

# Oremus

## Westminster Cathedral Magazine



The Maypole and its associated dancing (seen here at Lustleigh, Devon) can announce both Pentecost and the approaching summer

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*Oremus*, the magazine of Westminster Cathedral, reflects the life of the Cathedral and the lives of those who make it a place of faith in central London. If you think that you would like to contribute an article or an item of news, please contact the Editor.

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A maypole is a tall wooden pole erected as a part of various European folk festivals, around which a dance often takes place.

The festivals may occur on 1 May or Pentecost, although in some countries it is instead erected at Midsummer (20–26 June). Primarily found within the nations of Europe and

neighbouring areas, its origins remain unknown. It has been speculated that the maypole originally had some importance in Iron Age paganism and that the tradition survived the arrival of Christianity, albeit losing any original meaning that it had. Today, the tradition is still observed in some parts of Europe and among European communities in the Americas.

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# Rough Sleeping to be Criminalised?

An Open Letter

**Clergy from the main churches in London's West End have written an Open Letter to local MPs Nickie Aiken and Sir Keir Starmer, to express their serious concerns over changes proposed in the Criminal Justice Bill, which would criminalise many people sleeping on the streets of their parishes.**

*The full text of their letter follows:*

Rt Hon Nickie Aiken MP  
and Rt Hon Sir Keir Starmer MP

House of Commons  
London SW1A 0AA  
9th April 2024

Dear Nickie, Dear Sir Keir

As Christian clergy responsible for parishes and churches in the West End of London we are writing to you as our two constituency members of Parliament about the provisions in the Criminal Justice Bill relating to rough sleeping.

As clergy in the West End of London we have a particular interest in this matter. We see rough sleeping every day in our parishes. Our churches and local charities are at the forefront in efforts to support the many more currently sleeping rough.

We are deeply concerned by the current proposals and hope that you will reconsider the measures before the Bill is next considered in Parliament.

We are very grateful for your support in repealing the Vagrancy Act 1824 but are extremely concerned with recent proposed updates which makes begging and some forms of rough sleeping a criminal offence. The Government committed in 2022 to repeal and replace this legislation, but this must be done with proper consultation.

We are extremely concerned that the changes proposed in the Criminal Justice Bill are being made following the publication of a policy paper from the Home Office, without a public



*Urban homelessness*

consultation. It is vitally important that any changes to the law in this area are made following consultation in the usual way, giving groups and individuals involved to have their say.

The Home Office says that the new powers in this Bill are needed to 'help move vulnerable individuals off the streets and direct them to the appropriate support they need, such as accommodation, mental health or substance misuse services'. The Bill, however, contains nothing that would increase support for rough sleepers and contains no new additional funding for these services as far as we can see.

We are extremely concerned that the definition of 'public nuisance' in this Bill is poorly defined and open to broad interpretation by the police and local authorities. Equally, we are concerned by the scope of the powers in this Bill allowing the police and local authorities to 'address' rough sleeping.

The penalty proposed for breaching these offences of £2,500 or one month in prison is in no way proportionate and risks criminalising and jailing some of the most vulnerable people in our parishes.

We would be happy to work with you to make sure that any new legislation supports rough sleepers and genuinely

helps to tackle homelessness in this country.

We look forward to hearing from you.

Yours Sincerely

Fr Dominic Robinson SJ of Farm Street parish comments: 'When this new legislation to criminalise the homeless was proposed the clergy across the West End of London were of one voice in expressing their horror and disbelief and demanding to be consulted. It is clear to us all, who serve on the ground in parishes and churches of different traditions, that rough sleeping is a complex matter which deserves an integrated response. This response needs to see the homeless we serve in our parishes not as people to be punished for begging but which treats the poorest of our flock with care and respect for their human dignity. Any policy or law needs to get to the roots of the issue in trafficking and find ways to help people get back on their feet. All this requires funding for dignified accommodation and professional help rather than fining those who have nothing to give. It is clear to all of us who work with the street population that the proposed law will simply result in locking people away in prison where they can be conveniently forgotten by the rest of society. And that must be resisted strongly by the Christian community and by anyone who cares about creating a civilised society.'

# Fr John writes



**Please join the Cathedral Chaplains in giving thanks for an extremely busy but nonetheless happy Holy Week and Easter. Confession queues that stretched the length of the nave from the Lady Chapel to the Baptistry on a number of days, some 50,000 visitors and worshippers over the course of the week and the pleasure of welcoming new Christians into the Church at**

**the Easter Vigil preceded Easter morning when both the nave and the Chapels were packed out with, sadly, several hundred unable to get into the building, but patiently waiting outside on the piazza. On page 19 I have given the link to the website where you can find images of Holy Week not only in the Cathedral, but elsewhere across the country.**

Since Easter, days have been hot and cold, but the spirit of Spring has overtaken the *Oremus* office, as both the front cover and this month's poem (penned by an Anglican cleric) may suggest. One issue that many of us have faced or will face is the care of family members who suffer with dementia. I am grateful to Steve Burrrows who has written candidly this month about how he supported his mother until her death, using a simple structure of prayer to link his world with the increasingly unpredictable world experienced by his mother. A different kind of unpredictable world is inhabited by the many homeless people who make this part of Westminster their base. As you will read, Central London clergy are far from convinced that new legislative proposals in Parliament or promises by local election candidates 'to end rough sleeping by year X' will help the situation.

I have included two pieces of news from Rome. The first is a new teaching document, *Dignitas Infinita*, which deals with issues concerning who the human person is, having been created by God and thereby endowed with inalienable rights. It is important that we can all confidently proclaim to the world the Catholic vision of what it is to be human, and called to happiness and eternal life. Secondly, I print the Holy Father's message for the World Day of Prayer for Vocations. I am sure that there will have been a generous response to the annual Priests' Training Fund Collection on the Fourth Sunday of Easter, but, while priests are needed, so are the responses of us all to God's individual calls.

