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Oremus

Westminster Cathedral Magazine



In 657 AD St Hilda founded what became
Whitby Abbey in North Yorkshire, a pivotal
centre of Anglo-Saxon religious life

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Whitby Abbey housed a mixed community of monks and nuns, including Caedmon, the first named English poet. In 664 it was home to the Synod of Whitby, when important decisions were made regarding Celtic and Roman practices in the English Church. Abandoned by the 9th century, a new Benedictine monastery arose two centuries later, whose ruins now dominate the headland and town.

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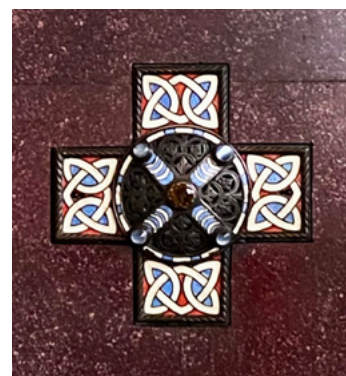
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Isle of Man City gets a Cathedral

Archdiocese of Liverpool

Pope Francis has granted cathedral status to the Church of St Mary of the Isle in Douglas on the Isle of Man. The announcement comes following Douglas being awarded city status as part of the late Queen Elizabeth's Platinum Jubilee celebrations in June 2022. The Church will be a co-cathedral for the Archdiocese of Liverpool alongside the Metropolitan Cathedral of Christ the King, based 80 miles away in Liverpool city centre and will be the first Catholic co-cathedral in the British Isles.

Co-cathedrals are rare in the Catholic Church, but exist when two dioceses, each with its own cathedral, are merged or when a single diocese spans two distinct civil jurisdictions. The Irish Sea separates the two cathedrals in the archdiocese.

Mgr John Devine, parish priest of St Mary of the Isle, said of the announcement: 'I am delighted that St Mary of the Isle has been granted cathedral status, it is wonderful news for Catholics across the Isle of Man. It has been a year-long process to get to this point. I was first approached by Douglas Borough Council who pointed out that cities have cathedrals, the island already has an Anglican cathedral in Peel on the west coast of the island, but they enquired whether it would be possible to elevate the church of St Mary of the Isle, Douglas, to the status of a cathedral. The Archbishop of Liverpool, the Most Rev Malcolm McMahon, on the advice of canon lawyers, petitioned the Holy Father.'

Archbishop Malcolm said: 'It is with great joy that St Mary of the Isle has been granted cathedral status. The Isle of Man is a significant part of our archdiocese, it constitutes one third of its land mass and the island's Catholic community has increasing diversity with parishioners coming from many different parts of the world. It is fantastic that we can acknowledge this with the announcement of a co-cathedral – a status that is rare in the Catholic Church. It is something that everyone on the island will take great pride in.'



The new Co-Cathedral

Mgr Devine commented: 'It acknowledges the unique faith story of the Isle of Man. Christianity here traces its roots to the time of St Patrick and St Maughold in the 5th century. The granting of co-cathedral status to St Mary's will raise consciousness throughout the Archdiocese of Liverpool and the UK to the riches of the Manx church. The permanent

presence of the Archbishop's seat at St Mary's in Douglas will also serve as a reminder to the people of the Island that the Archbishop of Liverpool is their Archbishop, too'.

Plans are in hand for an official ceremony during which Archbishop Malcolm will formally take possession of his seat to mark the church becoming a Cathedral.



The Metropolitan Cathedral in Liverpool at dusk

The Isle of Man, as a crown dependency, is self-governing. Its parliament, Tynwald, located opposite the Church, is the world's longest standing legislative assembly reaching back over 1,000 years. The Island is not part of the UK. It lives off its own tax revenue and pays a subsidy to the UK for defence and foreign affairs. It has its own flag, national anthem, bank notes and postage stamps. Ruled in the past by Kings of Norway and then Scotland, the UK monarch is the Lord of Man rather than King Charles III.

Fr John writes



Oremus, inevitably, is largely concerned with the life of the Cathedral in myriad ways, although I think it important to place our life within the wider flow of the Universal Church and UK society. In this edition there is plenty of local interest, but I am acutely aware that I have put it together against a background of increasing horror in that most

intractable of conflicts, the struggle between Israelis and Palestinians, now playing out in the Gaza strip. For how long will this remain at the forefront of our minds and, I hope, prayers, as it did last night at a special Cathedral Holy Hour (see pp 18/19)? War continues in Ukraine, yet such is the media's attention span that it is weeks since I can remember any news report of what is happening there; is all quiet on the eastern front? Perhaps the relationship between England and Ireland may teach that only the passage of time and much prayer can finally achieve reconciliation and peace when there has been a legacy of bloodshed and injustice?

Nor is human violence the only cause of terror. I have included an account of experiencing a violent hurricane in the Caribbean. Climate change is bringing the experience of extreme weather events home to us, yet we can be thankful that we do not have to prepare for an annual season of climatic threat. Mind you, YouTube tells me that New York has had widespread floods twice in October, so perhaps I am over-confident.

On a happier note, Canon Robert Plourde is the second member of the Cathedral Chapter to write something about himself and tells us how it came about in Cardinal Hume's time that an Ecumenical Chaplaincy was created at St Albans Abbey, an institution that has just celebrated 40 successful years (see p 12), although it is difficult now to imagine the vocal protests that accompanied its establishment. Rather than Christians fighting with each other, it is crucial that we have each other's backs, as Aid to the Church in Need reminds us, with the annual 'Red Wednesday' drawing attention to the persecution and killing of Christians in so many countries (see p 20).

You may be surprised to read only this passing reference to the Synod in Rome; but I think it unhelpful to report on or draw conclusions about it at what is still an early stage. However, when the participants return home, I hope that they will feel able to share with us something of the atmosphere of the Synodal experience, so that we may be the more drawn in as members of the Body of Christ.

Fr John Scott

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The Holy Souls in November

November is here and it will be hard for readers to miss the fact that shops and windows will be decorated with figures of ghosts and ghouls, but it is worth remembering the spiritual roots of this celebration. Halloween comes from old English and is a shortened form of All Hallows' Eve – the vigil before All Saints' Day, a holy day of obligation in the Church. This day is immediately followed by All Souls' Day, when we commemorate all the faithful departed. As the month continues, so does our prayer for the Holy Souls in Purgatory. Each day is a good day to come to Mass as we remember departed family, friends and benefactors and also to visit their graves if possible. This has been a pious custom for centuries in the Church and one we encourage here at the Cathedral, with the Holy Souls Chapel dedicated for this purpose.

Throughout this month, from All Saints on 1 November, the Cathedral community will be offering a daily Mass for the Holy Souls and every Friday the 10.30am Mass, will be offered for them in the Holy Souls Chapel. This practice of praying for the dead is rooted in the doctrine of purgatory, a temporary state of purification for souls before they can enter heaven. The Holy Souls are those who have died in a state of grace, yet are not free from the consequences of unforgiven venial sin and other sins already forgiven for which satisfaction is still to be made. They are called Holy because they are on their way to Heaven, with no risk at all of failing to reach that goal. First, however, they must pass through purification. The Holy Souls cannot help themselves, because for them the night has come, when no man can work (John 9:4). It is our great privilege that we can shorten their time of separation from God by our prayers, good works, and, especially, the Holy Sacrifice of the Mass. This is why praying for the dead is considered one of the spiritual works of mercy.

As for the ghosts which have come to be associated with the secular version of Halloween, the Catholic Church offers no explanation for their appearance except that there is a non-corporeal domain occupied by angels and demons. St Thomas Aquinas, however, argued that God might allow separated souls to 'come forth from their abode and appear to men' either for 'man's instruction' or in order 'to seek our suffrages' as they pass through purification in their journey towards heaven. He added that souls 'are able to appear wondrously to the living when they will.' We see this belief reflected in Shakespeare's *Hamlet* when the ghost of Hamlet's father says that he is sentenced 'for a certain term to walk the night, / And for the day confined to fast in fires, / Till the foul crimes done in my days of nature / Are burnt and purged away' (*Hamlet* 1.5.10-13).

As well as having Masses said for the deceased, there is another venerable tradition of lighting sanctuary lamps for the departed. There are a number of lamps which burn continuously in the Cathedral, in particular before the Blessed Sacrament, in the Lady Chapel, in the Sacred Heart Shrine, at St Edmund's altar in the



An Angel frees the souls of Purgatory by Ludovico Carracci (1555–1619)

Crypt, by St Thomas Becket's relics in the Vaughan chantry and at the relics of St John Southworth. A lamp also burns in the Chapel of the Holy Souls as a sign of the Church's constant prayer for them. A lamp may also be requested for a private intention in the Chapel of St Joseph. This is a tradition that hearkens back to the times of Moses, when the people of God were asked by God to 'keep a flame burning perpetually' (Exodus 27:19-20) in the tabernacle as a symbol of God's presence. Through this practice we bring our prayer (represented by the burning lamp) into God's presence.

The Holy Souls Chapel is not only a place much frequented for prayer, but a beautiful and architecturally notable part of the Cathedral and the first of the chapels to be decorated. The mosaics were designed by Cathedral architect J F Bentley himself, with the co-operation of his friend and fellow convert Christian Symons. The designs were made in 1899 and the mosaics were installed by November 1903.

To the left of the entrance the mosaic inscribed 'Gerontius' commemorates the Cathedral playing host to the first London-based performance of Elgar's *Dream of Gerontius*. St John Henry Newman's text, to which Elgar set his music, imagines the journey of the soul towards heaven, aided by the prayers of the living, and did much to rehabilitate purgatory from negative connotations and perceptions.

If you wish your departed loved ones to be remembered in November's Holy Souls Masses, envelopes are available for this purpose in the Chapel.

Christmas Fair returns

We are delighted to let you know that Westminster Cathedral is planning to hold a Christmas Fair on Sunday 10 December from 10am to 2pm in Cathedral Hall. Save the date! This will be the first one since Covid hit us in 2019.

The Fair is a fundraising event designed to raise funds in support of the Cathedral. However, and more importantly, the Fair as a major event to bring parishioners and friends together for a joyous and happy occasion. So do please support us and let us try and make this Christmas Fair one to remember for all the right reasons.

We will have stalls selling delicious food prepared by members of our diverse ethnic communities, so no need to eat before you come. There will be Irish coffee to go with all the delicious food and stalls offering gifts, jewellery, toiletries, toys, bric à brac, home-made chutney, marmalade and cakes and much more.

However, we depend on you to donate extra special gifts for us to sell. Check out your bottom drawer for those forgotten birthday and Christmas gifts. Bottles for the tombola and chocolates are always very welcome. We will soon have raffle tickets for sale at £1 each with great prizes. So all we need now is for you all to come and spend money at the Fair.

