 2005; inaugurated 24 April 2005; resigned 28 February 2013 and became Pope Emeritus; died 31 December 2022.

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The Nuncio heads back to Rome

Archbishop Claudio Gugerotti

The outgoing Papal Nuncio to Great Britain, gave this farewell address in the Cathedral on Monday, 19 December 2022. Pope Francis has appointed him to become Prefect of the Dicastery for the Eastern Churches.

Every human story has an end. Only God is eternal. And since his name is Love, only Love is eternal. Your Eminence, dear brother bishops, priests, brothers and sisters, I have come to the end of my service in Britain as the representative of the Pope, our common father. I am most grateful to Cardinal Nichols for arranging this celebration of Holy Mass as a sign of a farewell which, for every Christian, is a goodbye – if not on this earth, then in the Jerusalem of heaven. Thanks also to those who have travelled here this evening to join in this moment of prayer.

My time here has not been long. One part has been marked by the isolation of the pandemic, which has severely limited travels and meetings. In the remaining part, I have tried to accept the invitations to meet our beautiful Catholic communities, especially the students. I found there an unmistakable fragrance, a marked identity, and the pride of having suffered for one's fidelity to God and the Pope. I said that even those who are not practising Catholics feel an indelible seal in their hearts. Here I became aware that being Catholic is not a biological given, but a daily choice that can cost a high price.

I met people in dire straits, especially victims of abuse and migrants. I have met a vast number of Catholics who, often in collaboration with those who belong to other confessions or religions, generously give their hearts, time and means to help their brothers and sisters in need. They do this with great simplicity and respecting the dignity of others with exquisite sensitivity. I have prayed in communities that love the liturgy very much, honour singing as a true instrument of praise, and appreciate the beauty of gestures and objects. I met the bishops, gathered in their assemblies and, where possible,



individually in their dioceses. I thank them for making me feel like a brother and a friend. I visited Catholic schools, an extraordinary resource, despite the present difficult times, for teaching a reason to live and to die, which goes beyond the myths that last one day and then die out.

I have maintained cordial relations with those who belong to the Anglican Communion, other confessions and religions. I greet them with respect and affection that has its foundation in faith. We often forget what importance faith has as a sure foundation of a healthy and honest civil life. I visited the authorities. A privileged moment, one that will forever remain etched in my soul, was attending the funeral of Her Majesty Queen Elizabeth II, a particularly dense moment in world history. There I realised how symbols matter no less than food for people's lives. A woman symbolising great values made us all more worthy, more noble, more interested in the common welfare, in high ideals, less vulgar and selfish. As His Royal Highness Prince William told me: 'I felt that my grandmother was, to a certain extent, the grandmother of the whole world'. And

in the moved and sympathetic reaction of millions of people, I perceived that there is still a place for those who want to be worthy of the name of human being, and that each of us carries within oneself this desire and aspiration, even if it is often hidden or disfigured by fashionable ideologies and, above all, by the inordinate hunger for money. This excess is contrasted today by a shortage that worries everyone.

I thank God the Father for the gift of having been with you. I thank you for having seen in me, beyond my limitations, the values of that and especially of him whom I have had the honour to represent. I have tried to express to you how much the Pope and the entire Catholic Church love and esteem you. I apologise to all if I have failed to meet anyone's expectations or if I have not been able to give what was rightly expected. I ask everyone to remember me in prayer, so that I may serve the Church also in the new task that Pope Francis has entrusted to me in the Vatican. Thank you, my dear ones.

May the Lord, who is Love, bless you all.

Fr John writes



The implications of the deaths of Queen Elizabeth II and of Emeritus Pope Benedict XVI reach far beyond the population of the United Kingdom and the Roman Catholic Church respectively. In this edition I have included two reflections on the Pope Emeritus, one from the Cardinal who had the privilege of welcoming him to this country and to the Cathedral, and, as a contrast, one

from a (then) student, now a priest, who also had a task of welcoming at the Papal visit.

I intend next month to include a piece about the significance of the Queen's death and how that enabled us perhaps to see ourselves in a rather different light. Certainly we are impoverished by the loss of two figures who spoke clearly of the strength of continuity and commitment. Not that the accession of the new King does not invite us to consider our priorities; he also brings a lifetime of considered service, some of which is described in this edition by a contributor who has worked with him and some of his projects.

Looking at us, the departing Papal Nuncio tells us what he has seen of the Church in England and Wales (tactfully, he does not mention Scotland, which is also part of his brief, but a separate ecclesiastical hierarchy).

I hope that I will not be accused of too strong a liking for Victorian topics, but many have been kind enough to say that they have enjoyed reading of my relatives' journeying in Egypt in the 1860s – there is still a little more to come. This month I have included another Victorian subject, which has current resonance – the Crimean War. Fr Terry Tastard of the diocese has researched and written up the story of the nuns, Irish and English, Catholic and some Church of England, who went out to the Crimea and assisted with the nursing forever associated with the name of Florence Nightingale – who was, it seems, not always too keen on being assisted by them.

Looking towards Lent, you will see from the back cover that the Cathedral Choir and Orchestra will be performing J S Bach's *St John Passion*. This is an important undertaking, which deserves your support, even as the Choir continues its year-long performance of all the pieces in William Byrd's *Gradualia*. It is good to see the striving for excellence and depth, something that can be shared Sunday by Sunday even by the sick and those prevented from being physically present at Mass by their accessing the 12 noon livestream Mass; I offer an account of how this pastoral provision has come to be and is being generously maintained by Cathedral volunteers.

Fr John Scott

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King Charles and Spirituality

Genevieve Muinzer

On 16 September 2022, one of King Charles III's first acts as Monarch was to invite a group of the many different religious leaders in the UK to Buckingham Palace. It was by all accounts a warm and affectionate gathering with much interaction between the varied participants. The King already knew many of the clergy and he was keen to feel their spiritual support.

He in turn reaffirmed his pledge to the different religious communities:

'As a member of the Church of England, my Christian beliefs have love at their very heart. By my most profound convictions, therefore – as well as by my position as sovereign – I hold myself bound to respect those who follow other spiritual paths, as well as those who seek to live their lives in accordance with secular ideals. The beliefs that flourish in, and contribute to, our richly diverse society differ. They, and our society, can only thrive through a clear collective commitment to those vital principles of freedom of conscience, generosity of spirit and care for others which are, to me, the essence of our nationhood. I am determined, as King, to preserve and promote those principles across all communities, and for all beliefs, with all my heart.'

At this audience Cardinal Vincent assured the King that the Catholic community had mourned his mother, the late Queen, and would support him with prayers throughout his monarchy, just as they had prayed for the Queen. The King expressed his gratitude for this and asked the Cardinal to ensure that the Catholics of the United Kingdom know of his gratitude for their intercession.

Now the Supreme Governor of the Church of England, King Charles is the most reflective monarch in modern times to show a committed interest in religion, not just in the Anglican faith, but also in the many diverse beliefs throughout the world. Certainly, religion is in his blood; his grandmother, Princess Alice of Greece, was a nun in the Greek Orthodox Church and his great-great aunt, Grand Duchess Elizabeth of Russia, was a martyr and is a canonised saint in the Russian Orthodox Church. During her life the late Queen was always known to be a deeply religious person who only missed services when she was ill. While she embraced an ecumenical spirit throughout her reign, she was not as actively involved in other religions as her eldest son, who attends the rites of many of the world's religions when invited, and whose reading and study ranges from the established to the esoteric. The Queen would not attend Mass or the rites of other faiths, whilst the King's inclination is to do so.

Employees at his different charities often comment that their offices are some of the few workplaces where they are not embarrassed to talk about religion or spiritual matters; often



The then Prince of Wales in New Zealand in 2019

interested enquiry and debate ensues in the spirit of intellectual curiosity. Throughout his life, the King's interest in religion has inspired a wider interest in philosophy, ecology, economics, and urban planning that has often been derided in some quarters as eccentric posturing that harks back to the Middle Ages. However, although his thoughts on conservation are now considered mainstream, it has taken nearly 40 years of campaigning before it has become an accepted household subject. Little has been written about his lifelong interest in religion and spirituality, yet it underpins all his interests. Seeking spiritual harmony through the environment, with the towns and the architecture that fills them, has also been derided. Nonetheless, he has persevered undaunted. In his 2010 book, *Harmony*, the then Prince of Wales challenged people to acknowledge the environmental and social threats to the Earth and awaken to 'the spiritual dimension to our existence' being 'dangerously neglected during the modern era'.

While his reputation as Prince of Wales has often been overshadowed by an unhappy school experience, controversy in his marriages, and a general disillusionment with modern materialism, a growing spiritual awareness developed in tandem with the other emotional storms in his life. As a young man Laurens van der Post's writing had awakened him to the works of Jung, while Kathleen Raine's poetry and writings led him to examine the universal journey of the soul. Thanks to his love of architecture, he explored the ancient designs of the Middle East and their development of sacred geometry which subsequently influenced the design of our great Christian churches and cathedrals throughout the centuries.

His commitment to religious diversity led him to tell Jonathan Dimbleby in a 1994 television interview that he wanted to be 'defender of faith', which initially ruffled some feathers in the Church of England where, as its Supreme Governor, traditionally he would have the title of 'Defender of the Faith (*Fidei Defensor*)'. However, we are now living in more ecumenical times, and King Charles has reaffirmed his commitment to this position vis à vis the Church of England while still aligning himself to achieving a solidarity between creeds.

With young people in particular viewing religion with both apathy and as historically divisive and the source of wars, the King has used his voice for the role of religion in striving for world peace. In the Dimbleby interview, he continued: 'People have fought to the death over these things, which seems to me a peculiar waste of people's energy, when we're all actually aiming for the same ultimate goal.' Instead, he said, he preferred to embrace all religious traditions and 'the pattern of the divine, which I think is in all of us.' He has adopted a pragmatic role in practising his faith over the past 40 years by founding The Prince's Trust and The Prince's Foundation, just two of his organisations that reach out to youth groups, ethnic minorities and people living in areas of terrible social deprivation. Their aim is to seek to alleviate poverty by giving grants to start businesses, provide training, or create beautiful neighbourhoods from erstwhile slums or soulless high-rise estates.