*Fr John Scott*

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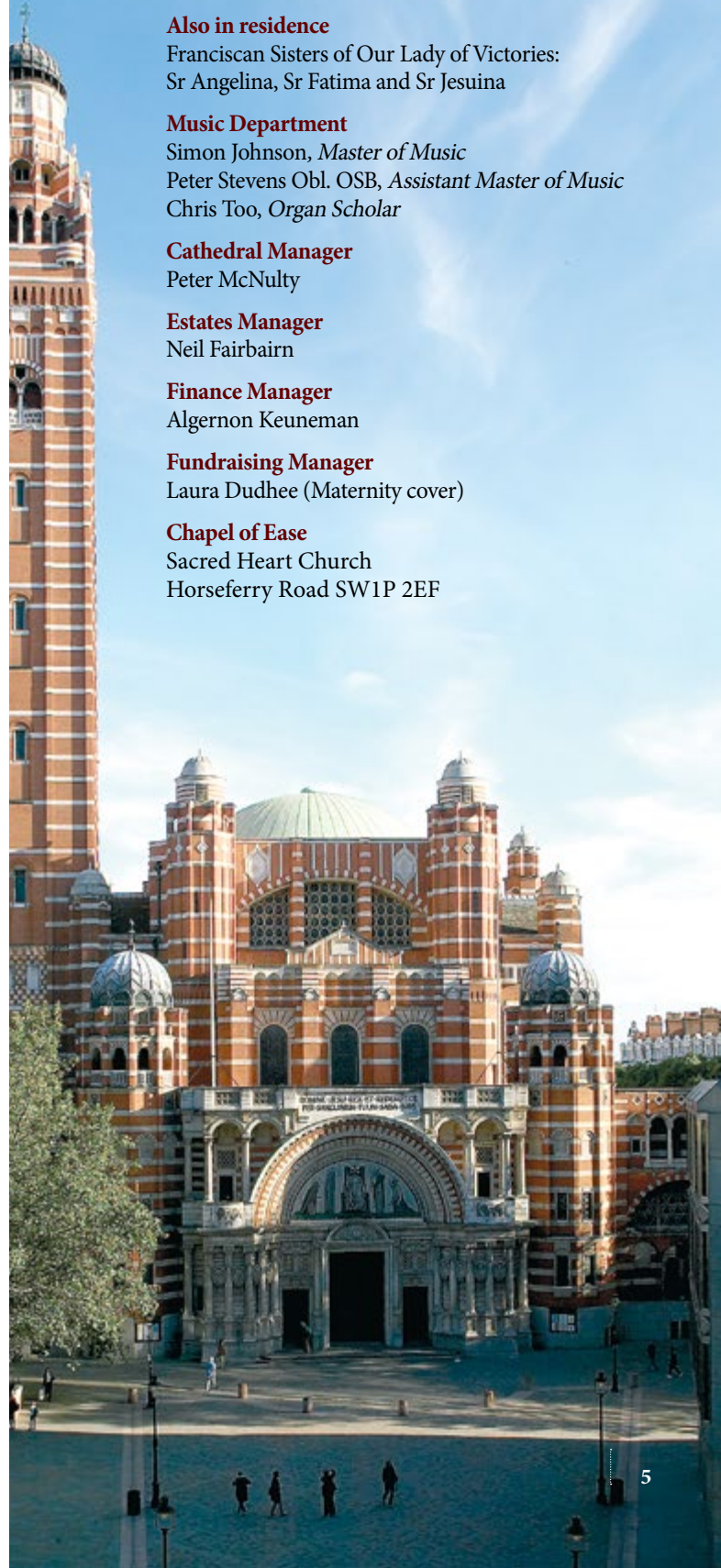
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# Bishops of England and Wales welcome *Dignitas Infinita*

Catholic Bishops' Conference of England and Wales

**Bishops from the Department for Social Justice at the Bishops' Conference of England and Wales have welcomed the Vatican declaration on human dignity *Dignitas infinita* released by the Dicastery for the Doctrine of the Faith on Monday 8th April 2024.**

Department Chair, Bishop Richard Moth, and Lead Bishop for Life Issues, Bishop John Sherrington assert that the promotion and defence of human dignity lie at the heart of the mission of the Catholic Church in England and Wales.

## Full statement

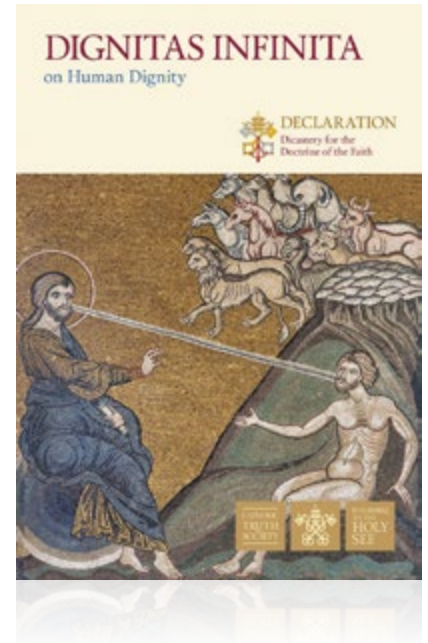
The Bishops' Conference of England and Wales welcomes the declaration on human dignity, *Dignitas infinita*, published by the Dicastery for the Doctrine of the Faith earlier this week. In our troubled times, it is important for Christians to proclaim the inherent and unconditional dignity of all human beings, without exception, as being the basis for authentic human rights. Although human rights have increasingly been codified in secular documents, such as in the Universal Declaration of Human Rights, our dignity and rights originate in the Gospel preached by Christ. As Cardinal Fernandez states in presenting the document: 'we cannot separate faith from the defence of human dignity, evangelisation from the promotion of a dignified life, and spirituality from a commitment to the dignity of every human being.' The promotion and defence of human dignity continues to be at the heart of the mission of the Catholic Church in England and Wales.

There are many areas where human dignity is misunderstood and human rights are under attack. These include questions about the dignity of human life from conception to natural death as well as the recognition of the unity of the person, body and soul, created as masculine and feminine. Although our faith and reason

teach us that human rights are inviolable and apply to the most vulnerable in society including the unborn, our abortion laws promote a false understanding of human dignity based on age, level of development, and mental capacity rather than on our shared humanity from conception until natural death. In addition, our laws and culture must allow us to recognise the difference between and complementarity of male and female whilst resisting the sometimes intolerant imposition of a gender theory that 'cancels differences in its claim to make everyone equal'. (*Dignitas infinita*, 56).

In our own country, we also face the threat of the legalisation of assisted suicide. *Dignitas infinita* emphasises the links between the dignity of the sick and dying, our duty to care for them, and need to resist the growing threat of assisted suicide and euthanasia. 'Helping the suicidal person to take his or her own life is an objective offence against the dignity of the person asking for it, even if one would be thereby fulfilling the person's wish' (*Dignitas infinita*, 52). Instead, we must respond to the suffering of the sick and dying with appropriate forms of personal and medical care. As the Declaration reminds us, to undermine the human dignity of the most vulnerable is to undermine the human dignity of us all.

The protection and promotion of human dignity is critical to addressing many other social justice challenges. As the document explains, by proclaiming that the Kingdom of God belongs to the poor, the humble, the despised, and those who suffer in body and spirit, Jesus recognised the dignity of every person, especially those who were considered 'unworthy'. (*Dignitas infinita*, 19) In our parish, civic and political life, we must, therefore, never forget the human dignity and human rights of the poor, prisoners, the sick, and those living with disabilities.