Donations may be left at Clergy House, 42 Francis Street, marked 'Christmas Fair' but please no clothing or shoes. If you would like to become involved either by helping on the day or by donating, then please contact Eleanor Dayawon. Eleanor is probably known to many of you as she has just stood down as President of the Filipino Club, but has kindly agreed to take on the organisation of the Fair and can be contacted at noritorrente@hotmail.com.



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Searching for the Saltire

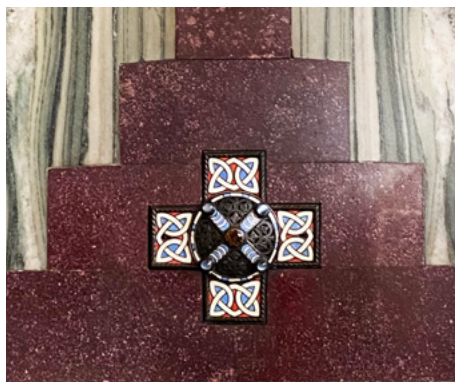
Lucien de Guise

St Andrew was a well-travelled Apostle, and certainly so in death. The mosaics on the vault of his chapel in the Cathedral depict some of the saint's journeys, as well as the destinations of his relics. From what we know of his life, most of the evangelising happened in eastern Europe. Ukraine and Russia share him as their patron saint, along with other nations that are not at war with each other. I would like to say that St Andrew might have the same potential to heal the Israel-Palestine conflict, but he did not make the same impression in his homeland as he did when away from it.

There is much uncertainty about the location of the Galilean town in which Andrew and his brother Simon Peter were first noticed by Christ and encouraged to become 'fishers of men'. The name of the town is confidently recorded as Bethsaida. Famously cursed by Christ: 'Woe to Bethsaida!' (Matthew 11:21) for failing to follow his teaching, it was abandoned some centuries later. When Westminster Cathedral's mosaicists included the name Bethsaida and gave an impression of the place in 1920, there was a lot of guesswork involved. The Scottish city of St Andrews is rendered more accurately, complete with golf links.

Archaeologists agree on little except the town's location on the northern shore of Lake Galilee. Although the boundaries of the lake have changed over the centuries, it remains the largest freshwater lake in the Middle East, and there seem to be plenty of fish left. Among the most popular varieties is one that may have been Jesus' favourite – a type of tilapia still called 'St Peter's fish'. His brother Andrew's chapel has many connections with marine life.

For the Cathedral's younger visitors, in particular, a highlight is always the variety of fish and crustaceans depicted



Just above the altar is the door behind which is a relic of the saint

in the marble floor. It is a light touch in a chapel that has a sombre feel despite the money lavished on its décor. The donor behind the starkness was the 19th century's most noble UK convert to Catholicism. The 3rd Marquess of Bute was not just prodigiously titled, he was also often referred to as the richest man in the world. That was as uncertain a distinction then as it is now. Among the numerous other contenders were Andrew Carnegie and the Sultan of Johor.

The Marquess was without doubt extremely generous and firmly committed to his new faith. He wrote books with a Catholic theme and initiated much of the quiet splendour of the Chapel of St Andrew and the Saints of Scotland. As he died relatively young, before the work was completed, his eldest son took over the last stages. Two generations of Catholic influence couldn't quite eliminate a slight sense of the kirk that visitors might feel until they see the almost frivolous floor, swimming with sea creatures.

The furniture also suggests the severity of Scotland's Protestant churches at first glance. Being made of ebony inlaid with what could be ivory creates a very different impression when up close to it. Ebony being so expensive, a prototype was made in the much cheaper walnut, before work commenced on the chapel furniture, which consumed

3,218.5 work hours at a cost of £423. On these high-backed seats — guaranteed improvers of posture — are numerous designs from source as diverse as Durham Cathedral and the Museum of Torcello near Venice. As with the rest of this chapel, the most perplexing scarcity is the St Andrew's Cross. The sole prominent example is in the mosaic high above the large, monochromatic bronze crucifix that dominates the altar. Viewers have to look carefully to see the X-shaped cross with the dove of the Holy Spirit hovering over it. The reason it is hard to see St Andrew's Cross is not just altitude; the colour scheme is almost camouflage. Red *tesserae* on gold hardly vie for attention, especially when one thinks of the colour scheme adopted by a nation such as Scotland. The white saltire cross on a blue field has been part of the Scottish identity for a very long time. It might go back to the 9th century, or more probably to the 14th. At least people still know what it is, unlike the saltire cross of St Patrick which proudly makes up part of the Union Flag and yet is invisible to almost everyone (although there is a discreet shield in the Cathedral's St Patrick's Chapel).



St Andrew's cross above the ciborium of the altar



Relics of St Andrew's original cross displayed at the Basilica of St Andrew in Patras

St Andrew's Cross makes a more interesting flag than most. For one thing, it is among the world's oldest national emblems. It is also filled with more folklore than most. Like the Emperor Constantine seeing *In Hoc Signo Vinces* in the sky before an important battle in 312 AD, a Scottish king saw the saltire formed by clouds before another military encounter 500 years later.

White on blue makes perfect visual sense, despite the habitual English mocking of the Scottish weather. It is still hard to spot in the Cathedral's chapel. Was there some resistance to using Scotland's most enduring symbol in the recently built Westminster Cathedral? Might it have been considered too similar to the emblem of the Church of Scotland? Or was there a hint of anti-Englishness in it? This was the flag used by rebels such as William Wallace and the Jacobites. It has also been used as superstitious protection against witches in northerly

parts of the UK. Witches were a big concern in Scotland, especially during the time of James VI. There were far more witches executed than Catholic or Protestant martyrs. St Andrew's Chapel commemorates more than one saint, but essential figures such as Columba and Ninian were not martyrs. They were, however, very involved in the development of Christianity in Scotland. St Andrew's main connection was a result of his relics landing there in a shipwreck, according to one version. Other bodily relics are found in numerous locations. Relics of his cross are much less widespread.

The reason for St Andrew's Cross being this shape is clear. Like his brother Peter, he wanted no confusion with the death ordeal of Jesus. Whether the Romans ever used X-shaped crosses for crucifixions is less certain. It took a few centuries for this form to appear in artistic representations. There is now a passionate attachment to it. Above all

it is the place of the saint's death that maintains the memory of St Andrew's cross. The Greek town of Patras appears in the mosaics of St Andrew's Chapel and is the custodian of several pieces of the original cross. In Greece's largest church, the Basilica of St Andrew, fragments of wood are arranged in an imposing X shape. It took a long time for the components to work their way back to the place at which he was executed. The Catholic hierarchy facilitated the return of these and many other relics to their Greek Orthodox counterparts during the 20th century.

St Andrew was founder of the Patriarchate of Constantinople. As Westminster Cathedral was inspired by Hagia Sophia, the links between the Eastern and Western branches of Christianity come together neatly on our premises. Representations of the two fisherman brothers, Peter and Andrew, are located with fraternal proximity to each other. St Andrew's feast day is on 30 November — in both the Catholic and Eastern Orthodox churches.



The prototype seat for the chapel furniture, made in walnut

© The Cheltenham Trust

Rebecca's Cave

Genevieve Muinzer

The Cayman Islands, a British Overseas Territory, are three tiny islands in the Caribbean between Mexico and Cuba. The most easterly of the islands is Cayman Brac, with a population of only 2,000. Named for its stunning bluff (*Brac* is Gaelic for cliff), it is a spectacular island full of flora and fauna, rare birds and unusual reptiles, abounding in fish and beautiful wildflowers. Its limestone formation has created stunning views on land, extensive caves beneath and spectacular underwater scenes for diving. It is a David Attenborough-type habitat, full of plant life, animals, rare birds and exotic landscapes. It is much more mountainous than Grand Cayman, which is completely flat and built on coral. When you visit the island, it makes you wonder why you live in a metropolis: it's a haven, sparsely populated and with wonderful fields of wildflowers, organic farms and expansive, uninterrupted views over land and ocean.

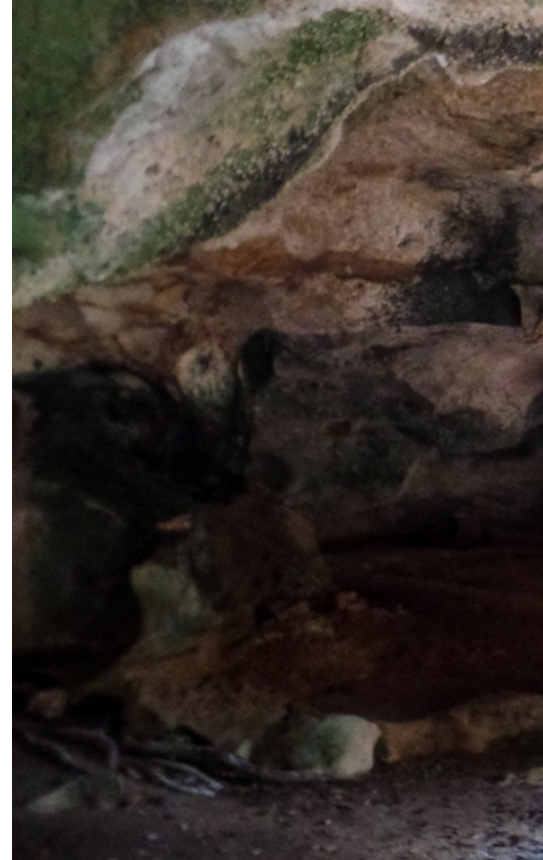
The people are warm and friendly, and a visit to the local museum impresses upon you that they have been talented shipbuilders and sea captains over the centuries, and have sent brave young men halfway across the globe to fight in both World Wars. Today the Islanders have risen to high professional ranks, both on the Caymans and in other parts of the world, winning civic honours and professional distinctions. They are a highly principled, religious and productive people.

Never has their mettle been tested more than during the hurricane of 1932, which was the second-most devastating in the Caymans' history. (Hurricane Ivan in 2004 was the worst, but by that time the territory had sophisticated warning systems in place and was prepared for the destruction that followed.) The week of



November 7, 1932 was apocalyptic: 109 people died, most of them on Cayman Brac. There are still people living there today who panic when they hear a tropical storm because of their vivid recollections of those two vengeful days in 1932. Cayman Brac took the brunt of the hurricane as its first port of call as the winds blasted their way in from Cuba. So ferocious was the hurricane that it blew away all the sand from the beautiful beaches, and today, 90 years on, not one grain has returned to the shoreline. It is an astonishing sight.