His affiliation to the different religions represented in the UK is enthusiastic and impartial. In doing so he has become particularly close to Muslim and Hindu communities and has won their respect over a long period of time. He has worked with the Jewish community and reaffirmed ties with Roman Catholics, attending the canonisation of Cardinal Newman. Even the Dalai Lama calls him 'my friend'.

King Charles has taken action over poverty and has not just aligned himself to elitist causes in the rounds of his engagements. He has followed up on cases of extreme poverty not just in the UK, but right across the world, for example in Rose Town, Jamaica, where a whole town was rebuilt by local craftsmen trained by The Prince's Foundation. Mindful that Christ and St Joseph were carpenters and that the Apostles were fishermen who wove their own nets, he has been especially respectful of people who work with their hands, setting up Craft Fellowship Training Programmes in woodwork, stone masonry and other building crafts. To emphasise his respect for people performing skilled jobs with their hands he established graduation ceremonies where he himself gives out the certificates.

He has been a controversial Prince of Wales for the forthrightness of views, his divorce and remarriage, and the fact that he has been the most open and accessible heir to the throne that we have ever had. However, he has also been the most interested heir to the throne in the study of religion since the Stuarts.

Dr Hisham Hellyer, Visiting Fellow at the Centre for Islamic Studies at the University of Cambridge, has said the King 'doesn't really view different religions in the UK as ones that ought to simply be tolerated and respected. But he values them as part and parcel of what makes up the contemporary United Kingdom. And that's quite unique.'

Genevieve Muinzer is a former Editor in Chief of The Prince's Foundation Magazine.

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Nightingale's Nuns – A Book Launch Conv

Recorded and edited by Jo Siedlecka

The story of the Religious Sisters who worked alongside Florence Nightingale during the Crimean War (1853 – 1856) has largely been left out of our historical memory. In this fascinating new book, Fr Terry Tastard documents their time in the Crimean War and shows their importance in the development of nursing and the role of women in society.

Fr Terry gave the following interview with BBC journalist Lorna Donlan at the launch of the book at Holy Trinity Parish Centre, Brook Green.

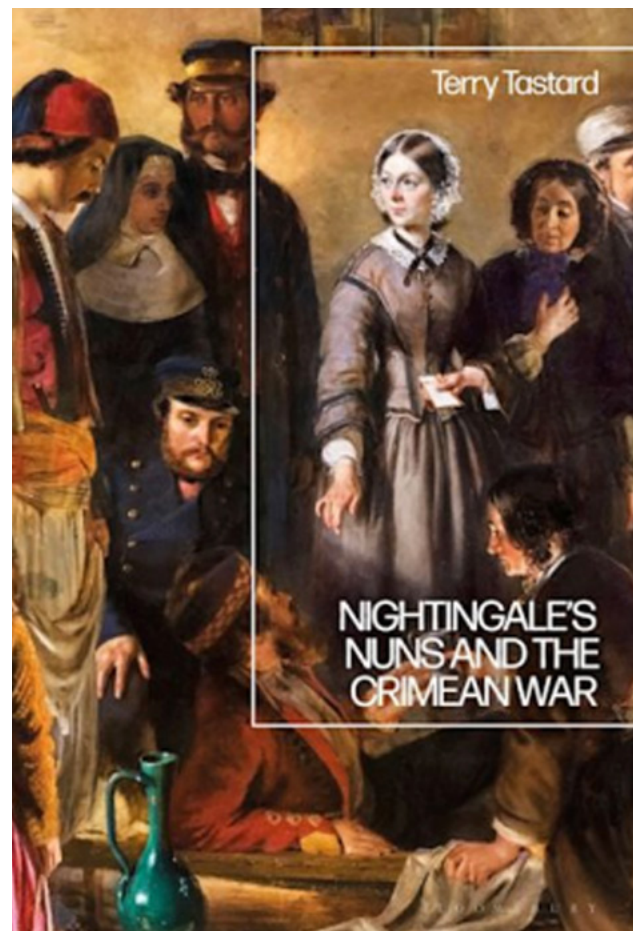
Lorna Donlan: The first thing I would ask is how did this book come about?

Fr Terry Tastard: A long time ago, when I was in a previous incarnation as an Anglican, I heard about the Anglican nuns who worked with Nightingale and I was fascinated. Then I discovered there were obviously Catholic ones, too, and I wonder if there was some kind of ecumenism at that time before the word was invented. Did they get on together? Did they work together? Were they in some way an example? The answer was: Not really. There's a poignant scene I record where one of the Anglican nuns can't go back to her quarters because she's been snowed in with the Catholic nuns. She's in the same convent with them and she hears the last Office of the day. It's a relatively unvarying Office. And she knows it off by heart and she's dying to join in with them. But she can't, because of course the Catholic Church didn't allow prayer in common in those days. Later on, the same nun is under a Catholic sister as Hospital Superintendent and she feels uncomfortable because she feels the Catholics themselves are subservient to a foreign power, i.e. the Vatican.

Lorna: This is a story about those nuns and primarily in 19th century Victorian Britain. What was their standing? How were they viewed at that time in society?

Fr Terry: The bulk of the population in England had very little experience of contact with nuns. And of course they came over in large numbers during the French Revolution and often met with a good welcome, but when there was a big change in the religious life and it became much more associated with sisters working in ministries – what we would call the apostolic life – the sight of nuns on the streets – was different; most congregations had stories about how in the early days the sisters were stoned in the streets. And of top of that they had a great struggle to be recognised as able to own property in their own right. The law of the land didn't allow that at that time. But on the other hand the Catholic Church itself rapidly saw in the sisters a wonderful resource and every bishop wanted to have them in his diocese.

Lorna: The Army at this time would have had its own medical division. Why was it necessary in the first place for people like Florence Nightingale or, in a different way, Mary Seacole, to have to go to the Crimean war?



Fr Terry: I was hoping you'd ask that question so I've brought the statistics. They are quite startling and I wanted to get it right. The Crimean War lasted about two and a bit years. And the UK put into the field over that period over 90,000 troops. Now of those, 17,580 – that's 18%, died of disease. 4,602 died in action, that's 4.5%. And even some of those who died in action actually died of injuries that could have been taken care of on the battlefield or shortly afterwards; they died of lack of nursing care. So when the public became aware, through the newspapers, of this terrible mortality rate and the fact that soldiers were more likely to die in hospital than on the battlefield, there was a massive outcry.

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Lorna: You mentioned the public and newspapers there. That's something else that was new, wasn't it? The public had a very different perception of this European war compared to previous encounters. What was the reason for that?

Fr Terry: It was the age of the beginning of mass newspaper circulation and they could get reports from Constantinople to London in between eight and 12 days. There was an electric telegraph line set up, but that was only for military use. On top of that, there were very skilled artists who could do engravings that could be reproduced in newspapers – showing battle scenes or the aftermath of battle scenes that they witnessed themselves. Roger Fenton was a pioneer photographer and he also took photographs. So, combined with mass circulation, the spread of railways allowed the newspapers to circulate much more widely, instantly, throughout the country with all their illustrations. This all made the public feel much more identified with this war. This was the first war, really, in which there was mass publicity and a sense of involvement in a direct way that wasn't hitherto possible.

Lorna: For the Anglican and Catholic sisters this was about their vocation, it was about commitment to care, but the stakes were much higher than that really – if I can use a modern word – there was quite a lot of 'spin' around their story?

Fr Terry: Absolutely. I laugh at a little detail. The Irish sisters under Mother Frances Bridgeman left from Dun Laoghaire (it was called something different then – Kingstown) and there was a massive crowd, the men all lifting their hats and shouting 'Godspeed.' And so there was a sense of them representing Ireland. The English nuns had a much, much lower profile. But the Bishop of Southwark, who was the organising person for the English nuns, had a very clear picture that this would be good – as we say these days – public relations. And he made that perfectly clear, as did the future Cardinal Manning. At that point he was the Provost of the Cathedral Chapter, not a bishop yet, but very much a prominent personality. And he wrote to the sisters along with Archbishop Cullen, who said: 'If you do well it will bring a wonderful glow to the reputation of the Catholic Church in these islands'.

Lorna: It was also significant for the Anglican sisters?

Fr Terry: The Anglican sisters had only been in existence for about nine years and they were still very small in number. So about half of their number went out to the Crimea - which was quite extraordinary when you think of it. And of course they came out of the Anglo-Catholic world – though it wasn't quite called Anglo-Catholic then – the High Church or Tractarian Movement which sought to restore the religious life of England. There was a lot of opposition, because they

were seen as an advance guard - as it were Roman Catholic Fifth Columnists - termites nibbling away at the Church of England from the inside. So they really had on the one hand to be faithful Anglicans and on the other hand they had to show that they could live religious life, even under the tremendous pressures and strains of a war experience.

Lorna: One of the central themes in this book is the relationship between Florence Nightingale and the leader of the Irish nuns, Mother Frances Bridgeman. They were very, very different women. Briefly – where was Florence Nightingale at that point in her public career, so to speak? And can you tell us a bit about Frances Bridgeman?

Fr Terry: Of course. Florence Nightingale in fact had been on the brink of being received into the Catholic Church, partly out of her own search for a vocation. Her parents, as you know, obstructed or delayed her desire to train in nursing. And she saw in the religious life – particularly in the Sisters of Charity and their nursing work – a vocation for herself. And she more or less directly asked Manning to receive her. But she was a very well-educated and well-read woman, better than the vast majority of men at the time. She could read Hebrew and her Greek was excellent. She knew French, German and Italian as well. But she was also very well-read in philosophy and the current questions of the day. And I think Manning found in her someone who questioned too much. And was too broad-minded for him to feel comfortable with receiving her into the Church. In fact, she wrote to him saying: 'You accuse me of being eclectic'. And I think that summed it up very well. So there she was, having been on the brink of becoming a Catholic. A short time later she is on the way to Crimea, and she goes out with the English sisters. And unexpectedly, just before Christmas, the Irish sisters turn up with Mother Frances Bridgeman. Now you said she was very different but I think actually the problem was, they were very similar. They were both strong characters and excellent leaders. They were both people who didn't bend easily to the will of others. And it could only lead to an explosion because – believe it or not – when Frances Bridgeman arrived with her sisters on a ship in the Golden Horn, opposite Constantinople, Nightingale sent a message down saying: 'I didn't ask for you. I don't want you. I don't have a place for you'. The shock for the Irish sisters was tremendous.

to be continued next month.