We also echo the Dicastery's call to bring an end to all war and end the scourge of violence within our local communities and in our homes. There is an urgent need for all of us to be peacemakers. This requires us to welcome migrants, work to tackle human trafficking and speak up for women who 'endure situations of exclusion, mistreatment, and violence' (*Dignitas infinita*, 44).

The Declaration concludes by reminding us: 'Each individual and also every human community is responsible for the concrete and actual realisation of human dignity.' (*Dignitas infinita*, 65). It is our hope that recognition of this shared responsibility will strengthen the social action of the Catholic Church in England and Wales and transform our civil and political life.

*Bishop Richard Moth*  
Chair, Department for Social Justice  
*Bishop John Sherrington*  
Lead Bishop for Life Issues

## Link:

*Dignitas Infinita* - <https://press.vatican.va/content/salastampa/en/bollettino/pubblico/2024/04/08/240408c.html>

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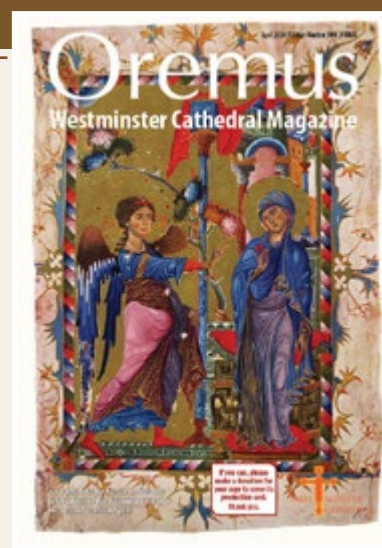
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# An Acquisition from a Sacramental Cycle of Paintings

National Gallery



*Eucharist* by Nicolas Poussin. National Gallery

**The National Gallery acquired, in time for Easter, *Eucharist* (about 1637-40), one of the greatest paintings of the Last Supper, by Nicolas Poussin (1594-1664). The painting is the first of the Gallery's Bicentenary year acquisitions.**

It can be viewed in Room 31 alongside a new long loan from the same Sacraments series Marriage (about 1637-40).

The 15th painting by the French classicising artist to enter the Gallery's collection, *Eucharist* is part of Poussin's revolutionary cycle of the Seven Sacraments.

It has been acquired through a hybrid Acceptance in Lieu from the Trustees of the Duke of Rutland's 2000 Settlement with the support of a generous legacy from Mrs Martha Doris and Mr Richard Hillman Bailey, 2023.

The picture is one of a cycle of seven scenes Poussin painted, in the second half of the 1630s, showing the Catholic Sacraments, for his friend and patron, the Roman antiquarian Cassiano dal Pozzo (1588-1657): Baptism, Penance, Eucharist, Confirmation, Marriage, Ordination and Extreme Unction. Poussin illustrated them with biblical and early Christian imagery. The series was brought to Britain in 1785 where Sir Joshua Reynolds, founding President of the Royal Academy, declared: 'The Poussins are a real national object.' The series was so successful that a second suite of sacraments was commissioned from Poussin in the late 1640s by the French collector Paul Fréart de Chantelou (1609-1694). That second series is on loan to the National Galleries of Scotland.



Six paintings remain from the first series of Sacraments, Penance having been destroyed by fire in 1816. Baptism was acquired by the National Gallery of Art, Washington DC in 1939; Ordination by the Kimbell Art Museum, Fort Worth in 2011; and Extreme Unction by The Fitzwilliam Museum, Cambridge in 2013. In January 2023, an export licence was issued for Confirmation, which was sold abroad. Eucharist and Marriage remained in the collection of the Trustees of the Duke of Rutland's 2000 Settlement.

Poussin represents the sacrament of the Eucharist with a depiction of the Last Supper. At the centre of the strikingly symmetrical composition is Christ holding the bread and cup of wine in one hand and raising the other in blessing. He is seated at a Roman triclinium, a padded couch whose cushions and bolsters Poussin has decorated with a delicate pattern. There are six disciples on either side. At far left, a shadowy figure retreats through an open door, creating a sense of movement in an otherwise still scene. Judas is probably the figure second from the left, the only disciple who does not turn towards Christ.

The most striking feature of this painting is its dramatic use of light, which comes from three sources: the two flames of the double-wicked lamp above Christ's head and the candle on the stool in the centre left foreground. With these multiple light sources, Poussin sets in motion a complex play of shadow projection, with elements casting two or even three shadows.

*Eucharist* has been executed with Poussin's characteristic precision. A pinpoint hole can easily be made out in the fanlight window above Christ's head, used by the artist to plot the picture's perspective. In the foreground, the grid of floor tiles has been rigorously planned, and may suggest the use of Poussin's *grande machine* (a large box, rather like a toy theatre, into which Poussin placed wax figurines to devise and stage his compositions). Near the right-hand stool, we can see where Poussin has scraped away paint with the end of his brush. Although the painting is not minutely detailed, the blocks of light and shadow in the figures, particularly the faces and feet of the disciples on the right, give a vivid sense of how he worked up his composition. Poussin has paid a great deal of attention to the rhythm of the disciples' hands across the picture, several of which are held up to receive Christ's blessing.

On loan to the Gallery and displayed close to *Eucharist* is *Marriage* from the same series. Poussin illustrated the Sacrament of Marriage by showing the betrothal of the Virgin Mary to Joseph. Poussin depicted Joseph placing the ring on the Virgin's finger. Joseph still holds the flowering rod, which had distinguished him from other men as the most appropriate suitor for Mary.

The decision to depict the seven sacraments was almost unprecedented in painting. The commission speaks to Poussin's extraordinary formal inventiveness, and to the intellectual circle around Dal Pozzo and its fascination with the history of the early Church. In *Eucharist*, the prominent and precisely described triclinium encapsulates Poussin's sustained effort to paint an archaeologically accurate interpretation of the events.

Dr Francesca Whitlum-Cooper, Acting Curator of Later Italian, Spanish and French Paintings, says: 'The National Gallery has one of the greatest collections of Poussin's paintings

in the world. Our collection is comprehensive, comprising early works and late, classical mythologies, landscapes and religious scenes. We were not able, until now, to show any of the Seven Sacraments, the single most important commission of Poussin's career. Acquiring *Eucharist* not only broadens and deepens our representation of Poussin: it also means that one of the pictures from the most beautiful and important series of paintings in the Western canon now hang on our walls.'