For many, salvation came from the ribbon of caves on the island, the result of the limestone landscape. There had been no warning when the hurricane hit with the force and might of an inferno. Cayman Brac consists of a series of mountains and cliffs overlooking the sea; people were blown off the cliffs like feathers. Some families began to make the tortuous journey to the caves, the only possible sanctuaries that offered any hope of survival on the island. Among them were the Boddens, parents of 17-month-old Rebecca. The journey was treacherous, and the mother and father carried Rebecca in turns, alternately enfolding her in their arms as tightly as they possibly could, stumbling and falling as the wind whipped around their legs and knocked them to the ground. The mother was blown over on top of the baby, slipping and hitting the



ground heavily. The families fought their way onwards towards the caves. Suddenly the wind forced the child out of her father's arms and into the sea. He dived in after her while the mother shrieked, never expecting to see either of them – alive or dead – again. Eventually the child was brought up out of the ocean barely living. By now the wind was screaming at such a ferocious pace that it was impossible to stand, so adults and children crawled the rest of the tortuous journey into the mouth of the cave.

A leading citizen of Cayman Brac recounts how her mother, now in her 90s, lived through this 52-hour apocalypse as an 8-year-old child, hiding behind rocks with her parents as her family were ravaged by the rain and wind, her grandfather catching her legs when she was almost blown away. They had lived next door to a family who had a 6-month-old baby, the same age as one of her own siblings. When the wind started to become forceful, the 8-year-old's father tied the baby around his waist with a strong piece of rope, fearing for the baby's life. Their neighbours disappeared into the brine and could not be located. When the hurricane died down two days later, they had, somehow, miraculously survived this epic storm and praised God. The baby who had been securely tied to its father survived because of this foresight. Some days later they located a family whose baby had been



ripped from its parents' arms. Two weeks later its tiny body was found at the top of a tree, dangling from the upper branches, on another part of the island. Now in her late 90s, the survivor is still unnerved whenever there's a storm and has been so since 1932, thinking of that hurricane's wrath.

But what of 17-month-old Rebecca? She was very quiet for a day, even though the sound of the wind was like the sound of a giant furnace and the other children wailed, terrified. Then quietly, quietly in the coolness of the cave, she slipped away into the arms of death: she had sustained too many falls and submersions to be able to live, and so died of exposure. No one knew how long the hurricane would last and it was still hot weather, so her broken-hearted parents felt that they had no alternative but to bury her in the heart of the cave. The cave had saved their lives and given them protection. Now it would protect Rebecca's body for ever. Today it is named Rebecca's Cave.

When you enter Rebecca's Cave it is a vaulted shape with room-like structures – a bit like a medieval church. It is very still and tranquil; there is even a beam of light that adds to its mystical feel. In the middle of the main chamber is a tiny stone tomb built in the shape of a baby's crib with the poignant inscription: 'Rebecca Bodden, Born June 15 1931 Died Nov 8 1932'.

One rarely sees a baby's grave, and yet here is a whole area dedicated to one tiny life, the consequence of the hurricane. After the initial poignancy of death, the chamber seems a bit like the room of the Last Supper: foreboding, foretelling of the evils of life. And then something extraordinary happens; the universe takes over and you begin to feel as if you're in some sort of cathedral where everything is possible. The ground moves – it can't be doing so, but it does. The more one stares the more one sees hundreds of tiny crabs and lizards crawling their way through

the sand and the rock. The ceiling moves – surely not, but it does – and the more you look the more you can see scores of tiny bats hanging quietly deep in sleep from the ceiling. Something else catches your eye: moths enter, then butterflies and suddenly you see them flying about attracted to the lichens and moss growing in the cave. A white and silver sea-bird flies in and perches high on a rock, followed by a duck and her chicks who scurry in to take shelter from the heat. A rooster struts in. Life abounds and the child is not alone. What is so moving is that although Rebecca died 90 years ago, her grave is still immaculately tended and adorned: there are flowers, palm fronds, shells around it, all spontaneous gifts of love for the little girl.

The peace of the cave enters the visitor's soul and brings them into a profoundly spiritual state of mind: everyone says they feel a sense of complete relaxation. Even the most atheistic of tourists, suffering from claustrophobia and hating caves, is moved to remain. The peace is profound. You feel that this quiet cave is a place of survival and the riches of life not death, that baby Rebecca is not only surrounded by living nature but, after nearly a century since her death, she is surrounded by a continuous stream of human love and that she is not alone. It is a place of serenity following tragedy, and a place of optimism and hope. After only a few moments in her presence you feel that Rebecca's spirit is at peace ... and so is yours.



Ministry and Memory

Canon Robert Plourde

During nearly half a century as a priest of the Westminster Diocese and serving in five parishes, as well as two years with CAFOD preparing for their Millennium Campaign, one of the great highlights of my ministry was the 11 years as parish priest of St Bartholomew's parish in St Albans and the founding of the Ecumenical Chaplaincy and weekly Mass at the Cathedral and Abbey Church of our First Martyr. In those heady days, the Papal Visit by St John Paul II (1982) with the historic meeting at Canterbury Cathedral with the then Archbishop, Robert Runcie, hopes were high that a major step forward in the road to Christian Unity would be achieved within a few short years.

At that time I was Vocations Promoter for the Diocese and approached Cardinal Hume with the suggestion of a Pilgrimage of Thanksgiving for the Pope's visit and to pray for Vocations to the Priesthood and Religious Life. The destination was to be a shrine within our Diocese, the most ancient place of Christian worship, St Albans Cathedral and Abbey Church. With the Cardinal's blessing I approached the then Dean, the Very Reverend Peter Moore, whose enthusiastic response included the suggestion that the pilgrimage should be truly ecumenical and include not only the Church of England, but also the Free Churches. On their part the response was positive and they wished to take part. The procession was planned to begin at St Columba's College, across the valley from the great Abbey Church, and to commence with a meditation by the Rev Gordon Wakefield, a prominent member in the leadership of the Methodist Church.

The Diocese was encouraged to take part in the pilgrimage led by the Cardinal, the Area Bishops and over 2,000 pilgrims from many parishes. On Sunday 27 June 1982, we gathered at St Columba's College and after the opening Meditation we processed across the valley to the Abbey Church to be welcomed by the Dean. Evensong was sung and Cardinal Hume



preached. The service finished with us processing through the Abbey to the Shrine of St Alban.

During the following 12 months, the Cardinal was approached by Dean Moore and by me, with the proposal that a Catholic priest should be appointed with a Free Church Minister, the Rev Donald Lee, to form an Ecumenical Chaplaincy at the Abbey. Shortly afterwards Bishop O'Brien, Area Bishop for Hertfordshire, called me to say that the Cardinal decided that the priest should also be a local parish priest and that he had appointed me to the parish of St Bartholomew, St Albans Southand also to be the Catholic Chaplain at the Abbey. The front page of *The Universe* announced this and my parishioners in Gunnersbury misread the information and thought I was leaving the Church! Extreme Protestant Groups deeply and later loudly, objected to the appointment of a 'Romish Priest' to an Anglican Cathedral - we were in for fireworks

Forty years ago on 8 October 1983 a formal Welcome was given at Evensong by the then Bishop of St Albans to the Free Church Chaplain and to me - then, as they say, all hell broke loose! A large Ulsterman stood up at the Welcoming Service and objected loudly to my presence. He was followed by a number of other protestors who were allowed their say and then

ushered out. The service ended with great applause. The following Friday, 14 October, 1983, the first of the weekly Masses was celebrated by me in the Lady Chapel to a packed congregation - and more shouting and objections. Since then, peace has reigned on Fridays at 12 noon - thanks be to God.

On Friday 13 October this year, I had the privilege of celebrating Mass with local clergy and the Provost of our Chapter, Canon Shaun Lennard. The present Dean of St Albans, the Venerable Jo Kelly-Moore, preached a most encouraging and appreciative sermon reminding us of all that had taken place over the four decades. At the end of Mass, as for the last 40 years, we processed from the altar, all the congregation turned to face the Shrine of our First Martyr as we recited the Alban Prayer which begins, *'Among the Roses of the Martyrs - Brightly shines St Albans. Almighty God we thank you for this place...'*

We do thank the Lord for St Albans Cathedral and Abbey Church and for the blessing, courage and vision of Cardinal Hume, Dean Peter Moore, his successors and all who have been part of this continuing sign of Christian Unity - the unity for which Jesus prayed and we continue to pray and work for both today and tomorrow *'That we may all be one'*. That, good reader, is part of my story.



A Christmas Celebration

Music and readings for Christmas

Westminster Cathedral Christmas Celebration Concerts

Tuesday 19th and Wednesday 20th December 2023

An Invitation for Private Sponsors

Westminster Cathedral Christmas Celebration concerts are one of the highlights in the musical life of the Cathedral. They feature the world-famous Westminster Cathedral Choir and orchestra, directed by Simon Johnson, the Cathedral's Master of Music, as well as a fantastic line-up of celebrity readers and guests.

This year, for the first time, for a donation of £1,000 only, the Cathedral is offering its friends and supporters the opportunity to sponsor a piece of music from the concert's programme. The money raised will contribute towards covering the running costs of the two concerts and will allow the proceeds from ticket sales to go towards funding the Cathedral's music programme next year.

In return the generous benefactors will be acknowledged in the concert programme by name on both nights, unless they would prefer not to be. The donation may also be made as a gift in memory of someone close to you, in which case this person's name could be included in the programme instead.

In acknowledgement of your support you will be offered two complimentary concert tickets in Block A for the night of your choice (Tuesday 19th or Wednesday 20th December) and a VIP Invitation to a drinks reception before the concert.

Please note, places are secured on a first come first served basis, and there is a deadline of **20th November** for the design and printing of the programme, so please get in touch as soon as possible if you wish to be involved.

For a list of music pieces to choose from, and to secure your place, please contact the Cathedral Fundraising Manager, Laura Dudhee.

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Cathedral Mosaics – The Architect and the Artist

Patrick Rogers

When the Cathedral architect, John Francis Bentley, died on 2 March 1902, he left no finished mosaics in the Cathedral and very little in the way of mosaic drawings and designs. It was thus left to future architects, designers and donors supervised, from 1936, by the Cathedral Art Committee, to decide on the mosaics.

Bentley's architectural drawings of the west and north elevations, drawn up in 1895-96, include small pencil sketches by him of mosaics above both the main and North-West entrances. In the *Westminster Cathedral Record* of February 1899 he provided a written outline for the decoration of the Lady Chapel 'by an artist' and in the same magazine in May of that year an anonymous illustrated scheme for one of the chapels of the north aisle. But the only one of these schemes to be adopted was that above the main entrance which was reworked first by John Marshall and then by Robert Anning Bell and installed in 1915-16.