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Donatello: Master of Carving and Casting

Lucien de Guise

If Donatello had lived another 400 years, he might have worked well with J F Bentley. The creator of Westminster Cathedral was an admirer of low relief and architectural detail. Donatello (Donato di Niccolò di Betto Bardi) was a sculptor who excelled in two dimensions, or very close to it. He could do much more than that, but the bigger and more 'in the round' the sculpture, the more difficult it is to transport; a vital consideration in the case of the latest exhibition at the Victoria and Albert Museum.

This is the first showing of such a quantity of Catholic art in London for a long time. Although most of the contents of *Donatello: Sculpting the Renaissance* are inevitably by the hand of one artist, his range is extensive. The V&A has set a high bar by promoting him as 'arguably the greatest sculptor of all time'. This is the same museum that has a 17-foot, life-size cast of the most-copied statue in history. Michelangelo knew how to make an impression with his *David*, but he would have conceded that Donatello was an inspiration. The later master also has the Sistine Chapel ceiling to assure his place in the artistic pantheon; Donatello has only his sculptures. Carvings and castings were his entire life. The V&A has done a commendable job reminding us how acclaimed this sculptor was in his day. He broke new ground, and he knew it. The earlier of his two versions of *David*, slayer of Goliath, has been brought over for the exhibition. At first sight it might seem unremarkable. This was one of Donatello's earliest commissions, when he was around 20 years-old. It is accomplished rather than breathtaking. Then we move on, or would if the label did not remind us of its status as the first sculpture in the round since the days of ancient Rome.

Most of this master's work served a religious purpose, although sometimes it is hard to see how. In this exhibition there are *spiritilli*, impish *putti* in bronze whose spiritual content is low, despite



Donatello's earlier and less well known David Victorious

their name. Their purpose, however, was as ornaments for pulpits and other worthy locations. Donatello's mind moved in unexpected directions. He is not recorded as being a deeply pious man in the mode of Michelangelo. He still manages to work a feeling of devotion into his oeuvre. Sometimes the effect is not immediately apparent. The chief lender to this exhibition is Florence's Bargello National Museum, which has questions about the identity of a few of the exhibits. One is described as 'head of a bearded man, possibly a prophet'.

There is more certainty with Donatello's images of the Virgin Mary. These are the sort of low-relief expressions of belief that would be ideal as part of church architecture, integrating seamlessly with the sacred space. The same could also apply to 'possibly a prophet' and another bust of a bearded man, this time identified as *San Rossore*. They are likely to have been placed in niches, becoming part of their surroundings rather than being the main attraction. The Virgin Mary is even better

camouflaged, or would have been in the gloom of a Renaissance church interior. Several bas-reliefs stand out artistically, rather than physically, and it must be said that there are occasions when removing a devotional work from its original setting can give it more presence without lessening its meaning. Both the *Pazzi Madonna* and the *Madonna of the Clouds* seem light enough to float – despite being made of marble. The former has been brought from Berlin to thrill audiences who might have walked past it if hung in the permanent collection of a 19th-century museum – or on the wall of a church.

The *Pazzi Madonna* is a delight. As we have been spoiled over the centuries with depictions of the Madonna and Child, we once again have to step back and savour the composition. It has perspective, a radical novelty in 1422. Florence was where this sort of avant-garde approach was happening, largely at the instigation of Donatello's friend and collaborator Brunelleschi. Behind the tender mother and child engaged in a warm embrace are the cold lines of geometry receding into the distance. Instead of making the subjects seem remote and unapproachable, they bring us closer. The ancient-Roman features of the Virgin Mary might be expected to create a sternly



The tender embrace and innovative perspective of the Pazzi Madonna



Donatello, master of many media: the Chellini Madonna in gilded bronze

imperial feel, but once again the sculptor achieves the opposite. Perhaps we are so unused to the idea of tender matrons of that brutal empire, that this representation catches us unawares.

The *Pazzi Madonna* is one of the few of exhibits domiciled outside Florence. *The Madonna of the Clouds* is the pride of the Museum of Fine Arts, Boston for more than a hundred years. A larger number of works are from the V&A. This is presumably why the world's leading museum of art and design was keen to have the exhibition. In a different form, the same show was held in Florence last year. Unusually, it happened in two museums simultaneously. The advantage of the location was that visitors could pop into some of the nearby churches to catch a glimpse of the wonders that will never leave their original home. One that stands out by its absence in London is the crucifix that has sat in the Church of the *Santa Croce* for six centuries. It is one of Donatello's earliest works and has not always been viewed favourably. In a famous account, Brunelleschi was so appalled by the young Donatello's stocky treatment of the dying Christ, he likened it to a peasant. This would not do at all. Upon being challenged to do better by Donatello, his mentor created a Christ so composed and graceful that Donatello dropped his basket of eggs when he first saw it. There is no surprise in this massive artefact not making it to London. Nor one of Donatello's most famous and final works in wood: the *Penitent Magdalene*. Several of his sculptures have fallen apart over the years, without the stress of international travel.

A more puzzling omission is the absence of Donatello's other version

of David. This bronze is as elegant as Brunelleschi's *Corpus Christi*, without the pathos. Over the centuries it has been considered a bit too young and lithe. A certain campiness now surrounds it. A life-size copy stands in the V&A's Cast Courts, in the shadow of Michelangelo's tougher-looking killer of Goliath. Perhaps it is the unlikely wardrobe choice of Donatello's *David*, attired in nothing but a pair of boots and a hat, that to modern eyes might not look anything like a warrior king. It would have been fun and informative to give London's museumgoers the chance to see copy and original side by side. At the same time it might have been difficult to transport and would definitely have left the Bargello depleted of its most exciting tourist attractions.

It is heartening to see the extent of Donatello's inventory in the V&A, now being given the exposure the works deserve. In addition to top-notch copies such as the bronze *David*, there are many authentic works in a variety of media. Just as the *Pazzi Madonna* was an innovation in marble carving, the sculptor's *Chellini Madonna* shows what can be done with bronze and a sprinkling of gilt. It is as unusual in its depiction of the Virgin Mary as the *Pazzi* version. Instead of Our Lady looking like a Roman matriarch having her chilly heart warmed by the Baby Jesus, the *Chellini Madonna* has a face that is timeless ageless, with an expression as enigmatic as the *Mona Lisa*. It was created 35 years after the *Pazzi*, which gives an indication of how long Donatello's career lasted. He lived to be 80, surpassed by Michelangelo who was born a decade later and managed 88 years. This *Madonna* is filled with intimations

of age. The slenderness of her wrist and fingers is almost skeletal, which makes sense as the roundel was given by the artist in his declining years to his physician.

These smaller, more intimate works ought to appeal to an audience that has perhaps seen enough heroic statuary all around them. Many have become contentious in the public arena, including the most publicised of all, Edward Colston and Cecil Rhodes. Even Winston Churchill has been a victim of aversion to national figures. Nor is anonymous sculpture from the ancient world quite as fashionable as it once was in Britain. On my frequent visits to the British Museum, the crowds around the Parthenon Marbles seem smaller. Perhaps this is why there is now some discussion about returning them to Greece.

An exhibition such as *Donatello: Sculpting the Renaissance* brings sculpture back into the domain of art and less the realm of celebrity memorialisation. This also applies to the figures cherished by Christians. Almost all the subject matter is religious and yet there is little discussion of the importance of faith as inspiration. We should be grateful that the V&A has not taken the same direction as the British Museum's Rodin exhibition five years ago. The purpose was to show how the leading sculptor of the modern era was inspired entirely by ancient Greece. Rodin's devotion to the crucifix and Catholic tradition via Michelangelo was ignored. The V&A has a more heartening message for visitors whose minds are open to the more sacred roots of the Renaissance.

Donatello: *Sculpting the Renaissance* is at the Victoria and Albert Museum from 11 February.



Lamentation over the Dead Christ



Paschal with Pope Benedict in 2010

On the death of Emeritus Pope Benedict XVI

Cardinal Vincent Nichols

In one way it was a very straightforward celebration of a Funeral Mass as would take place at the death of any Catholic in any parish church. And yet in another way it was a uniquely historical event and an event of great emotional depth and stature.

I think we can say it's the first time (in over 200 years) that a pope has buried a pope who has just died and in that sense there was a uniqueness to it. But I think it was also a moment in which, for me certainly, there was a heightened sense of loss - a sense of my own sadness that Benedict is no longer with us in person. At the same time the ceremony was an unshakeable expression of faith and trust in the promises of Jesus. So we had both sadness and hope, we had the grief of loss and the certainty of faith.

There were some words used in one of the prayers that appealed to me, particularly, and it was an appeal to Mary *Salus Populi Romani*, that she would intercede that Benedict would now see the face of Jesus and that we would be comforted on our pilgrim way. Those words touched me because I reflected on

how much Benedict, his life and his spirituality, was focused on a relationship with Jesus. Those books that he wrote about Jesus of Nazareth in some ways summed up not only his learning but also his spirituality and his prayer.

The other day, Archbishop Gänswein, who knows him better than anybody did, was saying that it was that image of Jesus always accompanying the Church, always being with the Church, that was the most radically fundamental thing in Pope Benedict's life. And I was thinking of the time when I was in St Peter's Square when he gave his last homily as serving Pope before he left for Castel Gandolfo. In that homily, he used the image of Jesus asleep in the back of the boat when the storm came on the Sea of Galilee and the disciples were frightened. Archbishop Gänswein repeated that and gave a little gloss on it. He said, 'Benedict used to say, "but now Jesus never sleeps and he's always with us"'

So during the Mass I was thinking about those things and, quite simply, how lovable Benedict was and therefore thanking God for the gifts that He gave us through him.