National Gallery Director, Dr Gabriele Finaldi, comments: Poussin's *Eucharist* is an impressive and austere masterpiece. It is the first of the National Gallery's Bicentenary year acquisitions and we are grateful to HM Government, the Acceptance in Lieu panel at the Arts Council, and the generosity of Mrs Martha Doris Bailey's legacy, for enabling the painting to join the nation's collection.'

Arts and Heritage Minister Lord Parkinson of Whitley Bay, said: 'This acquisition is doubly timely, not only as the National Gallery begins to celebrate its Bicentenary, but as millions of people across the world mark the sacrament depicted in it during the Holy Week of Easter. As it approaches its 200th birthday, the National Gallery continues to provide the public with world-leading, life-changing cultural experiences, supported by vital schemes such as Acceptance in Lieu – I hope this shining example will help to attract ever more visitors to the gallery, and encourage more institutions to make use of the scheme.'

*Nicolas Poussin (15 June 1594 - 19 November 1665) is arguably the single most important French painter before Manet and the Impressionists in the 19th century. A native of Normandy, Poussin undertook some artistic training in Paris, but quickly fixed his sights on Italy. He reached Rome (on his third attempt) in 1624 and, bar one unwilling return to Paris as painter to King Louis XIII in 1640-42, remained in the Eternal City for the rest of his life.*

*Poussin eschewed the large altarpieces and religious commissions that drew so many of his contemporaries to Rome. Instead, he produced smaller gallery pictures - history paintings, religious scenes and, from the 1640s, landscapes - for a select handful of collectors and connoisseurs. He was deeply interested in the classical world, taking inspiration from both antique sculpture and the masterpieces of artists such as Raphael (1483-1520) and Titian (active about 1506; died 1576) that were accessible to him in Rome. His paintings are noted for their meticulous execution and for their erudition, often drawing on classical sources.*

*Enthusiastically collected by his compatriots and promoted after his death as the father of French painting, Poussin's works have influenced artists as diverse as Jacques-Louis David (1748-1825), Paul Cezanne (1839-1906), Pablo Picasso (1881-1973) and Francis Bacon (1909-1992). He is undoubtedly one of the canonical figures of the Western tradition whose works, as our recent exhibitions George Shaw: My Back to Nature (2016) and Poussin and the Dance (2021) have shown, continue to inspire artists today.*

*On 10 May 2024 the National Gallery will be 200 years old, and will start its Bicentenary celebration, with a year-long festival of art, creativity and imagination, marking two centuries of bringing people and paintings together.*

# The Three of Us

Steve Burrows

**It was the eve of the pandemic and I was visiting my elderly widowed mother in Manchester. She lived alone and was becoming more frail. Then on television the lockdown was announced. I remained with her and found a job in the local hospital. Then my mother fell and broke her hip and banged her head whilst going to the bathroom at night. She recovered after surgery and rehabilitation and was able to walk with a frame. But the stairs were beyond her so she slept downstairs on a bed in the lounge from then on. We found out later that a scan following the accident indicated the early signs of Alzheimer's disease. Her behaviour was changing. A couple of times she phoned the police when I was at work, scared I was in danger. Once I answered a call as I cycled home in the dark after a shift. The officer, who had got the number from my mother, wanted to know if I was alright. We later got a follow up visit from the police and a social worker. But my mother refused carers or a day centre so, after 18 months there, I left work to help her at home.**

We began to say morning and evening prayer together. It was something sensible for her mind and helped to structure the day. I wanted to use the Divine Office psalter with its four week cycle of psalms and readings and intercessions, but the offices in the Catholic Truth Society's 'A Simple Prayer Book' were better for my mother; you had the same words every day, and were able to get used to them. I think the prayers helped also with my transition from living on my own to living with my mother. They acknowledged there were three of us in the house; me, my mother, and God. I could call on God for help when I needed to. As my mother was an Anglican we went there on Sundays. We also went to Mass during the week, as I had joined the Catholic Church through the RCIA some years before. During these services I would see

her concentrate as she clasped her hands in prayer. There was my older brother, who had died of cancer in his twenties, to pray for, amongst others. 'Plus,' I said to her, 'if you are worried about anything, pray about it.' Those outings to church were genuinely useful for us.

To get to the local Catholic church I pushed my mother in a wheelchair along a road bordered by woods. In winter you could see far into the trees, where in summer undergrowth and foliage filled the view. On one such trip I was inspired to tell my mother about a journey along the Amur river between China and Russia that I was reading about. I explained it was a remote region not reached by tourists. 'I bet Simon has been there,' she promptly replied. I didn't know any Simon. So I was at a loss for a few moments until I remembered the television show we watched on Sunday evenings in which Simon Reeve travelled off the beaten track. I liked the programme, but I didn't know my mother also took an interest. Or that we were on first name terms with the presenter. At this time, also, memories from her early life in the terraced backstreets of Manchester came back to my mother; for instance, a rhyme she used to chant as she skipped with a rope. 'Pontius Pilate, King of the Jews, Bought his wife a pair of shoes, When the shoes began to wear, Pontius Pilate began to swear, When the swearing came to-a-stop, Pontius Pilate left the shop!'

Our routine did encounter difficulties. For instance, once my mother was dozing on the sofa when my sister called from holiday, so I handed over the phone. She immediately became bad-tempered and demanded my sister come home. She wanted to see her now! It was a mood change and unreasonableness that came out of nowhere. After the call I suggested morning prayer, hoping it might help. My mother, in a taciturn way, agreed, and we worked our way through the

familiar psalms, passages of scripture and intercessions. As we reached the end she volunteered: 'It was nice. It settled my mind a little.' However, these episodes were happening more often and were difficult to deal with. Sometimes she would insist my sister was in danger, and that I should call her. But even speaking to my sister wouldn't reassure her.

When our mother stayed with my sister in the Midlands, she would get into panic states, convinced I had been taken ill. It got so bad, my sister couldn't have her there. So she was seen by the elderly care community psychiatrist, though we were wary of medication. We didn't want her sedated or 'zonked'. Also you had to beware that new problems weren't caused, such as incontinence or falls, in a previously continent and independently mobile elderly person. But we needed things to get easier. If this medication was to some degree for the carers' benefit, so be it. We wanted our mother's, sometimes devastating, mood changes, and lapses into delusion, alleviated.

Donepezil can be given for early stage Alzheimer's. But a small dose of risperidone, usually given for disturbed behaviour in moderate to severe Alzheimer's sufferers, was prescribed instead for my mother in the hope of tackling her mood changes and delusions. We told her the tablet would help with anxiety and she agreed to take it. And it worked, thank goodness. She remained herself, more or less, but her mood changes stopped. She still had some delusions. She still thought, for instance, that I had a heart condition. Last thing every night she would pray aloud, 'God, please look after Stephen when he has his operation tomorrow, and make him better'. But she no longer got upset about it, nor tried to take action. We found that her mobility did get a little worse. I had to help her to stand, and assist her whilst she walked with a frame.