Cardinal Vaughan, the Cathedral's founder, had also been considering the question of the mosaics, and between 1899 and 1901 a total of 12 prominent Catholics, half of them clerics and half laymen, had been asked to provide written suggestions for a scheme for the nave. Vaughan had expressed the view that the nave should tell the history of the Catholic Church in England, while the Lady Chapel and St Peter's Crypt should illustrate the devotion of the English people to Our Lady and St Peter respectively. Most of the responses (the most comprehensive of which was from Fr Herbert Lucas SJ, published in 'The Tablet' of 28 December 1901), consisted of lists of scenes and saints illustrating the story of Christianity in England from the martyrdom of St Alban in 309 AD or the arrival of St Augustine in 597, down to the return of the Catholic Hierarchy in 1850 or the



Symon's design of the Holy Face in the Sacred Heart Shrine.

building of Westminster Cathedral. But Bentley's death in March 1902, followed by that of the Cardinal in June 1903, put an end to this initiative.

Meanwhile Bentley had concluded that it would be best to start work first on the mosaics in the side chapels. His ideas can best be seen in the Chapel of the Holy Souls for which, together with the artist William Christian Symons, he helped to design the mosaics. Symons was an old friend and fellow convert, and in 1899 Bentley had asked the Cardinal that he should decorate one of the chapels, with Sir John Sargent (who turned it down) and Bentley himself each doing another. Correspondence in 1900 on the themes for the mosaics of the Holy Souls reveals that Symons suggested the Three Youths in the Burning Fiery Furnace for the west wall – symbolic of redemption, but it was Bentley who suggested the Purgatory scene above the altar with the archangel Raphael (believed by him to be the angel of death) leading the souls in, and the archangel Michael welcoming them out and up to Paradise. Symons also suggested portraying Adam and Eve on the south and north walls, though Eve was rejected in favour of Christ (I Corinthians 15) for the north wall. Bentley's 1899 scheme for a north aisle chapel stated that 'the vault forming the

ceiling will be covered with silver mosaic, glazed with golden green and enriched with wreaths of green and gold.' The sketch accompanying this showed a bishop (apparently St Patrick) above the altar and a monk surrounded by snakes above that. So it looks as if the silver vault with its green wreaths was Bentley's idea and unrelated to the subsequent dedication of this chapel to the Holy Souls.

Even though he died before the mosaic installation began, Bentley's influence in the Holy Souls is very evident. He wanted a 'severe and very Greek' character and supervised the sketches and subsequent full-size cartoons in Symons' riverside studio on Grosvenor Road in Pimlico. To install the mosaics they chose George Bridge and his 26 young lady mosaicists based at 7 Mitcham Park in Surrey, who also had a studio at 139 Oxford Street to which Bentley was a frequent visitor. Initially it was intended to prepare much of the mosaic face downwards on canvas in the studio (the indirect method). But this was not a success and was soon abandoned. Instead the direct method was adopted in which

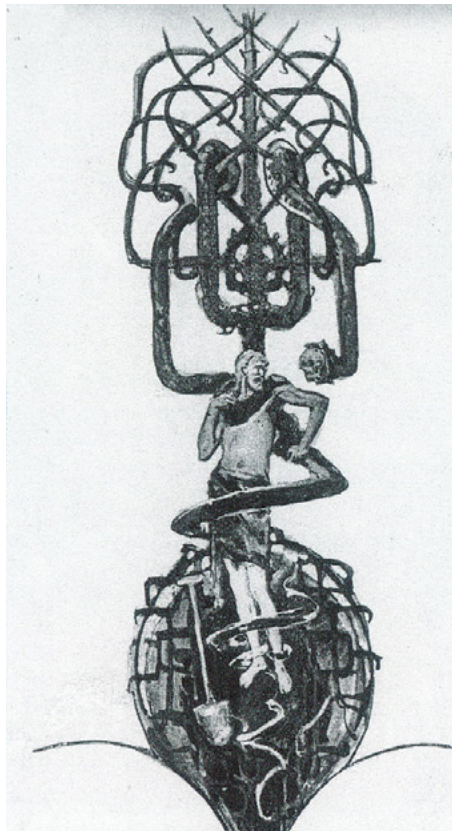


Bentley's 1899 drawing of St Patrick's Chapel - now the Holy Souls Chapel.

the irregularly shaped glass tesserae were inserted directly and individually into the salmon-tinted cement (of lime and boiled linseed oil to which red lead had been added). Instead of the usual Byzantine background of gold or dark blue, here silver tesserae were used with wide gaps between them to tone down the effect. A report in *The Universe* of 25 April 1903 described how Bridge's girls were given circular coloured slabs of mosaic material, which they chipped into pieces and inserted into the putty using as a guide the coloured cartoon pasted up in sections beside them on the scaffolding.

Installation of the Holy Souls mosaics took 18 months, from June 1902 to November 1903. The *opus sectile* panels (made of ground glass, baked in a kiln, cut into segments and painted) for the altarpiece and above the niches either side of the altar were made by George Farmiloe & Sons of St John Street, West Smithfield and were painted by Symons in 1903. *Opus sectile* was used here because, except when very small tesserae are used – as in late Byzantine micromosaics of icons and in the mosaic copies of Renaissance paintings in St Peter's, Rome – mosaic is less effective to the eye at close range. But with a wife and nine children to support Symons wanted the work to continue. Advised in a letter of 1903 from George Bridge, who also wanted more work, that a rival, the Venice & Murano Glass Company, had bid to execute the tympanum mosaic above the main entrance to the Cathedral, Symons submitted his own design for this to the Cardinal in May. But Vaughan died in June. So, urged on by Fr Lucas – one of those who had drawn up a scheme for the nave mosaics and who wanted Symons' support for its implementation – Symons approached Vaughan's successor, Francis Bourne, seeking an interview to discuss his own mosaic designs for both the entrance and the Blessed Sacrament Chapel.

But the only commissions Symons received from Bourne were to design a mosaic panel of St Edmund blessing London in the inner crypt, another of St Joan of Arc in the north transept and the Holy Face in the Shrine of the Sacred Heart, all executed in 1910-12 by George Bridge and his young ladies using the direct method. When the Joan of Arc mosaic was first revealed in 1910, Bridge was accused of not following Symons' cartoon and was forced to alter it. Symons' design for the Holy Face was a death mask, disliked by the donor (Mrs Murray), but he refused

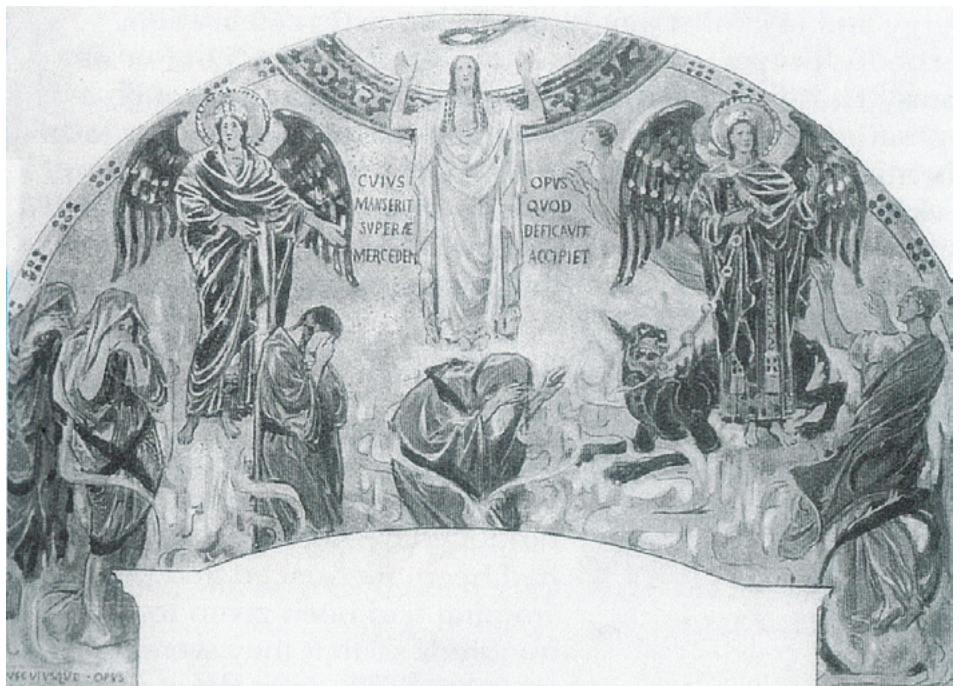


Symon's design for Adam in the Holy Souls Chapel

to change it. He died in 1911. Five years later, in 1916, all the mosaics in the Sacred Heart Shrine, installed by George Bridge and his girls in 1911-12, but which by 1913 had become loose enough to fall out, were replaced by James Powell & Sons of Whitefriars using the direct method at a cost of £780. The simple and attractive floral pattern for the vault mosaics was

designed by John Marshall, Bentley's successor as architect-in-charge of the Cathedral, the new Holy Face being based on one in St Mary's, Cadogan Terrace, Chelsea, of which there is no trace.

So why did Symons only receive two major commissions – the Holy Souls Chapel and the Great Rood (crucifix) which he painted in 1903 and now hangs in front of the sanctuary? He had been chosen by Cardinal Vaughan, he was a close friend of Bentley and had worked with him on the Holy Souls, and he received praise for his designs there from the artist Sir John Sargent and Fr Lucas – who described the mosaics as a masterpiece. Firstly, Symons was not cheap. In 1901 Bentley was urging him to reduce the estimate for his work in the Holy Souls to under £500 (£25,000 today) and in 1910 his charges for mosaic cartoons of St Edmund and St Joan of Arc (£70 for the latter) were described by Cardinal Bourne as exorbitant. Secondly Bourne was determined to make up his own mind about the Cathedral mosaics and refused to be rushed by Symons, as in a request by him in 1904 to use one of the chapels to prepare a model. Indeed Bourne appears to have resented this pressure for more commissions. Thirdly, and more fundamentally, Bourne visited Sicily during a trip to Rome in 1905 and decided that the Byzantine mosaics of Monreale and Palermo were what he really wanted for his cathedral – a view greeted with dismay by Symons who had a radically different style.