Fr Pascal Uche

One of the most memorable images of the Papal Visit in September, 2010, was that of a young student, Paschal Uche, welcoming Pope Benedict XVI, on the steps of Westminster Cathedral after celebrating Mass, in front of thousands of cheering young people. A decade later, he was ordained a priest by Bishop Alan Williams in Brentwood Cathedral. He is now serving at St James the Less and St Helen's church in Colchester. Here he reflects on that day, and the life-changing experience of meeting Pope Benedict XVI:

No matter how inevitable or indeed no matter how unexpected, death has a powerful way of gripping the heart and bringing the mind into sharp focus on the person who has just died. Since hearing of the death of our spiritual shepherd and father Emeritus Pope Benedict, I too have been deeply moved and focused to reflect anew on his impact on my small story, our generation and the Church.

Born in Stratford, East London, my first stirrings of a vocation did not come till I was in the 6th form at Trinity Catholic High School in Woodford Green. At the time, though growing, my desire to be a priest was little more than a weak aspiration, something I thought about occasionally. Even as the longing grew, talk about becoming a priest was initially something I kept close to my chest, an inclination I shared with a few friends and some priests, but no one else, not even my family, for whom I thought rightly that it would not be something to celebrate. No one but close friends that is - until on the morning of 18 September 2010 when I had the privilege of welcoming Pope Benedict XVI to the UK on behalf of the youth of our country.

I had witnessed with growing joy the galvanising effect of the Papal visit from Glasgow and Twickenham. Excited for the opportunity to welcome the Pope, I had played the scene in my head hundreds of times, how to stand, what to say, how to greet etc. However, the rigid rehearsed gestures and protocol melted away beautifully as just seconds into the speech I saw something I had not anticipated. There was the Pope looking back at me with a gentle incessant smile that almost beckoned me to keep going to say more. Benedict often referred to the Christian faith as not being reducible to a philosophy or an ethical idea but to encounter an event. True to his words he lived something of that spirit of encounter in that moment - I felt deep call out something deep in me and the words much rehearsed were given permission to become flesh and the encounter became alive and life-giving for me.

When all was said and done it was time to shake his hand, perhaps kiss his ring or simply bow. Once again protocol gave way to an unexpected embrace and bizarrely I remember the softness of his face as we embraced. Moments later it was time to take pictures. At this point he asked me about myself and I used this opportunity to tell him I was considering priesthood. He wasted no time in assuring me of his prayers and that I thought would be that. I must confess at that time I did not know much about his writings, theology or influence, but even in the address immediately following my welcome to him, there was an introduction to his clear thought, profound faith and personal conviction about the love of God in Christ.

Needless to say my love for the Church grew and my desire for the priesthood went the same way. Just a few years later I would find myself in St Mary's Oscott in Birmingham studying for the priesthood. Seminary could sometimes be divided by something small like breakfast menus or something big like liturgy, but one thing I can safely say is that we were united in a love for the teachings, writings and works of the Pope Emeritus. The beauty and depth of his work made us love Jesus more. The paradox is that in his outward expression he lacked the charisma of St John Paul II or the personality of Pope Francis, but when you read his works you became convinced that above all this was a man of prayer and profound love.

Personally, I would read his book *Jesus of Nazareth* every Lent as my meditation and preparation for the celebration of the Easter Liturgies, choosing it again and again because I find that his approach is compelling, comprehensive and clear. My generation of priests were those who sprang up buoyant from the 'Benedict Bounce', a phenomenon associated with how the papal visit put fresh life into the Catholic Church in Britain. I think it is all the more compelling that on face value alone it was nothing exterior that typically we would associate with celebrities that intrigued us. It was his gentleness and warmth together with his phenomenal mind and theology that spoke to us of his heart of prayer. He was clearly a holy man and ultimately holiness is the most attractive thing in the world.



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Rosso Antico Marble

Patrick Rogers

In 1887 the Lambeth marble merchants Farmer & Brindley were advertising *Rosso Antico* 'from rediscovered quarries of Greece'. They were listed as quarry proprietors of the marble from 1899-1923 and used it for the Cathedral entrance paving in 1903, the sanctuary screen and floor in 1905-6 and the Lady Chapel in 1908. The colour of the marble ranges from purple to violet, sometimes banded with white stripes and black veins. It appears faded when unpolished, scuffed or weathered, as when used on the floor or steps or exposed to the elements. It comes from the Mani, the remote and mountainous central spur of the Greek mainland which reaches out southwards into the Mediterranean Sea.

There are two areas where the marble has been quarried. The first where outcrops of the white-banded variety meet the sea at the Kalivia/Paganea promontory, near Skutari in the outer Mani, was rediscovered by a French scientific expedition in 1829. They named it *Marbre Rouge Antique de Skutari*. Specimens of this marble were sent by Greece to the Great Exhibition in London in 1851, but its use elsewhere seems to have been limited. More recently, quarrying took place at Paganea from about 1949 until 1964, when 20 men with jack-hammers and explosives were employed, and the marble sent by sea to Piraeus and thence to Alexandria and England. The plain, dark red marble used to decorate the transept piers in the Cathedral during this period appears to be from there.



Exposed Rosso Antico



Rosso Antico fountain in the Archaeological Museum of Naples

The other area where the marble is found is the deep Mani. Outcrops and boulders of *Rosso Antico* and evidence of small-scale quarrying can be seen to

the south of the abandoned village of Mianes on the heights of Cape Tenaro (also known as Cape Matapan) where the Taygetos mountains finally run into the sea. The marble can also be found below at sea-level near Porto Kisternes and Kanoghia. The pedestal for a statue of Lord Byron, presented by the Greek Government and erected at Hyde Park Corner in 1881, was reported in *The Times* to be 'the *Rosso Antico* of the quarries at Cape Matapan'. An earlier memorial statue of Byron by Thorwaldsen had been refused admission to Westminster Abbey by Dean Ireland, because of the poet's lifestyle, and went to Trinity College, Cambridge. *Rosso Antico* panels were also used on the floor of the Oxford Examination Schools building, completed in 1882.

But it is seven miles further north, close to the deserted village of *Profitis Ilias* (Elias) and two miles west of the local harbour at Aghios Kiprianos (where Marmor had its local base), that several quarries, some ancient, can



Our Lady of Westminster is framed lengthwise by two panels of the marble



The Balustrade and Sanctuary steps are of Rosso Antico, although the steps are 'scuffed and weathered' by decades of use

be found and the hilltops and village itself stand above mounds of purple marble rubble resulting from early 20th century quarrying. The ancient quarries were discovered in 1850 by a sculptor and lecturer at the Athens Polytechnic School named Siegel, and by 1902 it was reported that the firm of Marmor, based at 18 Finsbury Square in London and the largest quarry owner in Europe, had purchased the site and was opening up the quarries to extract the regularly banded, red and grey *Rosso Antico* marble to be found there.

But of course this marble was used long before the 19th century. Indeed the term *antico* indicated its use in Classical times. Carved blocks decorated the Treasury of Atreus in 13th century BC Mycenae and can be seen in the British

Museum. But it was during the Roman Empire, particularly under Hadrian in the second century AD, that it was most popular, both for buildings and for sculpture – notably a bust of a priest and several statues of fauns (companion of Bacchus, the god of wine). Much Roman *Rosso Antico* was later re-used, as in the sanctuary steps of the church of Santa Prassede in Rome.

The stone continues to be used in the Mani. It can be seen set into churches, private houses and even garden walls. But overgrown tracks and long abandoned quarries show that overseas demand has moved on. It seems not inappropriate that here in the Cathedral this ancient purple marble, associated with ritual and red wine, should decorate the entrance to the main sanctuary where Mass is celebrated.



Lord Byron sits on Rosso Antico in Park Lane

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An Awe-full Journey

Fr John Scott

The Desert sun makes my great-great-great uncle John wax lyrical about its power, but he continues to speculate about the Israelite Crossing of the Red Sea and subsequent Journeying through the Wilderness.

Unquestionably, the miracle [of the Crossing] would have been far more conspicuous and awful, but the width of the Sea now is greater than we can suppose the Israelites to have passed in a few hours, encumbered as they were, and it is utterly inconceivable that the Egyptians, with their chariots could ever have followed them into the coralline and weedy depths of a sea at least 12 miles wide, unless, indeed, miraculously enabled, as well as impelled, to do so.

Very early, in the cool of the morning, ere yet the paling stars had faded from the heavens, Achmet Nabout is stirring, a fire kindled, coffee made, the Arabs on the alert, the stragglers called in, and while we refresh ourselves by a bath in the sea, the tents are struck and rolled up and our temporary settlement, so snug the night before, is taking to itself wings and leaving no trace but the marks of the boxes and other chattels, the impress of tent-poles and the ashes of our vanished hearth, which the next wind will efface. The sun is not yet up, though there is a glorious radiance through the vast opal concave of the sky, and it is for some time delightful to walk over the fine shining gravel surface of the silent desert, with the Arabs in stragglers coming up slowly behind. What most surprised us was the elasticity of spirits we generally experienced in the Wilderness. The dry pure air probably had much to do with this. Sometimes the sense of free movement over the boundless expanse was indescribably and wildly ecstatic; in general the incidents of our little caravan seemed sufficient stimulus, and a universal cheerfulness prevailed amongst us in those hours of Dawn.

But when the sun rose higher and higher into the cloudless sky, and the



The Israelites crossing the Red Sea by Caspar Luyken (before 1708)

blanched surface of the Desert glared under his fiery beams and the reflection from the glittering and heated waste dazzled the eye and seemed to pierce to the very brain, it was another matter. The camels now groan with distress, the Arabs are silent, slipping from time to time alongside the waterskins and with their mouths to the orifice, catching a few gulps without stopping; then burying their heads in the Ample Bernous, pace on again quietly hour after hour. The hot film, like the glow of a kiln, trembles over the glistening sands and plays the most fantastic tricks with the suffering traveller, cheating his vision with an illusory supply of water to quench his parching thirst. Half dozing, half dreaming as we advance, lulled into a vague reverie, the startling mirage, shifting with magic play, expands in gleaming blue lakes, whose cool borders are adorned with waving grooves, and on whose shining banks the mimic waves, with wonderful illusion, break in long glittering lines of transparent water –

bright, fresh water – so different from the leathery decoction of our water skins. On our approach, the vision recedes, dissolves, combines again into new form all fancifully beautiful, then slowly fades and leaves but the burning horizon, upon which at wide intervals is seen perhaps a dim black speck appearing on the rolling sandy swell, like a ship far out at sea, the haze of the atmosphere gives it gigantic dimensions as it approaches, it proves as it nears us to be a caravan of Bedaween moving from one pasture ground to another. A few laconic words are exchanged between them and our people without stopping; in another hour, it is left far behind until again it disappears from vision. Thus pass the sultry and silent hours of noon.