About 3 or 4 weeks before she died she did stop taking these tablets but we didn't notice any change due to this.

By now my mother had agreed to attend a day centre once or twice a week. On a certain occasion I suggested we say morning prayer before the bus arrived to pick her up. 'First,' my mother said, 'I want to put some cream on my face. My skin is dry.' So I went to the drawer and brought out tubes and jars; at last she chose the one she wanted. Then she applied so much it made a white smear over her face so, to speed things up, I wiped off the excess with a piece of kitchen roll. 'Now you are wiping it all off again!' she complained. I replied that we would have no time left for morning prayer because of her vanity. 'Morning prayer,' my mother announced. 'God, please let this cream go in.' This was memorable to me because my mother didn't usually make jokes. It was something new.

About three weeks before she died we were returning from the local shops with my mother in a wheelchair. As we approached the house she didn't want to go in. She wanted to go home.

'What home do you mean? Where David and Wilf are?' They were my deceased brother and father.

'No, God has got them,' she answered. 'I mean, where the family is.'

I couldn't discover what she meant so we went in despite her protests. There were dishes on the draining board. Normally she would have cleared the plates away. But she didn't notice them. I helped her into an armchair. She seemed to withdraw. It was a sad time, and a time of diminishing powers.

A few days later her condition deteriorated further. So we had a hospital bed with an alternating cell pressure relieving mattress delivered into the lounge. From this vantage point she warned me about men who were approaching, and then said, 'De de de de de'. Then a pause, and again, 'De de dedede duh duh duh'. I asked, 'What is this, "Duh duh duh?"' She answered, in perfect seriousness, 'The sound of a gun going off.' After that she continued to make intermittent rapid 'Dedede' noises. It was the sound of a child playing at gun battles. She was eleven in 1939, and old

war films were one of the few things she enjoyed on television. But I only heard her impersonating guns like this once. It came and it went. Another time she called out, 'Where's my mam? .... Where's my dad? Or in the night, with a child's trust sounding in her voice, 'Da da ..... dad?' Hearing it was like time travel. This was my mother as a girl.

One morning about two weeks before she died she wanted to get out of bed and get busy, like she used to. However, it wasn't practical; I knew she wouldn't be comfortable on the sofa. But my refusal wasn't acceptable, and therefore my mother was cross. At a loss for other options, I sat by her bed and started saying morning prayer. This time, though, it didn't work. 'Take no notice of him, God' she interrupted. 'He's kidding. God knows what you are like, how you don't mean it'. A week or so later she still sometimes wanted to get up. 'Can you help me get moving, please?' she would say but she was weaker by then so after asking a couple of times she would fall asleep.

It was about five days before her death, and I was trying to help her. In a lull in the storm I wrote some notes. 'You can't tell what mum is saying. She is intermittently calling out. One eye is slightly open, the other closed. You don't know how well she can see. Now she is calling out again. You don't know how to help her. Now she opens both eyes, and they turn to look through the patio doors into the garden. You have given her sips of water. You have squirted the artificial saliva you bought from the chemist on to her tongue. You don't think she has pain, but guess she is feeling grotty because she is jaundiced, and she is slowly

moving her arms around in the air. You say morning prayer whilst seated by her bed. She doesn't seem to notice, so after that you speak up a bit and say more clearly the Our Father. She responds. She mumbles, 'Amen' at the end. You are glad for the 'Amen'. She holds my hand, and seems to struggle a little to breathe. Should she be having diamorphine or midazolam? We have those in ampoules in the kitchen. Should I be calling the district nurses to come with needles? Or is she better without that because, free of drugs, her mind is able to suffer and struggle, and do salutary work, getting ready for heaven? She is quiet now and peaceful. I put my hand on hers and stroke it with my thumb'. On other occasions I did call in the nurses to give her palliative medication, but this time I didn't.

Then, a few days later, she died.

In the following days I looked through the patio doors at some tall weeds like large daisies, but with mauve petals radiating from a yellow centre. I remember we had noticed them before. We both liked them. There were the three of us; me, my mother, and the large daisies. Now there were just me and the daisies. I stirred myself. At least let me find out what this plant was called. It was one of the gang, after all. So I picked up my phone and went out. Using an 'image search' I closed in on the flower and tapped the screen, and a match came up in the results, with text from Wikipedia. 'Tartarian Aster ..... In Japan, Aster tataricus is known as shion, or 紫苑. The flower has a meaning in hanakotoba, the Japanese language of flowers, which corresponds to "I won't forget you"'.



*Aster Tataricus – I will not forget you*

# Untold Lives: A Palace at Work

Genevieve Muinzer

What historical drama series worth its salt these days would dream of excluding the role of servants from its stories? *The Golden Age*, *Belgravia* and *Bridgerton* have all woven lively plot lines involving the servants' lives. And why not, since it took a legion of dedicated retainers to keep these massive mansions and palaces afloat, and in these more egalitarian times, the roles of staff in historical accounts and dramas accord great interest from a more- appreciative contemporary public. Sebastian Edwards, co-curator of *Untold Lives: A Palace at Work* at Kensington Palace recognises the vital but largely ignored role that Royal servants and staff played in the 18th century: 'While their work has been crucial, their stories remain largely untold, and we hope to shine a spotlight on some of these fascinating individuals from across the past.'

Historic Royal Palaces have pulled off yet another exceptional coup with their exhibition *Untold Lives: A Palace at Work*. The extraordinary diversity of the tasks is well chronicled as you wander past the elegantly appointed cases of exhibits and the remarkable paintings depicting domestic life. Reading the ledgers with their meticulous accounts of names and payments, you are struck by the prodigious range of professions that no longer exist: Rat Catchers wearing their livery embroidered with tiny rats, Watermen, Child of the Pastry, the positions tickle the imagination, and not in a way that particularly evokes envy! For example, the 'Keeper of Ice and Snow' at Hampton Court Palace had a formidable job, requiring heavy lifting and rather ferocious chopping skills in icy weather. The Keeper would cut large blocks of ice from the ponds and river to be stored in the Royal icehouse so that food could be kept fresh, and drinks could be cooled. What is remarkable is that the Keeper was a woman, Frances Talbotm, who worked at the Palace in the 1770s. An ice saw, a large brute of an implement, is on exhibit and reminds you that women were indeed entrusted with heavy-duty jobs.