Symon's design for the east wall mosaic in the Holy Souls Chapel

Madrigals and a Portrait of Dr Terry

Philip Hodges

Tense Relationships

Fr Collings nursed special venom for a woman voluntary helper in the Cathedral who persisted in singing with the clergy a stanza of the *Te Deum* which was assigned to them only. 'One day,' he said, 'I'll go into the gallery and pour a bucket of water on her.' Early in the war he applied for a short-term army commission as chaplain and on his return he regaled us with the horrifying details of what he had witnessed in First Aid posts immediately behind the lines in Flanders.

However, it was he who taught me how to swim in Buckingham Palace Road Swimming baths. As a reward for good French papers he would distribute plunge bath tickets to those who pleased him. Music as an art meant nothing to him. He could not abide Richard Terry, although, as Master of Ceremonies to the Cardinal, their paths crossed regularly. They were studiously polite to one another like two tom-cats at the rutting season. On ceremonial occasions in the Cathedral he was special M.C. to the Cardinal.

Owing to the vast theatre of the sanctuary and the distant choir apse, pontifical ritual was governed by means of coloured lights attached to the fascia of the organ console. These were operated by buttons located at various places on the sanctuary. Briefly, green signified 'keep playing' and red meant 'stop playing', at which the organist was obliged to perform a rapid cadence. Once, during the consecration of a bishop, Terry did not cease playing immediately on the red signal. In high dudgeon Collings flashed both green and red simultaneously. Terry slyly remarked 'If the trumpet gives forth an uncertain sound who shall prepare for battle?' The florid and exaggerated pontifical ritual in use at the Cathedral was like a complicated ballet and was, no doubt, highly regarded by the congregation. A provincial Lord Mayor once described a pontifical celebration he had witnessed as 'just like the coronation.'



John Wilbye's Madrigal *The Lady Oriana*, in the hand of Thomas Edmund Warren.

There was an undercurrent of mild antipathy between the choir of clergy and the professional lay choir in the apse. Musical ability is not obligatory in the calling of a priest and Terry was irritated by the shortcomings of the clergy in this respect, since it tended to spoil the musical effect he had so assiduously sought after in his choir. Things are arranged differently in cathedrals of the Established Church. Before I left there was a noticeable coolness between Terry and the Cardinal whom he would refer to as 'the house' as one might refer these days to 'Buck House' when discussing royalty.

Nights out in Leicester Square

Terry was the stipendiary conductor of the 'Western Madrigal Society.' This was an all-male club of madrigal lovers which drew its members from city men, solicitors, doctors, university dons and other professionals. The notorious

'gloomy dean' of St Paul's, Dr Inge, was a regular member. Throughout the winter the society met once a fortnight in the Musicians' Hall behind the Hippodrome, Leicester Square, to sing unaccompanied madrigals purely for the fun of it – they never performed for an audience. Of necessity there were no sopranos among the members, so six of us senior choristers were detailed by Terry to attend these meetings to supply the all-important top line.

We were escorted to Leicester Square by Mgr Herbert Hall and took our seats immediately before the conductor's rostrum where Terry could whisper dire threats if we failed to read this highly complicated music at sight. He was a quick-change artist in turning from these sotto voce threats to us to the honeyed tones he would adopt towards those erudite but amateur musicians. With a sycophantic smile he would say: 'We made a slight error there, gentlemen.'

Shall we go back to the beginning and try again?’ Actually these men did quite well as amateurs in their chosen pastime.

There is a belief that tired business men seek an evening’s respite in blue theatrical shows: here was evidence that not all were morons.

Halfway through the evening port would be served to the members who would gather round the two large open fires at each end of the hall. The walls were adorned by gilt-framed oil paintings of former benefactors of the musical profession and lists of their names and donations; one such was a Miss Gotobed whose name caused us mild amusement. While the members were swigging the port we boys were given lemonade and biscuits in the dingy housekeeper’s quarters. There was no hot water in the washbasins of the Choir School and because of this I suffered severely from chilblains. The old crone housekeeper at Musicians’ Hall, seeing my red sausage fingers on these cold winter nights would cover them with ‘Grasshopper Ointment.’ I preferred her ministrations to the sometimes hostile services of our own matron.

Somehow these nocturnal musical outings came to the knowledge of the Cardinal, possibly from the Manichean Fr Collings. After two seasons of madrigals we were informed that the Cardinal had ordered them to stop and it was said that he feared for the loss of our virtue because we were obliged to walk past the ‘ladies of the town’ in Leicester Square at the height of their business hours. I doubt if any of us were aware of these ladies, still less of their trade, but we were only too much aware of the poverty-stricken down-and-outs who lay huddled together in doorways in order to keep warm.

Lord Gladstone, son of the famous prime minister, was president of the Society at the time and on our last night he asked Tony (Dom Gregory) Murray to choose the works to be performed on this final occasion. The evenings always terminated with a 16 bar Fa-la-la sung three times; first, piano, second, molto pianissimo and finally forte con brio. It was Terry’s boast and to the members’ amused delight that he could get the 30-odd voices to sing the middle section so softly that the ‘tick-tock’ of the ancient wall clock could be heard over the harmony.

The Master of the Music

Richard Runciman Terry, Mus. Doc. would be in his early 50s when I knew him. Stockily built, balding and clean shaven, he gave the impression of a fiery temperament. His irascible demeanour was the one thing all his friends and foes were agreed upon. He had a puckish sense of humour which would occasionally surface.

All the probationers were called ‘titches’; he would refer to buttocks as ‘bohind’ and he delighted to mispronounce ‘Aeolian Hall’ as ‘Oh-eelian Hall.’ He had a wife and two children to support and there were several family photographs framed on his office wall. His salary from the Cathedral post would not be equal to that of his opposite number, Sir Frederick Bridge, at Westminster Abbey and not sufficient to keep his family in the fashion that was their due. He was therefore obliged to undertake adjudication at musical festivals throughout the British Isles and also to augment his income by weekly journalism at which he was extremely able. Consequently, in order to sustain the reputation that the Cathedral choir had gained from his mastership, he leaned heavily on young assistants who took charge of the training of probationers and the tedious task of daily rehearsal.

Of these, one calls to mind Philip Collis, Anthony Bernard, the Hon. F Butler, W H Harris and Edward Mitchell, the latter an exponent of the works of Scriabin. Great emphasis was put upon production of resonant ‘head’ tone and also ability to read music at sight since sight-reading obviates the time-consuming chore of learning to sing the huge repertoire of polyphony by rote. Among other things, Terry was an antiquarian and this sight-reading was of special importance to him since he had put his hand to the plough and felt under pressure to extract the musical treasure lying hidden for centuries in dusty museums and performing it for the benefit of music lovers and musicologists before it lapsed once again into total oblivion.

As an antiquarian, bent on the resurrection of medieval music, he would obtain photographs of old manuscripts from the Bodleian library and the British

Museum and re-score them into modern notation. These scores, always written in his clear bold hand, were passed to us boys for the copying of individual parts. This copying work greatly advanced our musical knowledge and we became prodigies of vocal expertise. There was no waiting for the acceptance of these works by a publisher. Within a month of the completion of a score it would be rehearsed and produced for a service in the Cathedral. Musicians of the Carnegie Trust of Tudor Church Music of which Terry had been appointed editor would often be in the Cathedral to hear these works which had remained lost for over 300 years. A minor composer himself, Terry had a keen ear for the works of rising young composers and he would help them generously by performing their works in the Cathedral. Among them was Professor Herbert Howells, O.M., at that time a very young man who showed signs of the master composer he was later to become.

As previously remarked, when Terry was engaged in the adjudicating of choral festivals in the provinces, he would leave the direction of the choir to his assistant. But when he ‘took’ a service he would extemporise on the organ, swivel round from the organ stool, run down the gangway and grasp the baton from the hands of a waiting choirboy and start to conduct as he mounted the conductor’s rostrum. In those days the rostrum was concealed from the nave by a curtain about eight feet high and ten feet wide stretched on a wooden frame; not, as nowadays, by a marble screen. Because of the concealing effect of the conductor’s curtain Terry was known to have left the rostrum during a service, to have hit a boy on the head with his baton and to have returned to his place without ever being seen by anybody but the choir. It was unfortunate that the 11am sun shone through one of the long windows in the apse directly in the face of the conductor. Terry arranged for a spring roller-blind to occlude this nuisance when the glare became intolerable. A boy was detailed to draw this down and the spring-loaded pawl and ratchet movement would ricochet round the apse in a noisy clatter.



The Majesty of the Law

It could be easy to forget, through familiarity of surroundings, that the parish boundaries encompass so many great Institutions of State: St James's and Buckingham Palaces, the Supreme Court, Parliament itself and many Government Ministries and Offices. The Red Mass, marking the New Legal Year, is one occasion when we are reminded of just how centrally we are placed here to witness to an ordering of the world which reflects God's truth and not simple human ingenuity or individual convenience.

'Silver Sunday' afternoon

Silver Sunday is a Westminster City Council sponsored initiative to engage with and celebrate the area's Over-60s. Here at the Cathedral the Filipino Club organised a social afternoon in the Hall with dancing, refreshments and entertainment, including the traditional Igorot Dance of the indigenous people of the Cordillera Mountains of northern Luzon in the Philippines, often referred to as the Igorots, who resisted Spanish colonization and have kept most of their dances untouched across generations. Their dances express their love of nature and gratitude to the gods and their choreography imitates nature and their life experiences. Pictured performing are Shirley Reyes, Bella Cochran and Bing Flores.



New Canons for the Chapter

Frs Kevin Jordan of St John's Wood and Marylebone parishes and Jeremy Trood of Somers Town parish, who is also Chancellor of the diocese, were recently elected to the Metropolitan Chapter and installed during October's Chapter Vespers. They are seen making their profession of faith and Chapter promises and then, back in the Sacristy with the Provost, Canon Shaun Lennard.



© Anthony Ogunseitan

St Stephen's Servers

Threats of industrial action on transport did not deter a good crowd of members of the Guild of St Stephen from across parishes of the diocese from coming together for their annual Mass at the Cathedral on the first Saturday afternoon of October, with clement weather making a corporate picture of everyone present a possibility on the piazza.



Comings and Goings

Just as the end of the school summer term sees the Cathedral bid farewell to choristers who have completed their years in the Choir, so October finds us welcoming new choristers who have completed their probationary year. Congratulations, then, to Joseph, Alistair and Noah who recently made their promises and were admitted to the Choir at Sunday Solemn Vespers.



A Holy Hour

The Latin Patriarch of Jerusalem asked the whole Church to join in prayer and fasting on Tuesday 17 October to implore the gift of peace in the Holy Land and throughout the Middle East, and the Cathedral responded with a Holy Hour prayed after the 5.30pm Mass.