There is a terrible and triumphant power of the sun upon this wide region of sterility and death, no trace of verdure is there but the stunted shrub which straggles at wide intervals about the sandy bed of some dried watercourse; no sign of living thing but the burrow of the

rat, the slimy trail of the serpent or the carcass of the camel who makes his grave as well as his home in the wilderness, met with in every stage of decay. As the sun wheels round to the West and the shadows lengthen, all descend to walk enjoying the growing coolness and looking forward with delight for the signal to encamp. The Arabs, as the sun's disc approaches the horizon, look for the best halting place, where the surface is hard and the tent pegs will easily hold, and where there is promise of a little scanty browsing for our animals. All is now activity, and throwing ourselves on a cushion of sand, we watch the rapid establishment of our temporary abode. Mats and carpets cover the ground within, mattresses and pillows are spread out, camp stools are arranged around, saddle bags fill up the background, the lantern is strung from the centre pole and there is a completeness and comfort, nay, luxury about your little home which is wanting in many a pompous hotel elsewhere.

Towards Sinai

Proceeding in this manner from day to day, we encamp at or pass by the different places which, in Biblical story, are associated with the march of the Israelites towards the promised land. We have passed the point of transition from the sandstone to the granite region and are now travelling through long, narrow, winding valleys without a sound or sign of living thing. But though in penetrating these solemn depths, one feels as if it were the first time their recesses had ever been explored, yet we soon perceived that others had been there before us and left memorials, although rude and hasty, of their brief pilgrimage. Wherever the smooth face of a rock offered a temptation, appeared some of those mysterious Sinaitic characters, which, till lately, had baffled the research of the learned and whose writers are even now unascertained.

It was here about that we found some remarkable hieroglyphics, and what, according to Dr Lepsius, is a portrait of King Cheops, the founder of the Great Pyramid. But when we asked our Arabs to halt at the entrance of this Wady, to our utter surprise, all the answer we received was 'Maghana ma fish' There is no Maghana! Not one of them had heard of such a place in the entire peninsula.

This was provoking enough to be in the vicinity of the most interesting object of the whole route and to miss it for the stupidity of one's guides. Arriving at the mouth of a side valley which appeared to answer the position on the map, we came to a halt in the midst of a scene of loud uproar, the servants abusing the Arabs and our dragoman being with some difficulty prevented from beating our incapable Sheik who kept on reiterating with true Arab persistency 'Maghana ma fish'.

While hesitating what course to adopt, a solitary Bedouin was descried passing down the valley. We hailed him and speedily found that here was an end to 'Maghana ma fish' – we were in the valley after all and he could conduct us to the place we wanted to see. Accordingly, taking Achmet Nabout and a leather water bottle, we started to clamber up the rocks, very difficult and inaccessible. At length we stood under the shadow of what appeared to be the mouth of a mine and the Arab, with sparkling eyes, pointed to the rocks and intimated it was there, and with a look intended to be submissive and fascinating, was just beginning to articulate 'Backsheesh' when with ugly misgiving and in loudest tones, we demanded the hieroglyphics. Vacantly he shook his head, but Achmet Nabout by a round-about process explaining that we were looking for something chiselled in the rock, he suddenly remembered, tapped me on the shoulder and making me leap down with extreme difficulty into the mouth of the cave, pointed exultingly to some half dozen marks, evidently made by the miners, and at

that moment felt no doubt the piastres glide into his leathern pouch.

But his wishes were not met in the way he expected for Achmet Nabout, seizing a fragment of rock which might have served one of Homer's heroes, in uncontrollable fury, sent it thundering at his head; in dodging to avoid it, the poor fellow cut his foot and came hopping and limping and striving with an exhibition of his bleeding limb to turn the edge of our wrath. Turning away and advancing mechanically a few paces higher up the valley, the Arab still shaking his head at the eternal 'ma fish' still ringing in our ears when lo! perched up within a hundred yards of the very spot we had gained at the risk of our necks, yet concealed by some rocky protections, behold the large sculptured tablets with numerous figures, grinning down at us, as it were, like Elfish. We looked at them with a feeling which more than repaid us for the previous chagrin and toil.

It seemed wonderful, and almost incredible, to find here, in so distant a spot, high up on the side of a mountain, sculptured records of so remote an antiquity which, by the spirit of their style, testified to the high civilisation of Egypt at a period when the utmost limits of the historical recedes into the fabulous and mysterious of unrecorded time. Is it not too marvellous for belief that these tablets existed before the Exodus of the Israelites, when Moses, with all his host, actually passed beyond question down the Wady Mokatteb, or a short distance below on his way to Sinai?



A contemporary camel train



Life for Christians in the Holy Land

Peter Rand



© FHL

Westminster Pilgrims

In the first century, Jesus of Nazareth inspired a movement among the people of the Holy Land whose lives were centred on him and who were committed to living his way, which is the way of the Cross, the way of God's unconditional, unselfish, sacrificial, and redemptive love. St Augustine of Canterbury brought that movement to this island in 597 AD. When first founded and as it grew, the disciples of this movement faced uncertainty, fear, discrimination and potential danger of arrest and persecution. Today, the situation for millions of Christians around the world is dire. The daily oppression facing our first and oldest Christian community, directly founded by the first disciples, has persisted now for over three generations.

Can you imagine what it is like to live in Bethlehem under the shadow of an 18-foot-high separation wall, needing a permit to visit Jerusalem less than 5 miles away for work or to pray in the Holy Sites? A trip that can routinely take 2 hours. How would you feel, if you could not visit your sick grandparent in the next town due to travel restrictions? This is the price you must pay for continuing to live as a Christian in the Holy Land. You will suffer discrimination when you apply for the few jobs available, you will have problems in paying for medical assistance as there is no effective health service, no social services. Basic needs such as acceptable housing, electricity, water, medications and food are expensive, often taking all your monthly income. Utilities are turned off without warning, with water available perhaps only a few days in three weeks. As a result, young Christians especially are tempted to emigrate if they can. How soon will the Holy Places become bare museums with no Christian presence or active congregation at all?

Gaza, which is approximately the size of the Isle of Wight, is the worst affected area. It has a population of just under two million and is one of the most densely populated areas in the world. It is

separated by a one kilometre No Go Zone, which only those with permits, which are difficult to obtain, may enter. The Christian community is small and isolated. In Gaza, unemployment is over 50%. Housing that is undamaged is poor, the supply of water is unreliable and limited, with electricity perhaps for as little as 4 hours a day. Living there has been described as living in the world's largest open prison.

Thankfully, we still have Christians living and worshipping in the land where Jesus was born, died and was resurrected, with leaders including His Beatitude Pierbattista Pizzaballa and the Anglican Archbishop in Jerusalem, Hosam Naoum.

With their support and encouragement, the Friends of the Holy Land seek to:

- Ignite Compassion - Compassion lies at the heart of our Christian faith '... love thy neighbour as thyself'.
- Celebrate our ecumenical strengths – in Jerusalem there are six rites of the Catholic Church alone, plus the Episcopal (Anglican) Church, the Lutherans, the Church of Scotland, the Eastern Orthodox Communion, the Oriental Orthodox Communion; all worshipping in the Holy Sites together in peace for generations.
- Inspire your response to make sustainable change - as a Christian the birthplace of your faith is also your legacy. Connect with us to create small, sustainable, positive change, and begin to take effective action as part of the UK-wide Christian community to protect that legacy.
- Nourish Hope – by focussing on the direct daily needs of our brothers and sisters. You can help them transcend adversity to embrace lives made richer by the experiences they have overcome. This brings grace to you both as you both discover a deeper meaning to your life, not the division of politics.

For two millennia, Arab Christians have maintained and preserved the Holy Sites sacred to all Christianity. Together, they comprise the Mother Church from which Christianity has spread throughout the world and without which St Augustine may not have completed his mission. We owe their descendants a visit, as pilgrims, exactly what many from the Westminster Diocese undertook in Advent, led by FHL Founder Patron, Cardinal Vincent Nichols.

Time is short – you can make a direct impact on the lives of the most needy across the Holy Land by booking your seat at the FHL Fundraising Concert on 16 February, <http://bit.ly/3i0ath2>, registering to receive the latest information from the Holy Land www.friendsoftheholylan.org.uk/register and making a regular donation www.friendsoftheholylan.org.uk/donate.

Peter Rand MBE KSG is Vice Chair & Executive Trustee of the Friends of the Holy Land.

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Joe Allen, Co-ordinator,
josephdavidallen@rcdow.org.uk

One month into 2023 and the year is shaping up to be a busy and productive one. Our schedule of public events has begun and continues apace. Meanwhile, we are beginning our private after-hours tours once more and are preparing to visit a variety of parishes and organisations over the coming weeks and months (please do be in touch if this would be of interest to a group you're involved with, to discuss possibilities further).

Since I have begun working for The Friends, I have witnessed many success stories, whether this be The Big Give when we raised over £60,000, or well-attended events as at the November Quiz. All of this is made possible through our dedicated and loyal members and supporters who are a real blessing to the Cathedral. I am beginning to learn and experience some of the many charisms of this charity. One which stands out is the work of The Friends being in many ways mutually-beneficial. Your physical presence at events is a source of fellowship, friendship, and spiritual

formation for you, while the money that you contribute at them are the foundation for the positive work we support across the Cathedral estate.

The beauty of the Cathedral fabric and the prayer and devotion which we experience is the cause of much thanksgiving. I hope some of our upcoming events will appeal to you. If so, do come along – all are welcome. Additionally, please consider signing up for membership if you haven't already, as a further way of supporting and staying in closer contact with the Cathedral and The Friends.