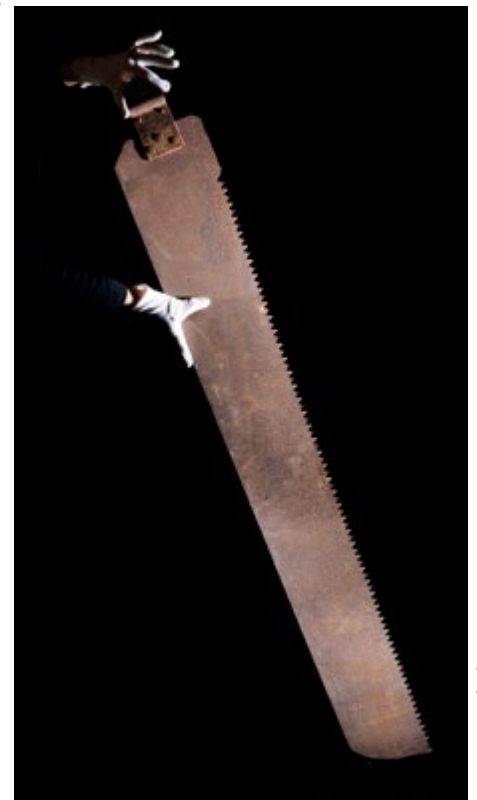
Ernst August Mustapha von Misitri (more commonly known as Mustapha), Turkish valet to George I, in a portrait by Godfrey Kneller

Another position that has certainly been allowed to lapse since 1901 is 'Groom of the Stool', defined as the most intimate of an English monarch's courtiers, responsible for assisting the king in excretion and hygiene. As unpleasant as this sounded, it was considered one of the most prestigious and coveted roles in the Court, as you were probably the only person ever allowed to be alone with the Monarch. Because of this, members of the court would pay the Groom handsomely to ask the Monarch for special favours on their behalf.

Mehmet and Mustapha, two Turkish former prisoners of war who had nursed George I back to health were rewarded with places on his staff in Britain, rising to the position of Grooms of the Stool. Their pictures are captured in William Kent's brilliant satirical mural on the King's Staircase, showing gossiping courtiers and watchful staff and servants. The exhibition also shows that there were high-ranking employees of Middle Eastern, Asian, Caribbean, and African origin who played important roles at Court and whose presence was valued.

Remarkably few items of clothing belonging to members of the 18th century Royal Family, or their servants, survive today. This is a legacy of recycling everything that was worn then. Many Royal items were passed on to Equerries or Ladies-in-Waiting, who in turn passed them on to their servants or families until they disintegrated into rags from constant use.

However, one prized possession in the exhibition is the impeccable, stiffly starched apron belonging to Ann Elizabeth Thielcke, who had been Queen Charlotte's dresser. It survived only because it has been carefully treasured by her family over the centuries.



This ice saw, from Hampton Court Palace, would have been used to cut blocks of ice from nearby Hampton Wick pond and the River Thames to keep food fresh and cool down wine. The ice was stored in ice houses which were brick-lined, well-like structures often deep underground and designed to stop the ice from melting and to maintain a supply of ice for the kitchens all year round



Accompanying this rare 300-year-old piece of protective clothing is the *pièce de résistance* of the exhibition, Queen Charlotte's only known surviving dress, that would have possibly been looked after by Ann as her Dresser. Lent by the Fashion Museum in Bath, it is an elegant, ethereal dress made in cream Brussels Lace and lined in blue. So sleek are the lines of this gown that it is hard to believe that Queen Charlotte gave birth to 15 children!

Throughout this superb exhibition, the characters of the staff come alive: the brilliant seamstresses; the fiery-tempered cook; the diligent and loving nursemaid who made her own tape to measure the Royal children. All have stories to tell about life in the Royal households and what you are left with is an abiding impression of the very hard work the staff undertook, and the breath-taking range of their talents.

*Untold Lives: A Palace at Work* continues until 27 October, 2024 at Kensington Palace.



Close stool, probably made for William III at Hampton Court c 1699

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Mary



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[cathedralgiving@rcdow.org.uk](mailto:cathedralgiving@rcdow.org.uk) or call 020 7798 9058



# Cathedral Arts during World War II and the years that followed

Patrick Rogers

**In September 1939 the country went to war with Germany in the full expectation that this would result in heavy German bombing raids. At Westminster Cathedral air raid precautions and arrangements for ensuring that priests were available at casualty clearing stations and hospitals were introduced and religious services after sunset were suspended. But there then followed the 'phony war' and the expected bombs did not fall on London until after the Battle of Britain had been fought and won in the summer of 1940.**

Initially Cardinal Hinsley's Art Committee recommended that the unfinished work on the mosaic paving of St Paul's Chapel should be suspended, with which Hinsley agreed. But the firm responsible, Fennings of Hammersmith, pointed out that they had already spent over £300 on cutting the marble for the floor and the work would give employment for at least six months to craftsmen who would otherwise have to be dismissed. The committee, supported both by Hinsley and the donor, therefore agreed that the contract should continue and the floor was completed in the spring of 1940. With the fall of France in June, however, and the greatly increased war danger, Cardinal Hinsley suspended all work on the decoration of the Cathedral.

In September 1940 the nightly blitz began, with bombs falling all around the Cathedral including a direct hit on the Anglican Church of St Andrew in Ashley Place. St Peter's Crypt and the adjoining store-room under the Blessed Sacrament Chapel were used as a public air raid shelter and an air raid post was established in Archbishop's House. The Cathedral sanctuary columns and the organ gallery had been buttressed with scaffolding and sandbags at the outset of war, while the shrine of St John Southworth in St George's



*Fr M J Moriarty and Fr J A Coughlan share a cigarette on the Cathedral roof when the 'Raiders Passed' signal has been sounded. September 1940.*

Chapel was also protected. In early 1941 the mosaic pavements in St Joseph's and St Paul's Chapels were covered with planks, and E M Reader, the Art Director at Fennings, arranged to have a lorry and six men available at any time of the day or night to salvage the Cathedral marble and mosaics in the event of bomb damage.

The last recorded wartime meeting of the Cathedral Art Committee was on 13 August 1942. By this time the homes of two of its members, Henry Harris and Edward Hutton, had suffered war damage, as had that of the Cathedral architect-in-charge, Lawrence Shattock. Cardinal Hinsley died in March 1943 and Bernard Griffin succeeded him as Archbishop of Westminster. According to Edward Hutton's private notes Griffin then dissolved the committee and there was no further decoration during the war, or indeed for some time afterwards. In fact the bombing caused remarkably little damage to the Cathedral. The nearest high explosive bomb detonated harmlessly in the choir school playground in October 1940 and incendiaries also damaged the choir school gymnasium and Cathedral Hall, but except for superficial damage to windows and external brickwork the Cathedral passed through the war virtually unscathed.