The Courage to be Christian

John Pontifex

'I know I will not be able to live quite as I did before but I thank God I am alive. I have so many reasons to be grateful to God.' Speaking to me down the line from her native Nigeria, Margaret described to me the catastrophic events that changed her life forever. Militants attacked during Pentecost Sunday Mass at St Francis Xavier's Church, Owo, leaving 41 dead and more than 70 injured. Margaret lost both legs in the attack as well as her sight in one eye.

Listening to her and hearing how she had the courage to be Christian despite terrible loss was truly inspirational; it is exactly for people like Margaret that #RedWednesday exists. All over the world, buildings will be lit red – the colour of the martyrs – people will be wearing red scarves and other red items of clothing. Avid followers of social media will be selecting a red motif to mark the day and in churches services will be held to mark the day.

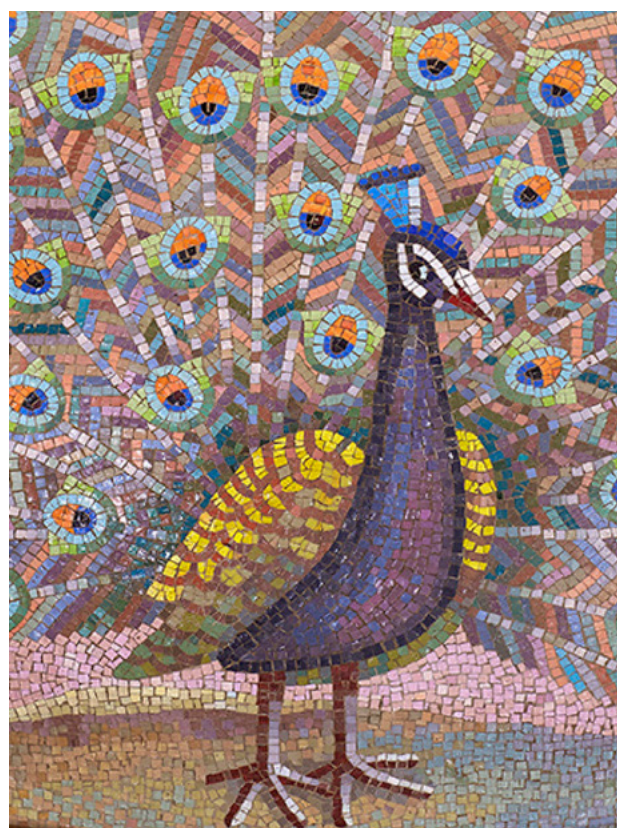
This year, #RedWednesday falls on 22 November and Aid to the Church in Need (ACN), will be inviting Margaret as our guest of honour at a 6pm Mass at St George's Cathedral, Southwark. She will be coming to London to share her story, inspiring others to keep the faith in spite of adversities of whatever kind. In her native Africa, there has been over the past few years a dramatic escalation of conflicts. All communities have suffered, not least the Christians.



In October, ACN(UK) launched our *Religious Freedom in the World Africa Update* report, describing an 'explosion of violence' citing numerous instances in which Christians were direct targets of attack. A 2023 study by the Africa Center for Strategic Studies, showed that last year violence perpetrated by militant Islamists in the Sahel and Somalia accounted for 77 percent of the total reported violent events across Africa.

Of these, civilian deaths rose from 4,307 in 2021 to 7,220 in 2022 – a 68% increase. Western Sahel, the borderlands of Burkina Faso, Mali and Niger, experienced the most rapid expansion of militant Islamist violence of any theatre in 2022. It accounted for 7,899 deaths; more than 40% of the continental total of fatalities.

This #RedWednesday, ACN is inviting people to give a gift of hope to Africa. The charity is calling for individuals, schools and communities to help ACN raise £100K4AFRICA by Christmas. To pledge your Rosary decades and for more information visit www.acnuk.org/our-campaigns/redwednesday/100k4africa-challenge/



Thank you to all those who are leaving a gift to our Cathedral in their wills or are considering doing so.

Gifts in wills make a real difference, whatever the size.

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Registered Charity Number 233699

'The Cathedral has meant so much to me during my life. I hope my legacy will help it continue its mission long into the future.'

Paul

If you would like to find out more or talk about the impact that you would like your gift to have, please contact Laura on the Cathedral's Fundraising Team:
cathedralgiving@rcdow.org.uk or call 020 7798 9058

The Angel with the Broken Wing

Dana Gioia

*I am the Angel with the Broken Wing,
The one large statue in this quiet room.
The staff finds me too fierce, and so they shut
Faith's ardour in this air-conditioned tomb.*

*The docents praise my elegant design
Above the chatter of the gallery.
Perhaps I am a masterpiece of sorts—
The perfect emblem of futility.*

*Mendoza carved me for a country church.
(His name's forgotten now except by me.)
I stood beside a gilded altar where
The hopeless offered God their misery.*

*I heard their women whispering at my feet—
Prayers for the lost, the dying, and the dead.
Their candles stretched my shadows up the wall,
And I became the hunger that they fed.*

*I broke my left wing in the Revolution
(Even a saint can savour irony)
When troops were sent to vandalize the chapel.
They hit me once—almost apologetically.*

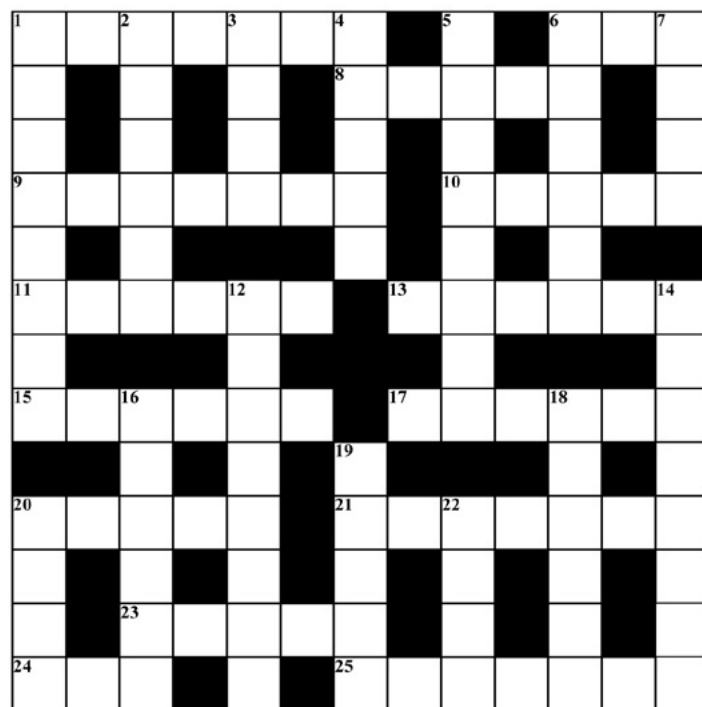
*For even the godless feel something in a church,
A twinge of hope, fear? Who knows what it is?
A trembling unaccounted by their laws,
An ancient memory they can't dismiss.*

*There are so many things I must tell God!
The howling of the damned can't reach so high.
But I stand like a dead thing nailed to a perch,
A crippled saint against a painted sky.*



Broken-winged Angel in Dunedin South Cemetery,
New Zealand

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



Alan Frost November 2023 – No. 115

Clues Across

- 1 The politico-philosophical base of state communism (7)
- 6 & 12 Down: Scottish cap and poem by Robert Burns (3,8)
- 8 Official in church at weddings and funerals (5)
- 9 Giant slayed by young David (7)
- 10 Not being married (5)
- 11 East London town within Waltham Forest and Oriental football link! (6)
- 13 Apostle and Patron Saint of hatters (6)
- 15 Native American and inspiration for a man's haircut! (6)
- 17 Saint, Patron of the sick, daughter of King Louis VIII of France (6)
- 20 French city famous for mustard whose cathedral is dedicated to a local Saint (5)
- 21 Early Saint from Stafford, son of a Mercian king (7)
- 23 Prayer statement in the Mass of Catholic belief (5)
- 24 Measure of, say, rum, but not for a little infant! (3)
- 25 A type of tambourine (7)

Clues Down

- 1 Country the Pope visited in September (8)
- 2 '----- Mile', famous part of Newmarket racecourse named after horse of Charles II (6)
- 3 West coast of Scotland island with famous Abbey (4)
- 4 Alphonse ----- Czech artist of Saints Cyril and Methodius (5)
- 5 Ideas or reflections (8)
- 6 Instrument for light gardening (6)
- 7 Honey drink associated with Buckfast Abbey (4)
- 12 See 6 Across
- 14 Street off Trafalgar Square named after 16thc. ball-game (4,4)
- 16 In a very low state mentally or in poverty (6)
- 18 U.S. composer who set the Agnus Dei to his famous 'Adagio' (6)
- 19 Religious house leader of semi-episcopal rank (5)
- 20 Eating programme of Worms for Luther! (4)
- 22 Long large-scale roll of paper (4)

ANSWERS

Across: 1 Marxism 6 Tam 8 Usher 9 Goliath 10 Unwed 11 Leyton 13 Philip 15 Apache 17 Isabel 20 Dijon 21 Bertram 23 Credo 24 Tot 25 Timbrel
Down: 1 Mongolia 2 Rowley 3 Iona 4 Mucha 5 Thoughts 6 Trowel 7 Mead 12 O'Shanter 14 Pall Mall 16 Abject 18 Barber 19 Abbot 20 Diet 22 Ream

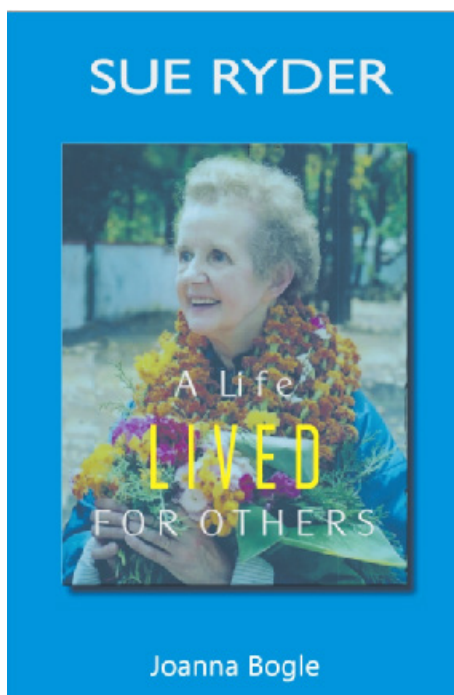
A Life Lived For Others

Fr John Scott

To be clear, this is a book of two halves. The first 100 pages are Joanna Bogle's fairly fast-paced account of Sue Ryder's life, whereas the remaining text is an international overview of foundations made, funded or inspired by her life, supplied by the Lady Ryder of Warsaw Memorial Trust. Whilst this brings together two separate bodies of information conveniently in one volume, the Trust concedes that: 'Some of the projects were short term, but in most countries where she worked there are projects which continue to flourish today .. We are unsure if this list is exhaustive.'