Upcoming Events:

Tickets can be obtained via The Friends Office (josephdavidallen@rcdow.org.uk or via Clergy House) or through the Cathedral Website at <https://westminstercathedral.org.uk/the-cathedral-community/the-society-of-friends-of-westminstercathedral/>

Wednesday 1 February, 7pm.

St Titus Brandsma – Prophetic Beacon of Light for the World Today. Amanda C Dickie, freelance journalist and lay

Carmelite, was present at the canonisation of the Dutch Carmelite last year in Rome. She highlights his exceptional life and writings as a Carmelite Mystic, Journalist, Pioneer Ecumenist and Martyr of Dachau. Tickets £10. Venue: Cathedral Hall. Tickets available in advance and on the door.

Wednesday 8 February, 3pm.

Tour of the London Oratory (nr. South Kensington). To include tour of the Church and Sacristy, followed by drinks. Tickets £15. Tickets limited – advance booking essential.

Wednesday 15 February 2023, 7pm.

Quiz Night and Fish & Chip Supper Tickets £20. Advance booking essential. Venue: Cathedral Hall.

Thursday 9 March, 7pm.

Talk on the Holy Rosary with Fr Lawrence Lew OP Author of *Mysteries Made Visible* (CTS, 2021), Dominican Promoter General for the Holy Rosary, and Prior & Parish Priest at the Diocesan Shrine Church of Our Lady of The Holy Rosary and St Dominic, Haverstock Hill. Tickets £10. Advance booking essential. Venue: Cathedral Hall.

The World Day of the Sick

On Saturday 11 February, the Feast of Our Lady of Lourdes, and the 31st World Day of the Sick, Cardinal Vincent will celebrate Mass in the Cathedral at 2.30pm. During this Mass anointing of the sick will be offered.

Pope Francis says:

'Let us turn our thoughts to the Shrine of Lourdes, a prophetic lesson entrusted to the Church for our modern times. It is not only what functions well or those who are productive that matter. Sick people, in fact, are at the centre of God's people, and the Church advances together with them as a sign of a humanity in which everyone is precious and no one should be discarded or left behind.'

A Kiss for the Kingdom

(written on the feast day of Our Lady of Lourdes)

Valerie Maria Anthony

I kiss the ground
because my body
has not the scale
of heaven.

And my lips
cannot press
thin air
or mere idea.

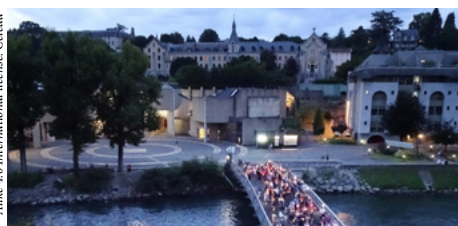
I would not have them try
lest I seal with a kiss
pride's lie,
as Judas did.

Rather, let my lips
touch the bare ordinary,
the starkly lit,
neglected,
possibly dirty,
ground on which
He stands

- right now
so close
so tangible
So real and present,
reaching out
with pierced hands
to lift me up.

This poem was written after having prayed a novena to Our Lady of Lourdes with the Bards of the Bard School whose Foundation Day is the feast of Our Lady of Lourdes. During the novena the Bards discussed St. Bernadette's visions and in particular, her vision on February 24th, 1858 when Our Lady advised her that she wanted her, and everyone to pray for the conversion of sinners and asked her if she would kiss the ground as an act of penance. This poem is the result of my meditations on the experience.

For those interested in developing their creative calling within the context of the Catholic faith, please contact Sarah de Nordwall on Bardschool@gmail.com or call 07849 641 899 for more information.



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CATHEDRAL HISTORY – A PICTORIAL RECORD

The Altars in St Peter's Crypt



Postcard, © ER Alexander & Sons Leyton

Paul Tobin

The first altar in the main Crypt (image 1) was moved from the missionary chapel in Horseferry Road (St Mary's) which was the original parish church until the Cathedral opened in 1903, whereupon St Mary's was sold and the congregation started to attend Mass in the Cathedral Lady Chapel, known initially as the Parish Chapel to distinguish it from the main Chapter (Cathedral) Hall, where services were also taking place until the main body of the Cathedral was opened for regular services on Christmas Eve that year.

This altar was in use for a relatively short time, as by 1909 Bishop William Johnson, Auxiliary Bishop of Westminster, wrote in the Consecration Handbook for 1910, that 'in the Crypt a part of the decorative marble work has been executed'. However, Johnson died in 1909 and a later hand has added the footnotes: 'The marble work has since been completed' and 'An altar of a style appropriate to the severe architecture of the Crypt has since been erected'. The mosaic above the altar was designed and executed by Gilbert Pownall in 1933/4 at the request of Cardinal Francis Bourne (Archbishop of Westminster 1903-1935) who felt that the boys of the Cathedral Choir should have something better than a brick wall before their eyes to aid their devotion. (image 2). In those days and until the mid-1960s, it was the custom for the boys of the Cathedral Choir School to attend daily Mass in St Peter's Crypt at 7.30am on weekdays and Sundays at 8am, even on days when they were due to sing at the Solemn High Mass at 10.30am. The celebrant was always the Rector of the Choir School or his deputy.

This altar was in regular use until the mid-1970s when it was removed, along with the gradine behind and the marble steps in front of it. Initially the silver altar that was originally sited under the statue of Our Lady of Westminster was used and sited on the floor where the current wooden altar now stands.

Sources: *Westminster Cathedral Chronicle*, January and February 1934

'Horseferry Road Closed; Cathedral Opened' *Oremus* March 2021

'The Cathedral and the 'Parish Chapel' Patrick Rogers, *Oremus* March 2021

'The Altar in St Peter's Crypt' note from Patrick Rogers to Paul Moynihan 28/12/2016



Postcard, © J Arthur Dixon

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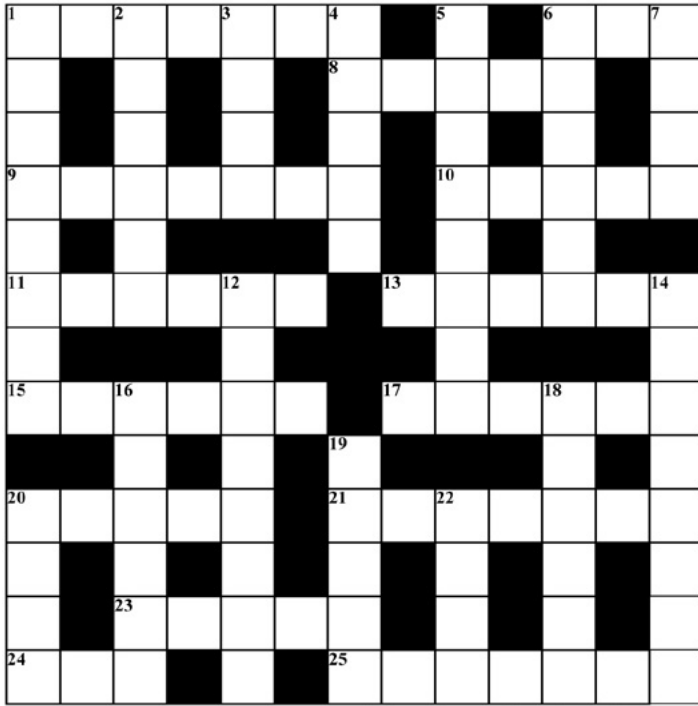
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Alan Frost February 2023 - No. 107

Clues Across

- 1 Father of St John the Baptist (7)
- 6 St Joan of ---, national Saint of France (3)
- 8 'Christians, -----! Salute the happy morn', hymn by John Byrom (5)
- 9 Country of the Holy Land associated biblically with the cedar tree (7)
- 10 Sharp pull for fine adjustment (5)
- 11 Number of times St Peter is told he will deny Our Lord (6)
- 13 French Catholic (d.1902) who painted a series of works entitled *The Life of Christ* (6)
- 15 Member of the Royal Bodyguard at the Tower of London (6)
- 17 Take for granted that Our Lady went straight to Heaven? (6)
- 20 Flower gathered in Springtime in famous WW1 song (5)
- 21 The inscribed piece of wood attached to the Lord's Cross (7)
- 23 Mark -----, American author of book on **6 Across** that he thought his best (5)
- 24 ---*Jesu* from the *Dies Irae*, also a popular work by Andrew Lloyd Webber (3)
- 25 Early martyr Saint, whose feast day is on 6 February (7)

Clues Down

- 1 Fanatical following of a particular belief (8)
- 2 Curvature in road surface well in London district! (6)
- 3 End of a prayer (4)
- 4 Tall tales from the wool trade? (5)
- 5 Apostle chosen to replace Judas (8)
- 6 Hero of Virgil's epic poem, and a man miraculously cured by St Peter (6)
- 7 Farmyard bird instrumental to 11 Across (4)
- 12 Used by thurifer in order to burn incense (8)
- 14 Chancellor's Department in Whitehall (8)
- 16 Person dedicated to the religious life but without full monastic vows (6)
- 18 Two dots above a letter for pronunciation as in 'Zoe' (6)
- 19 React to the start of the Credo in Mass (5)
- 20 Illumination carried by each of the Wise Virgins (Matt. 25) (4)
- 22 God of Norse mythology with a week link! (4)

ANSWERS

Across: 1 Zachary 6 Arc 8 Awake 9 Lebanon 10 Tweak 11 Thrice 13 Tissot 15 Yeoman 17 Assume 20 Lilac 21 Titulus 23 Twaïn 24 Pie 25 Dorothy
Down: 1 Zealotry 2 Camber 3 Amen 4 Yarns 5 Matthis 6 Aeneas 7 Cock 12 Charcoal 14 Treasury 16 Oblate 18 Umlaut 19 Stand 20 Lamp 22 Thor

Discipline

George Herbert

Throw away thy rod,
 Throw away thy wrath:
 O my God,
 Take the gentle path.

For my heart's desire
 Unto thine is bent:
 I aspire
 To a full consent.

Not a word or look
 I affect to own,
 But by book,
 And thy book alone.

Though I fail, I weep:
 Though I halt in pace,
 Yet I creep
 To the throne of grace.

Then let wrath remove;
 Love will do the deed:
 For with love
 Stony hearts will bleed.