After the war the priority was clearing up and cleaning, rather than decoration. The scaffolding came down, the sandbags were removed, the windows unblocked and the crypt cleaned. It was found that nearby bomb explosions had forced the concrete slabs forming the inner and outer shells of the Cathedral domes apart, resulting in leaks. In 1948-49, with a grant from the War Damage Commission, they were clad with copper sheeting, now an attractive shade of green. Thus it was that the first post-war mosaic was not installed until 1950. It was dedicated to St Thérèse of Lisieux, St Teresa of the Child Jesus, whose 'Little Way' of achieving perfection in small, everyday things was at the heart of her spirituality, and to whom Cardinal Griffin was devoted. In the absence of the Art Committee he commissioned John Trinick to design a mosaic panel to commemorate her, which would be placed on the wall opposite the confessionals in the south transept.



*Opus sectile panel of Our Lady of Walsingham on the pulpit. John Trinick, 1934.*



Trinick was a Catholic artist in stained glass, much influenced by medieval glasswork, the Pre-Raphaelites and the Arts and Crafts movement. In 1931 he opened his own studio in Upper Norwood as a freelance stained glass artist and in 1936 he was accepted into the Art Workers Guild. He was also a prominent member of the Guild of Catholic Artists and Craftsmen and specialised in the decoration of Catholic churches. Many of his stained glass windows, dating to the 1930s, can be seen around London. His first work for Westminster Cathedral was a representation of Our Lady of Walsingham on a panel set into the present pulpit which was reconstructed by Fennings on Cardinal Hinsley's instructions in 1934. The panel was made by James Powell & Sons in opus sectile on slate in that year. In 1940 Trinick's studio was destroyed by incendiaries and he moved down to Kent where he continued to freelance. He died in 1974.

Trinick's mosaic was installed in 1950 and blessed by Cardinal Griffin on 13 March of that year. It showed St Thérèse, whom Griffin regarded as 'the greatest saint of modern times', floating on a cloud over green fields against a blue sky. In her right hand was a bunch of roses and with her left she was dropping roses through the cloud. In letters down the side was written 'I will spend my heaven doing good on earth'. The mosaic was produced in situ, though not by the craftsman (Godfrey) from Fennings that Trinick had wanted and expected, and set in sand and cement rather than the normal oil-based mastic. In a letter to Shattock, in January 1950, Trinick expressed his dismay at the quality of the work, which he regarded as 'crude and unimaginative in treatment, in one or two places downright careless, and with little comprehension of the cartoon and little real attempt to follow it closely'. Cardinal Griffin died in 1956 and two years later the mosaic was removed and replaced by the present bronze of St Thérèse which was designed by Giacomo Manzu and produced in Milan.

The second post-war mosaic was a memorial to the officers and men of the Royal Army Medical Corps (RAMC) who died in the two world wars. It was designed and executed by another Catholic artist, Michael Leigh, for the wall at the entrance to St George's Chapel. Leigh was an Associate of the Royal College of Art who worked on various churches, notably



*Mosaic of St Thérèse of Lisieux. John Trinick, 1950.*

the Shrine of St Jude in Faversham which he designed. There is no record of the method he used for the Cathedral mosaic but the rough and irregular surface suggests that the tesserae were inserted individually at different depths into a vertical setting bed. This, together with the absence of grouting, indicates that the direct method was employed in situ. The imagery of the mosaic is largely derived from Chapters 21-22 of the Apocalypse. Christ is shown as the Divine Physician, enthroned and with a halo of leaves. On

his lap is an orb representing the world and a sheathed sword around which is a brazen serpent (the RAMC emblem). He holds a scroll with the words 'Behold, I make all things new'. Beside him a dead tree springs into leaf at the touch of his hand. From a rock surmounted by a cross, water falls into a pool in which a fish leaps. Below is a skull. The mosaic was unveiled and blessed by the Cathedral Administrator, Canon Collingwood, on 22 June 1952, in the presence of 100 serving officers and men of the RAMC.



*Mosaic of Christ the Healer. Michael Leigh, 1952.*

But alarm was growing at Cardinal Griffin's decisions. In 1947 he had ordered that a monkey, carved by Eric Gill as part of the altarpiece in St George's Chapel, be summarily removed – a decision much criticized in the press. In 1949 he had authorised the removal of a column and arcade outside the Blessed Sacrament Chapel and their replacement with a horizontal girder entirely out of keeping with the architecture.



*Thomas More and his family. Copied from Hans Holbein's portrait of c.1527 and showing the monkey at bottom right.*

# Learning Attack, Neglecting Bach and Ha

Philip Hodges

**On feasts of the first class we would sing the psalms at vespers antiphonally with the clergy choir, but our verses would be in four-part settings called *falsobordoni*. These settings were of infinite variety and were contained in bound books. They were metrical and adaptable to any verse-length and similar in style to the ‘pointing’ of Anglican psalmody but sounded so much more noble because of the alternate plainsong verses.**

The four-part settings of the Magnificat were in part-books, that is, books having the vocal line of one voice only. You had to have the correct book whose cover was embossed in gold with the name of the voice, either Cantus I, Cantus II, Altus, Tenor or Bassus. These books contained the works of most of the continental masters such as Nanini, Marenzio, di Lasso, Bux, Handel, Vittoria, Croce, Gabrieli, Turini, Allegri, Aichinger, Hassler, Viadana, Soriano, Morales, Lotti, Bernabei, Asola and Pitoni.

In our books marked Cantus I and Cantus II the pages were covered in pencilled notes of school-boy wit with comments on the physiognomy and other indelicate details of our neighbours and superiors. The composer Pitoni was a sitting bird for such adolescent humour since the prefix “S” and suffix “T” would produce ‘spit-on-it’. There is a wide gulf between the heavenly sound of the trained choir-boy, the saintly sight of him and the reality of his low and earthy character.

Singing at sight from such part-books made special demands on choristers. Since one had no clue as to what other parts were singing, one had to be extremely accurate in attack. Sometimes the clue ‘5 bars rest’ was given and occasionally a cue bar from the tenor line prior to one’s own entry. Under Terry such attack was expected of us as a matter of course; no hesitation or ‘waiting-for-the-other-chap’ was tolerated.

Attack is the hall-mark of a well trained choir and Terry had ‘a thing’ about this. Very early on, probationers were drilled in this all important aspect of unaccompanied

choral performance. Any boy who was shy at attack would be singled out for harsh treatment. ‘Don’t forget that shyness is a form of conceit’ he would declaim and any boy with this complaint has no place in the choir.’ Directors of choirs know only too well how failure in attack can spoil a choral work.