Sue Ryder was born in 1924 into a family of some affluence, with houses and land both in Yorkshire and Suffolk, and high moral and religious expectations. Her father wore a black tie in mourning for the death of his son William in 1917 for the remainder of his life and Sunday churchgoing and daily prayer were the backbone of family life. This sat alongside what might also be termed noblesse oblige; country life went with an awareness of need: 'any wandering homeless people were invited in for baths and meals and given clothing and other help .. working to alleviate poverty and suffering was central to the weekly routines of [Sue's] childhood'.

Leaving school in 1939 as war broke out, she volunteered for the First Aid Nursing Yeomanry, lying about her age in the process (a curious deception which she maintained into old age), but served only briefly before being summoned to the Special Operations Executive to be trained for its secret work. At Audley End house she worked and lived alongside Polish agents preparing to return to their homeland and developed a love for that country that would mark so much of the rest of her life. As the war continued, Sue was sent to Africa, then Italy, finding herself in France as war ended; in the meantime she had married, but been swiftly widowed (of this marriage she never spoke, maintaining SOE-style wartime secrecy).



From this point she goes off somewhat in her own direction, taking the relief of suffering wherever it may be found as her aim. Two groups emerge, initially: Russian soldiers who had fought with the Allies, but now faced being sent back forcibly to Russia and mostly Polish men freed from concentration camps but now left penniless, stateless and homeless. For thee and others like them in Europe's post-war chaos, Sue becomes an independent social worker-cum-advocate. This work, exhausting as it was, with no home and the support only of private funding, brings her finally back to England in 1951 with the determination to create homes where those who had suffered in war could experience a peaceful renewal of their lives – the idea of the 'Living Memorial'. Although the 50s were the great period of country house demolition, nowhere except Sue's mother's own house could initially be found for this new venture. A small flat was reserved for the

family, a chapel created and the first guests welcomed. By 1957 she was Sue Ryder OBE, with a network of homes established.

At some point during these years she becomes a Catholic, undertaking relief work especially in Poland: 'what is certain is that, among the large community of exiled Poles in Britain, her actions were regarded with some suspicion. The Communist government in Poland was held in power by the USSR'.

Friends arranged a meeting between Sue and Leonard Cheshire, another Catholic convert seriously engaged in doing good. This led to a quiet marriage in 1959, with an agreement to let each other's organisation continue in its own way, albeit with a shared leprosy project in India. By this time, fundraising became easier, as Sue Ryder projects appealed to a wide range of community groups; additionally, the name became known through the rise and popularity of the organisation's charity shops. Of the couple: 'their work, along with their eccentricities of a simple and unpretentious lifestyle, coupled with old-fashioned commitment to patriotism, the Monarchy and the Church, made them popular and at times even venerated'.

In 1978 Sue became a Life Peeress in her own right, whilst Leonard was awarded the Order of Merit and became a Life Peer in 1991. However, one senses an onset of sadness in these later years. She writes in her autobiography (1986 & 1997): 'I find it very hard indeed to accept the growing secular emphasis in Britain, the lack of any religious instruction or reference to God at school or in life .. But if we seize the opportunity, even if we should not succeed in achieving our goal, the effort involved can be offered up to God who is our judge and who is able to turn every defeat into victory'. Indeed, a life of its own time, lived for others.

In retrospect: from the *Cathedral Chronicle*

Varia

It is due to the generous action of the Trustees of the Catholic Apostolic Church that their chapel in Orchard Street, off Victoria Street, has been offered on lease to, and gratefully accepted by, the Cardinal Archbishop, and will be used as another chapel of ease to the Cathedral. It is hoped that the few additions necessary in this well-preserved Gothic building, capable of holding about 250 people, will be completed, and the various Church requisites found, such as a Tabernacle, vestments, candlesticks, etc., in time to open the chapel on December 8.

The matter was settled on the feast of St Anne, and the chapel accordingly will be dedicated to the Mother of Our Lady. So that once again, as before the Reformation when great devotion to St Anne existed in many parts of the country, there will be a Catholic Church dedicated to the saint in this neighbourhood. The Rev. Christopher McKenna, of the Cathedral Clergy House, has been appointed to take charge of it.

The position of this pretty little church, well-furnished and complete with font, organ, etc., is about half-way between the Cathedral and the Abbey. Practically from its doors one gets a full view of the Abbey, and, a few paces off, as one comes from Orchard Street into Victoria Street, the tower of the Cathedral is seen. Orchard Street is opposite the Victoria Street Post Office, and this new home for the Blessed Sacrament in the City of Westminster will be found a few steps down on the right as one leaves the main street.

.....

In reply to enquiries, the Cardinal Archbishop of Westminster has issued the following statement: 'As some hesitation may arise in the minds of the clergy with regard to a suitable observance of the two minutes' silence on Sunday, November 11, 'Armistice Day,' it is well to recall the principles involved. The object of this silence is clearly to give an opportunity, by a momentary interruption of any secular occupation, for prayer, recollection and remembrance. Where Mass normally begins at 11 am there can be no objection to its being preceded by an interval of silent prayer. Where, however, Mass is actually being celebrated at that time, as is the case at the Cathedral, it would clearly be unbecoming and unseemly to make any pause in the sacred Liturgy, or to interrupt the worship of those who are therein already fully engaged in the prayer, recollection and remembrance for which alone this short period of silence has become customary. The Liturgy, which enshrines intercession for both the living and the dead, should proceed without interruption to its appointed termination, when it may be followed by suitable prayers, such as the *De Profundis* and the *Domine, salvum fac Regem*'.

As already announced, the organ recital, to be given at 6.30 pm on Thursday, November 1, is to be broadcast. It will be heard, not only in London, but at all the other stations in England and Scotland of the British Broadcasting Company. When the sound is received at "2LO" it will be transmitted by what are known as land lines to Manchester, Glasgow, Aberdeen, etc., so that any person with the cheapest crystal set in the North of Scotland will be able to listen to this organ recital. The British Broadcasting Company very kindly sent us the following non-technical explanation of how the sounds will be broadcasted:
- A microphone will be placed near the organ in the position most suitable to obtain the best effect from it. The electrical equivalents of the sounds made by the organ will then be led from the microphone to the amplifying gear, which will multiply the impressions gathered by the microphone many thousands of times. The varying currents thus obtained will be led to the Post Office line in the building and be transmitted to the BBC's office, and from there it will be led to their transmitting set in Marconi House, whence it will be broadcasted.

.....

The dossal or curtain at the back of the High Altar of the Cathedral has been removed, and a fixed reredos has been erected in its place. The choir organ, hitherto in the middle of the apse, has been divided into two, the swell being placed on one side and the great and pedal organs on the other. The console alone, which is entirely new, and possessed of every modern improvement consistent with the size of the instrument, is in the centre of the apse. It is proposed to cover each organ with an oak casing. Beautiful designs for these have been made, the estimated cost of each being £290. As there are no funds available for this work, it is hoped that some generous donor will come forward to bear the cost of one or both of them.

from the November 1923 Westminster Cathedral Chronicle



The 2018 Centenary Remembrance Service on Whitehall

Tales of the English Martyrs

The Ven John Bodey saw in a dream, the night before his death, two bulls attacking him very furiously but without at all hurting him, at which he was much astonished. The next day two hangmen came down from London to execute him, and as they walked on either side of him he chanced to ask their names, and as they one after the other answered that they were called Bull, he at once, remembering his dream, said: 'Blessed be God; you are those two bulls who gave me such trouble last night in my dream, and yet did me no harm'. He then joyfully composed himself for death.



The Month of November

The Holy Father's Prayer Intention: For the Pope.

We pray for the Holy Father; as he fulfils his mission, may he continue to accompany the flock entrusted to him, with the help of the Holy Spirit.

Wednesday 1 November

ALL SAINTS (*Holy day of Obligation*)

1.15pm Lunchtime Concert

5pm Solemn Second Vespers

5.30pm Solemn Mass

Victoria – Missa O quam gloriosum

Byrd – Propers for All Saints

Sheppard – Iusti in perpetuum

Organ: *Vierne* – Final (Symphonie I)

Thursday 2 November

THE COMMEMORATION OF ALL THE FAITHFUL DEPARTED (ALL SOULS' DAY)

8, 10.30am Mass in the Holy Souls Chapel

5pm Vespers of the Dead (Holy Souls Chapel)

5.30pm Solemn Requiem Mass

Friday 3 November

Ps Week 2

Feria

Friday abstinence

(St Martin de Porres, Religious;

St Winifride, Virgin)



St Winifride's Well

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 (Choir) 12noon *, Solemn Vespers and Benediction (Choir) 4pm, Confessions 5-6.45pm, Sung Mass 5.30pm, Mass 7pm.

For full opening and closure times of the Cathedral and for confession and service times, please consult the Cathedral diary on the website.