Love is swift of foot;
 Love's a man of war,
 And can shoot,
 And can hit from far.

Who can 'scape his bow?
 That which wrought on thee,
 Brought thee low,
 Needs must work on me.

Throw away thy rod;
 Though man frailties hath,
 Thou art God:
 Throw away thy wrath.



Portrait of the Rev George Herbert (1593 - 1633)

© National Library of Wales

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

Enabling the Livestream

Fr John Scott

The Pandemic, with the closing of churches, was the catalyst for forcing us to think seriously about livestreaming liturgies from the Cathedral. Initially we started with a service provider and one camera on the Grand Organ gallery at the west end. This was a good start, but inevitably the view of the main sanctuary was restricted and temporary arrangements of furniture were needed.

At the same time, we were working on the new website and began to think of how the Cathedral could benefit from a purpose-built camera system. This involved selecting contractors and learning new technical language, as well as experimenting with potential camera locations and fixings which would not damage the fabric of the Cathedral and would be unobtrusive enough to gain the approval of the Historic Churches Committee and the Amenities Societies. I am pleased to report that the job of installing the cameras and necessary cabling almost all the way round the building at gallery level went smoothly, although we have discovered that at certain pitches and volumes of the Grand Organ pipework, the whole West Gallery does move very slightly – flexibility can be a good thing!

What the Cathedral now has is a livestreaming facility that can be used in two ways. Either from the main console at gallery level or, usually, from the Lady Chapel well a simple panel of preset controls is used for streaming the weekday 12.30pm Mass, which has four basic focal points: a long view of the Cathedral, the priest's chair, the reader's ambo and the high altar. The volunteers who operate this follow a guide which tells them when to press the next button as Mass progresses and the focal point changes. Being based in the Lady Chapel well, they can share fully in Mass and easily join the queue for Holy Communion.



Jan and John-James at the main console, livestreaming the Sunday Solemn Mass.

For the Sunday 12 noon Solemn Mass and other occasions, such as Ordinations or other major services, the main console offers full and immediate control of all the cameras, so that the more varied movement of the liturgy can be followed. Here we seek a balance so that, as the Administrator has stressed, the Cathedral is not seeking to present an 'outside broadcast' of the liturgy, but an intelligible presentation so that those who are housebound and unable to be present physically at Mass may join in the offering of the Cathedral's worship.

When livestreaming became widespread during the Pandemic, individual churches found that they were racking up apparently impressive numbers of viewers, only to find that the great majority of these stayed watching for only a minute or two – livestreaming's equivalent of TV channel-hopping. The Cathedral's livestream is not designed for that sort of casual entertainment, but as a pastoral provision with the purpose of supporting and enabling contact with a very particular part of our community.

That said, we can use the system for special occasions, as in recent pre-Christmas Carol Services, to reach a wider school community of parents and friends than can be accommodated within the Cathedral itself. An early use of national importance was at the Funeral Mass of the late Sir David Amess MP. As the system includes both a portable camera and a

fixed one which covers the Lady Chapel, the Cathedral can now offer the possibility of livestreaming, for example, weddings and funerals, the stream being accessible by a private link which can be sent to those unable to be present in person.

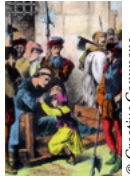
All of this said, none of this would have been possible without the generosity and commitment of individuals, groups, Cathedral Friends and a governmental Post-Covid Recovery grant which have allowed us to have this fine new resource. Above all, though, a small group of volunteers have sacrificed much time and effort to ensure the continued operation of the livestream week by week. Hidden on the gallery they may be, but they work on behalf of us all to ensure a wider inclusion into the Cathedral community and deserve our sincere thanks for that.

If you regularly attend the lunchtime weekday Mass, please consider whether you could join the 15 or so volunteers who daily cover the livestream – they will tell you how easy it is. At present we only have 3 active volunteers to cover the Sunday livestream and other events; this is more challenging, but a couple more are learning at present, and once familiar with the controls and the pattern of the liturgy as it proceeds, the livestream becomes intuitive. If volunteering in this way attracts or challenges you, please contact the Cathedral Manager – petermcnulty@rcdow.org.uk – who can put you in touch with the livestream team members.

Tales of the English Martyrs

Ordained priest when a widower of mature years, Bl James Fenn laboured first in his own county of Somerset. He was soon apprehended, and to complete his disgrace was exposed to the people, chained and fettered, on a market-day. Removed to the Marshalsea Prison, where his priesthood was unknown, he spent his time in strengthening the Catholics, administering the Sacraments and reconciling Protestants to the Church. As he was being laid on the hurdle to be taken to Tyburn, his little daughter Frances came weeping to take leave of him. The good man lifted his pinioned hands as far as he could and gave her his blessing and was drawn to the scaffold on 12 February 1584.

Bl James Fenn blesses his daughter



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The Month of February

The Holy Father's Prayer Intention For Parishes

We pray that parishes, placing communion at the centre, may increasingly become communities of faith, fraternity and welcome towards those most in need.

Wednesday 1 February

Feria

Ps Week 4

Thursday 2 February

THE PRESENTATION OF THE LORD

5.30pm Solemn Mass (Full choir)

Byrd – Mass for four voices

Byrd – Propers for Candlemas

Organ: Dubois – Toccata



The Presentation in the Temple by Fra Angelico

Friday 3 February

Friday abstinence

Ss Laurence, Dunstan and Theodore, Archbishops of Canterbury

The Blessing of St Blaise on throats will be given after each Mass

Saturday 4 February

Blessed Virgin Mary on Saturday

10.30am Mass for Consecrated Life

4pm Low Mass (Latin Mass Society, Blessed Sacrament Chapel)

Sunday 5 February

Ps Week 1

5th SUNDAY IN O.T.

* Racial Justice

12pm Solemn Mass (Full choir)

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, Benediction 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 (Choir), Confessions 5-6.45pm, Sung Mass 5.30pm, Mass 7pm.

* Live streamed via the Cathedral website

Mozart – Spatzenmesse (K.220)

Palestrina – Perfice gressus meos

Organ: Reger – Introduction & Passacaglia in D minor

4pm Solemn Vespers & Benediction

Lassus – Magnificat primi toni

Byrd – Nunc dimittis servum tuum

Organ: Franck – Prière

4.30pm Mass for the Deaf Service (Cathedral Hall)

Monday 6 February

St Paul Miki and Companions, Martyrs

Tuesday 7 February

Feria

4.45pm Chapter Vespers, with Installation of a Canon

5.30pm Chapter Mass

Wednesday 8 February

St Josephine Bakhita

(St Jerome Emiliani)

* Day of Prayer for Victims of Trafficking and those who work to combat it



St Josephine Bakhita in Tondo, Manila

Thursday 9 February

Feria

Friday 10 February

Friday abstinence

St Scholastica, Virgin

Saturday 11 February

Our Lady of Lourdes

* World Day for the Sick

2.30pm Mass for the Sick (Cardinal Nichols)

6pm Victoria Choir sings at Mass

Sunday 12 February

Ps Week 2

6th SUNDAY IN O.T.

12pm Solemn Mass (Bishop Barron) (Men's voices)

Lassus – Missa In te Domine speravi

Byrd – Venite exultemus Domino

Organ: J S Bach – Fantasia in G minor (BWV 542)

4pm Solemn Vespers & Benediction

Bevan – Magnificat primi toni

Byrd – Diliges Dominum

Organ: J S Bach – Fugue in G minor (BWV 542)

Monday 13 February

Feria

Tuesday 14 February

Ss CYRIL, Monk and METHODIUS, Bishop,

Patrons of Europe

Wednesday 15 February

Feria

Thursday 16 February

Feria

7.30pm Friends of the Holy Land Concert

Friday 17 February *Friday abstinence*
 Feria
 (The Seven Holy Founders of the Servite Order)

Saturday 18 February
 Blessed Virgin Mary on Saturday
2.30pm Deanery Youth Confirmation
 (Bishop Sherrington)

Sunday 19 February *Ps Week 3*
7th SUNDAY in O.T.
12pm Solemn Mass (Full choir)
Palestrina – Missa brevis
Elgar – Intende voci orationis meae
 Organ: *Dupré* – Toccata (Symphonie II)
4pm Solemn Vespers & Benediction
Marenzio – Magnificat octavi toni
MacMillan – A new song
 Organ: *Messiaen* – Apparition de l'église éternelle (Symphonie Gothique)

Monday 20 February
 Feria

Tuesday 21 February
 Feria
 (St Peter Damian, Bishop & Doctor)



St Peter Damian

Wednesday 22 February *Ps Week 4*
 ASH WEDNESDAY *Fast & abstinence*
 Imposition of Ashes at all Masses;
 Usual Mass times

Thursday 23 February
 Lenten feria
 (St Polycarp, Bishop & Martyr)



The Martyr Bishop St Polycarp

Friday 24 February *Friday abstinence*
 Lenten feria
6:15pm Stations of the Cross

Saturday 25 February
 Lenten feria
2.30pm Rite of Election
6pm Schola of the Cardinal Vaughan Memorial School sings at Mass

Sunday 26 February *Ps Week 1*
1st SUNDAY OF LENT
12pm Solemn Mass (Full choir)
Palestrina – Missa Emendemus in melius
Malcolm – Scapulis suis
4pm Solemn Vespers (English) & Benediction

Monday 27 February
 Lenten feria
 (St Gregory of Narek, Abbot & Doctor)



Gregory's Book of Prayers is a treasured possession in very many Armenian households

Tuesday 28 February
 Lenten feria

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

What Happens and When

Catholic Grandparents' Association
 Hinsley Room,
 Second Sundays 12-3.30pm

Charismatic Prayer Group
 Cathedral Hall,
 Fridays 6.30-9pm

Divine Mercy Prayer Group
 St Patrick's Chapel,
 Sundays 1.30-2.30pm

Filipino Club
 Hinsley Room,
 First Sundays 1-5pm

Guild of the Blessed Sacrament
 Blessed Sacrament Chapel, Mondays
 6.15pm

Guild of St Anthony Lady Chapel,
 Tuesdays 6.15pm

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

In retrospect: from the *Cathedral Chronicle*

Church Music Notes

Habit and usage have done much to obscure our judgement in the matter of Church art. The child who was accustomed to hear Rossini's *Stabat Mater* sung in Church accepted it as part of the natural order of things, and by the time he had reached maturity saw no incongruity (much less irreverence) in such music. But with the lack of such training it is possible for mere children to recognise the incongruity. Let a single example suffice: the choir boys of Westminster Cathedral have always been trained on strictly ecclesiastical music, and none other. Some years ago, I once brought down some copies of Rossini's *Stabat Mater* as an exercise for them in sight-reading. They sang it through, and thoroughly enjoyed themselves. They were so delighted with the quartet above-mentioned that they asked to sing it again, when one of the more thoughtful of them remarked that it was 'awfully jolly music,' adding, 'but it is never sung in Church, is it?' When I said it frequently was, a peal of laughter went up from the whole of the class, at what they regarded as a piece of leg-pulling on my part. 'Oh no, sir, not really,' said they; 'why, it's just rag-time.' And, technically speaking, it is rag-time, however much we may disguise that colloquialism by calling it syncopation.

How was it that these immature boys could see incongruity in music which many of their elders (with mature judgement in most other respects) could take quite seriously? Simply that not being hampered by any previous associations, they judged the music on its own merits. The mind of childhood is an open mind. It has not had time to become hampered by prejudice or custom. It is very responsive to realities, and quick to detect sophistication. Boys see through insincerity quicker than adults, as many a plausible adult has discovered to his cost when confronted with a class of boys in school.

Varia

Listen! Read and judge what Christian, wise and fatherly councillors we have in Westminster :- 'The Housing Committee of the Westminster City Council has submitted a scheme for the provision of a building of 40 working-class tenements on the site offered by the Duke of Westminster in Pimlico Road, with frontages to Ebury Square and Avery Farm Row. One condition of the lease is that none of the tenements shall be let to people who have no children residing with them.' We congratulate the Housing Committee of the Westminster City Council on their action, which is in such gratifying contrast to the common, but none the less scandalous, ban by many householders on children, barbarously termed 'encumbrances'.

St Vincent's Continuation School

It is noteworthy and pleasing to reflect that the only Catholic day continuation school in London is sheltered within the hospitable walls of the Convent of the Sisters of Charity, Carlisle Place, under the shadow of Westminster Cathedral.

A visit to St. Vincent's on any day could not fail to impress the most casual visitor as to the good work carried on there. The school work is organised by Sister Margaret, the Principal, and she is aided by an excellent staff of trained teachers, all specialists in their own branch of work. St Vincent's provides free education for girls between the ages of 14 and 18. These are roughly divided into two groups – those who have left the elementary school and need special training before entering the business or industrial world, and those already in work, who come to school for a certain number of hours every week to qualify themselves further in subjects bearing specially on their work.

The students work at the courses they have selected between the hours of 9 and 5. Most people would be surprised at the variety and scope of the subjects studied. There are classes under an experienced teacher where girls learn every branch of dressmaking, millinery, plain and art needlework. It may be mentioned here that orders are taken for dressmaking, millinery, etc., and anyone who has had the pleasure of seeing the excellent work done by these students can place their orders with the greatest confidence. The girls are encouraged to show initiative and originality in their work, and those of artistic temperament have plenty of scope in the lessons given on design, embroidery, and fashion-plate drawing.

For young people who desire to enter the business world a most comprehensive commercial course is arranged. This includes English, French, arithmetic, commercial correspondence, book-keeping and business methods. Shorthand and commercial typewriting are under the charge of a specialist. Students taking the business course are prepared for the various examinations of the Royal Society of Arts and Chamber of Commerce. In addition to these special courses, there is a general education course for the benefit of those who wish to extend their education, and to help those ambitious students who wish to qualify for various posts by taking the higher examinations.

from the February 1923 Westminster Cathedral Chronicle

The Season of Lent

Lauren Cruz, Year 5

Lent is an extremely important time and I am delighted to have been asked to write an essay for *Oremus*, outlining its importance and main observances. I hope you enjoy reading this article and learning about Lent.

Lent is the time of year when Christians prepare for Easter. Lent begins in February or March, depending on the date of Easter. This year, Lent begins on Wednesday February 22 and ends on Thursday April 6. The 40-day period is called Lent after an old English word meaning 'lengthen'. This is because when it happens, the days start to grow longer, as we approach Summer.

Lent is a season of prayer, fasting and almsgiving that begins on Ash Wednesday and ends at sundown on Holy Thursday. Christians see Lent as a time to give to those less fortunate, and so many save up their money for the 40 days and donate to charity as well as attending services. Christians use this time to engage in prayer. Lent lasts for 40 days because that's how long Jesus was in the desert, fasting, while He resisted Satan's temptations. Jesus successfully refused all the temptations and returned to Galilee to begin his ministry.

In Western Churches, the day before Lent starts is Shrove Tuesday. This day was traditionally the last chance to use up the foods Christians would not be eating during Lent. Some Christians 'fast' during Lent by giving up something that they enjoy, such as a favourite food or a fun activity. This typically includes abstaining from meat and dairy products on certain days or throughout the duration of Lent. Today, Lent can involve giving up a variety of different things, including sweets and chocolates.

On Ash Wednesday, churches hold special services, at which worshippers are marked with ash on their head in the shape of a cross. The ashes symbolise the dust God made people from and so represents their mortality. The ash is made from the palm branches, used on the previous year's Palm Sunday to remind us of when people welcomed Jesus at his entry into Jerusalem, waving them and placing them in his path. In church we use the colour purple which indicates mourning and penitence. It was used as an act of derision towards Jesus when Pilate placed a purple robe on him, calling him 'The King of the Jews'.

As you can see, Lent is a very important part of the Christian calendar. It is a period of preparation to celebrate the Lord's Resurrection at Easter. As we approach the beginning of Lent, I will take the opportunity to think about what I will sacrifice this year to enter into the penitential spirit of Lent more deeply.



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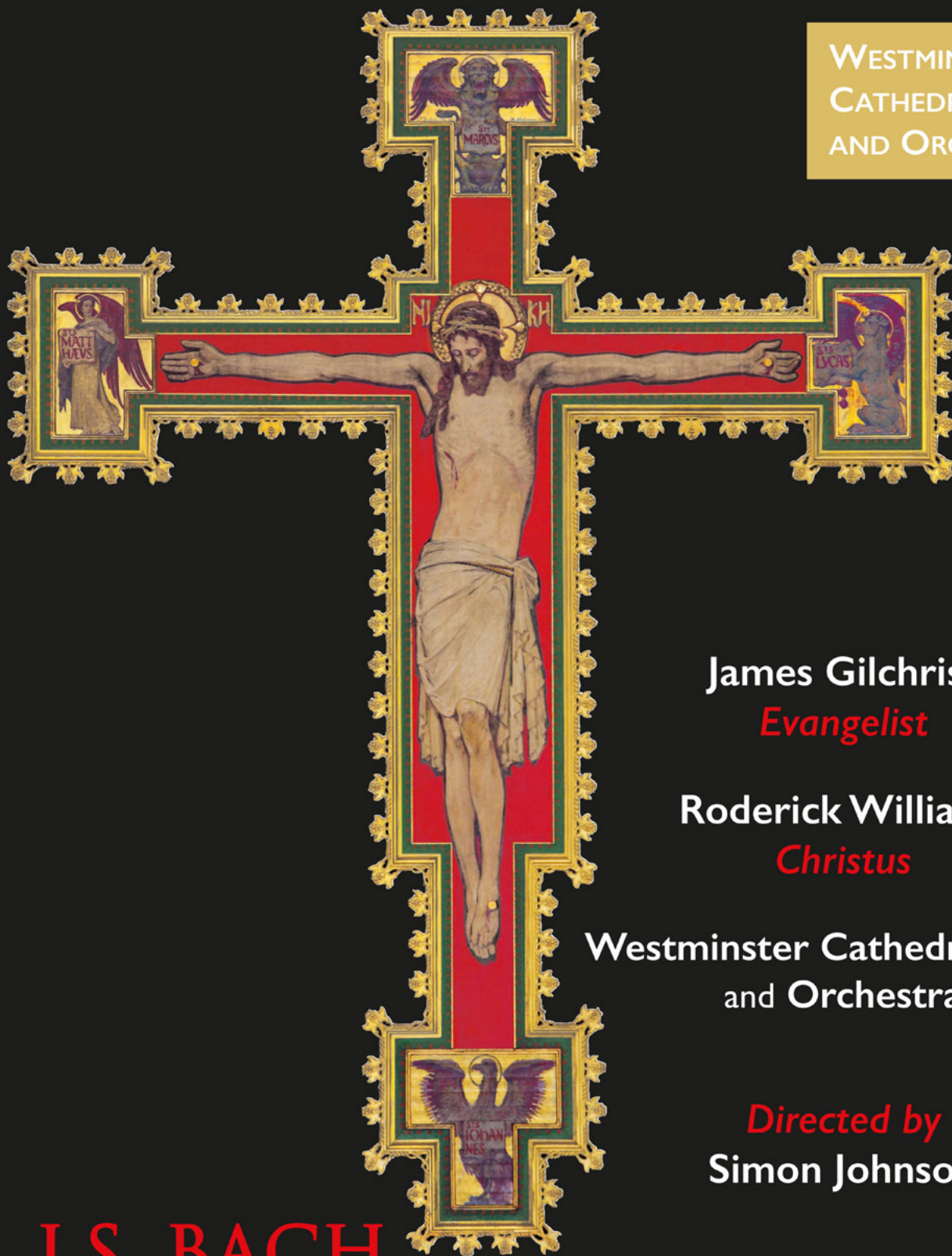
**Hendon: 14 Watford Way,
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WESTMINSTER
CATHEDRAL CHOIR
AND ORCHESTRA



James Gilchrist
Evangelist

Roderick Williams
Christus

Westminster Cathedral Choir
and Orchestra

Directed by
Simon Johnson

J.S. BACH

ST JOHN PASSION

Thursday 16 March 2023 7.30pm

www.westminstercathedral.org.uk/event/passion2023

An event in aid of Westminster Cathedral