* Live streamed via the Cathedral website

Saturday 4 November

St Charles Borromeo, Bishop

12.30pm Mass for the National Tribunal Service

4pm Low Mass (Blessed Sacrament Chapel)

Sunday 5 November

Ps Week 3

31st SUNDAY IN ORDINARY TIME

12noon Solemn Mass (Full choir)

Catenians attend Mass

Palestrina – Missa Papæ Marcelli

Croce – In spiritu humilitatis

Organ: *Bruhns* – Præludium in G major

4pm Solemn Vespers and Benediction

Lassus – Magnificat octavi toni

Harris – Faire is the heaven

Organ: *Howells* – Rhapsody No 3 in C sharp minor

4.30pm Mass for the Deaf Community (Cathedral Hall)

Monday 6 November

Feria

Tuesday 7 November

Feria

(St Willibrord, Bishop)

2pm Catholic Police Guild Centenary

Anniversary Requiem Mass (Bishop Williams)

Wednesday 8 November

Feria

1.15pm Lunchtime Concert

Thursday 9 November

THE DEDICATION OF THE LATERAN BASILICA

2pm Combined Irish Regiments Service (St Patrick's Chapel)

Friday 10 November

Friday abstinence

St Leo the Great, Pope & Doctor

Saturday 11 November

St Martin of Tours, Bishop



St Martin in the church of Veules-les-Roses

Sunday 12 November

Ps Week 4

* World Day of the Poor

REMEMBRANCE SUNDAY

32nd SUNDAY IN ORDINARY TIME

Today the Solemn Mass is a Requiem at 10am, with a Sung Mass of the 32nd Sunday at 12 noon

10am Solemn Requiem Mass for the Fallen (Full choir)

Duruflé – Missa pro defunctis

Duruflé – Domine Iesu Christe

Durufle – Lux æterna
 Organ: *Durufle* – Prélude (Suite Op. 5)
4pm Solemn Vespers and Benediction
Lassus – Magnificat primi toni
Stanford – Iustorum animæ
 Organ: *Alain* – Luttés (Trois danses)

Monday 13 November

Feria

Tuesday 14 November

Feria

Wednesday 15 November

Feria
 (St Albert the Great, Bishop & Doctor)
1.15pm Lunchtime Concert

Thursday 16 November

St Edmund of Abingdon, Bishop

Friday 17 November

Friday abstinence

Feria
 (St Hilda, Abbess; St Hugh of Lincoln, Bishop;
 St Elizabeth of Hungary, Religious)
2.15pm Sacred Heart School, Hammersmith
 Mass

Saturday 18 November

Blessed Virgin Mary on Saturday
 (Dedication of the Basilicas of Ss Peter and Paul, Apostles)
6pm RCIA Rite of Acceptance at Mass

Sunday 19 November

Ps Week 1

33rd SUNDAY IN ORDINARY TIME

Knights of St Columba attend Mass
12noon Solemn Mass (Full choir)
Berkeley – Missa brevis
Palestrina – De profundis
Dering – Iesu dulcis memoria
 Organ: *Messiaen* – Apparition de l'église éternelle
4pm Solemn Vespers and Benediction
Palestrina – Magnificat quarti toni
Howells – Take him earth for cherishing
 Organ: *Leighton* – Passacaglia (Prelude, Scherzo and Passacaglia)

Monday 20 November

Feria

Tuesday 21 November

The Presentation of the Blessed Virgin Mary

Wednesday 22 November

St Cecilia, Virgin & Martyr
11am St Cecilia Celebration
 (10.30am and 12.30pm Masses cancelled)
4.45pm Chapter Vespers
5.30pm Deceased Clergy Mass

Thursday 23 November

Feria
 (St Clement I, Pope & Martyr;
 St Columban, Abbot)

Friday 24 November

Friday abstinence

St Andrew Dung-Lac, Priest, and Companions, Martyrs
5.30pm Aid to the Church in Need attends Mass

Saturday 25 November

Blessed Virgin Mary on Saturday
 (St Catherine of Alexandria)
2.30pm National Schools Singing Programme Event



St Catherine, in Les Grandes Heures Anne de Bretagne

Sunday 26 November

OUR LORD JESUS CHRIST, King of the Universe
 * Youth Sunday
12noon Solemn Mass (Full choir)
Langlais – Messe solennelle
Philips – Ave Iesu Christe
Mawby – Ave verum corpus
 Organ: *Tournemire* – Fantaisie sur le Te Deum et Guirlandes Alleluiatiques (L'Orgue Mystique LI)
4pm Solemn Vespers and Benediction
Buxtehude – Magnificat octavi toni
Britten – Regis regum rectissimi
 Organ: *Vierne* – Carillon de Westminster

Monday 27 November

Ps Week 2

Feria

Tuesday 28 November

Feria

Wednesday 29 November

Feria
7.35am Morning Prayer and 8am Mass (Crypt)
10.30am Mass cancelled
10.30am Catholic Children's Society Advent Carol Service I
2pm Catholic Children's Society Advent Carol Service II

Thursday 30 November

ST ANDREW, Apostle, Patron of Scotland
8, 10.30am Mass in St Andrew's Chapel

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

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

A Lasting Joy

Joe Allen, Friends' Co-ordinator

All too often the world around us seems dominated by materialism and desire for immediate satisfaction. We are assured that spending increasing amounts of money according to the latest fashion will bring satisfaction and happiness. There may be a momentary feeling of elation, a fleeting sense of joy to buoy our mood, followed by a swift descent into seeking the next big thing. All too often, in the way we spend our money, there is a real lack of lasting joy. In this, I am reminded of the organising expert Marie Kondo, who questions how much of what we spend and collect sparks joy in us and those around us in a meaningful way.

At the end of this month comes our annual Big Give fundraising campaign, an opportunity to make a meaningful financial contribution, one which brings lasting satisfaction for having made a real difference to God's house. We are seeking to raise the remaining £80,000 of our £300,000 pledge for the sanctuary lighting. If we can raise £40,000, matched funding will double that to £80,000, bringing our pledge and current project

to completion. With the lighting installation work finished, all which now remains is raising this balance of our pledge before we can move on to new projects.

This year the Big Give runs from Tuesday 28 November to Tuesday 5 December. Your donation, no matter how large or small, will form a lasting contribution to the Cathedral and be received with our most grateful thanks. Further information, including how to donate, will be available on our website: www.TinyURL.com/CathedralFriends, and in the coming weeks you will see posters and flyers doing the rounds. Please consider supporting us.

theBigGive.org.uk

Note: for your donation to be doubled via the Big Give, you must donate through the online portal which will be made prominently visible at the above link at the end of this month. The Big Give website is fully secure and reliable, but if you have any concerns, please do contact me at friends@rcdow.org.uk.

Sheltered by Rome's Religious

Vatican News

Newly discovered documents at the Vatican reveal that Catholic institutions in Rome sheltered many Jewish people from the Nazis during World War II. The never-before-seen documents were unearthed in the archives of the Pontifical Biblical Institute (the *Biblicum*) as part of extensive research conducted by a team of historians, marking a significant breakthrough in understanding efforts to rescue Jews during World War II. A joint press release by the Pontifical Biblical Institute, the Jewish Community of Rome, and Yad Vashem Holocaust Museum in Jerusalem, published recently, offered details of the discovery.

The historic find consists of a list of 100 women's and 55 men's religious congregations which provided refuge, along with the precise numbers of people accommodated within these institutions. 'The list had already been published by the historian Renzo de Felice in 1961, but the complete documentation had been considered lost,' the press release states. The newly-rediscovered documents reveal the stories of more than 4,300 individuals, with 3,600 of them identified by name. The discovery shows that 3,200 people on the list can be conclusively identified as Jews. In many cases, their whereabouts during their time in hiding are recorded, and, in some instances, their pre-persecution lives have also been documented.

Out of respect for privacy concerns, access to the complete document is currently restricted. However, it was unveiled at a workshop held at the Shoah Museum in Rome on 7 September



Jewish Ghetto in Rome, raided by Nazis in 1943

2023, offering a glimpse into the untold stories hidden within its pages. The documentation itself was meticulously compiled by Italian Jesuit Fr Gozzolino Birolo between June 1944 and the spring of 1945, following the liberation of Rome by the Allied forces. Fr Birolo served as the bursar of the *Biblicum* from 1930 until his death in June 1945.

During the period of Nazi occupation in Rome, from September 1943, until the city's liberation in June 1944, the Jewish community endured horrific persecution. Nearly 2,000 people, including hundreds of children and teenagers, out of an estimated 10,000 to 15,000 Jews in Rome, were deported and killed during this dark time. A key figure associated with the *Biblicum* during this period was the German Jesuit Fr Augustin Bea, later elevated to Cardinal in 1959, renowned for his dedication to Jewish-Catholic dialogue. His commitment was notably reflected in the Second Vatican Council's document, *Nostra Aetate*, the Declaration on the Relation of the Church to non-Christian Religions.

CATHEDRAL HISTORY A PICTORIAL RECORD

Solemn Requiem Mass for the Fallen, 7 November 1954

Paul Tobin

For a number of years, Remembrance Sunday was the only Sunday in the year when two High Masses were celebrated in the morning. The 10.30am Solemn High Mass was that for whichever Sunday after Pentecost it was (or for the Feast of the Dedication of the Lateran Basilica when Remembrance Sunday fell on 9 November). This would be followed at 12noon by Solemn Requiem Mass for 'Those killed in the Wars' with a symbolic Absolution over the Catafalque.

The Union Jack which covered the catafalque was first used in 1919 when a Catholic Chaplain in France celebrated a Requiem Mass for the Unknown Soldier. The steel helmet on the catafalque is also a relic of the First World War. Judging by the number of people in the upper galleries and in the South Aisle the Cathedral was filled to capacity.

Above the pulpit can be seen the sounding board which was removed in the 1960s during the revetment (covering) of the walls and balustrades with marble. To date its whereabouts are unknown.

Image, *The Sphere*, 13 November 1954

Westminster Cathedral Chronicle November 1954



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The Values of Our School

Mia and Kathleen

As the Parish school of Westminster Cathedral, we think that it is a nice idea to tell you some of the things that make our school unique and a special place in which to learn. Our school mission statement is *Love One Another as I Have Loved You*. This is what we base all of our learning



Mia

around. We discuss it in our whole school assemblies on a regular basis and if we forget what it is we can look at the words in our school hall, where it is painted for all to see. We have assemblies in our hall and eat our lunch in there every day, so that means that we see Jesus' words all the time.

In our first Religious Education (RE) lesson of each year, we spend time reflecting on what our School Mission statement means to us. In these lessons we discuss how we live out Jesus' rule of love. Our School Mission Statement is linked very closely to our six school values. Our school values were written by pupil and staff of St Vincent de Paul School as a focus to help us to achieve our curriculum intent which is 'to stimulate and inspire every pupil to be *confident, successful and life-long learners* and to begin to discern their vocation and follow it as *active Christian*



Kathleen

citizens in service to the world.' We have six values which we focus on, and each half term we have a particular focus on one of them.

Last half term, our focus value was 'Respect'; this was linked into our learning about Black History Month and our Harvest Festival where we donate food to The Passage and Trinity Hospice. We learnt about how we should

support those who do not have as much as we have. We did this as a school by asking every family to donate to help those living in poverty. This is also a way in which we can be like St Vincent de Paul, the patron of our school.

This half term's focus is 'Responsibility' which is also linked to Anti-Bullying week. In this term, we recognise that we all have a *responsibility* for the way that we treat others. We understand that it is important that if we have a disagreement with our friends, that we should forgive them like Jesus would. Jesus always forgives and we should follow that example.

Our other values are Positivity, Generosity, Achievement & Aspiration. In future *Oremus* articles, my classmates will tell you more about those and what they mean to us in our everyday lives. Perhaps you can think about your own values and what they are? Do any of them echo ours? Think about the importance of what your core values are and how you are living them out in your day-to-day life.



A. FRANCE & SON INDEPENDENT CATHOLIC FUNERAL DIRECTORS

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for many years*

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Hendon: 14 Watford Way,
Hendon Central, London NW4 3AD

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