English composers before the flowering of the Tudor masters whose work had lain hidden in the archives of museums provided Terry with another untapped source of antiquarian interest. Among such composers were John Taverner and John Shepherd who chose for their settings of the Mass the unlikely melody of an ancient popular ditty called the “Western Wynde” whose words hardly suggested a basis for liturgical treatment. They were:-

Western Wynde

Why doth thou blow

The cold rain down again

Christ, if my love was in my arms

And I in my bed again

These borrowings from medieval folk melody were of interest to musicologists and were an attraction for many students when they were performed in the Cathedral. But to us boys whose daily bread was di Lasso, Palestrina, Vittoria, Peter Phillips, Byrd, Tallis and the great schools of the polyphonic writers, this recondite stuff was boring, tedious to sing and had the value of, say, an exhibition of early cave drawings and lacked the finesse of the late Tudor masters.

Our grounding in voice production and diaphragm breathing was thorough and regular. It was Terry’s boast that we all had nearly perfect pitch. If he took a rehearsal he would come into the song school, clap his hands and say “A” and we would nearly all of us sing this note. We got so used to this that we would hum the note as we entered the Song School and the last boy to pass the piano keyboard would confirm this by just touching “A” for reassurance.

Terry used Stainer’s text book for the vocal exercises, about 12 in all, which followed in strict sequence and were progressive in elaboration. These were performed to the syllable ‘coo’ or ‘awe’. Because of this his critics accused him of producing the ‘cathedral hoot’ but it was this style of voice production which best suited the acoustic of the building.

Probationers had to acquire the habit of opening their mouths wide and for the first month of the trial period they had to insert a cork between their front teeth in order to acclimatise their jaws to this abnormal style. With only 20 fully trained boys’ voices to fill the vast spaces of the nave without electronic amplification Terry could not afford to have anything but a rich sonority. We had to put our hands on our diaphragms and feel the intake of air when we performed breathing exercises and measure the controlled expulsion of breath. A lighted taper was held before our mouths so that the inflexion of the flame would show how much control we had over breathing. We had to be able to sing given intervals and were expected to recognise major and minor thirds and perfect fourths and fifths instantly. Sight reading technique was a mixture of stave recognition, note values, key signatures and sol-fa. As in most other disciplines, mnemonics played a large part.

At a very early age we had to be able to take an ‘eyeful’ of musical script at a glance so that our eyes would be on the visual nuances of the conductor’s hands rather than be glued to the printed page. ‘Look at ME’ is so often the cry of the conductor of amateur choral societies. Being exposed continuously to ‘a cappella’ music made us not only lovers of master-mind compositions but also connoisseurs able to assess the excellent from the commonplace. Since the great majority of the repertoire was in Latin, it was important that we knew the meaning of the words we sang, but Latin was obligatory in the school curriculum and so there was no need for us to be given translations.



# ndel, and bored by the Western Wynde

Sometimes the course of the music demanded pianissimo which, if carried out to the letter, would, in the vast brick cavern of the nave, reduce the sound to inaudibility. Here were instructed to alter the resonant 'oo' voice production to a flat 'mat' delivery which Terry called the 'white' voice. On these occasions he would grasp the front of his white surplice with his left hand and get an instant response from the choir.

In order to obtain uniform phrasing, all plainsong was conducted without the use of the baton so that the subtle nuances which abound in plainsong could be observed. Plainsong has undulations of wave-like movement similar to the surface of the sea in semi-repose and the text books describe this as *elan et repos* or, technically, as 'arsis and thesis'.

When expertly done this phrasing has an almost hypnotic effect on the ear of the listener like the beauty of the curved line which holds the eye. All plainsong was carefully rehearsed and nothing left to chance. Even those antiphons which were in constant use got regular revision so that imperfections should not creep in owing to familiarity.

Plainsong has been the source of inspiration to many modern composers and Vaughan Williams and more especially Gustav Holst have made it an integral part of their compositions. Benjamin Britten was influenced by plainsong in many of his works and lovers of Rachmaninov will recognise a plainsong phrase in his Paganini Variations.

As an exponent of Tudor and Renaissance music Terry might be accused of having confined his repertoire solely to this era and this eclectic choice deprived us of performing many works of a later period which otherwise would have



*Philip Hodges in later life*

widened our musical knowledge. For example I cannot recall singing any Bach other than his Magnificat and this, we performed only in part, in a London theatre.

Certainly Handel was a closed book to us, but the exclusion of the works of this master was due to the fact that the words were in English and our repertoire was almost exclusively in Latin.

We sang Haydn's *Insanae et vanae curae* but only as an exercise of vocal limbering-up in the song school. The only time we sang English hymns was after choral Compline on Sunday

evening immediately before Benediction and on these occasions we sang only the even verses in unaccompanied harmony alternating with the congregation. Terry was editor of the first *Westminster Hymnal* and, although he had much to say about the poor performance of the catholic community vis-à-vis their Anglican counterparts, they had little chance to sing in the Cathedral since he regarded the building as a forum for the exposition solely of professional musical expertise. Full participation by the congregation in singing during services came a long time after Terry's death.

On the rare occasions when we sang whilst processing round the nave he would walk in front of the choir conducting with an extra long baton the end of which could easily be seen by all the singers. Palestrina's setting of the *Pange Lingua* was always performed during processions of the Blessed Sacrament and this noble work was enhanced by the acoustics of the building.

In spite of the repertoire being confined for the most part to classical Renaissance work, Terry like to 'discover' contemporary composers particularly those who were moving away from the Victorian style of harmony. Holst and Vaughan Williams were establishing their reputation among musical circles but their writing of church music had that special dignity and purity required by the Motu Proprio of Pius X and Terry was glad to include their works in his weekly music lists. He was friendly with Sylvia Townsend Warner and took pride in performing her haunting *Dum transisset Sabbatum*, a sensitive setting of the Holy Saturday text describing the early dawn arrival of the women to anoint the body of Christ.

# The *Triduum* at the Cathedral Photos © Mazur/CBCEW.org.uk



We were pleased to welcome the Chelsea Pensioners again for the *Mandatum* on Maundy Thursday and for supper after Mass



The Holy Cross is unveiled by the time it reaches the sanctuary.



The Light of Christ spreads across the congregation.





The Easter Sacraments are celebrated



The newly baptised, confirmed and received



*Ite, missa est, alleluia, alleluia*

During Holy Week Marcin Mazur recorded the Church's worship in a number of locations; an album of his images can be found at:  
<https://www.flickr.com/photos/catholicism/albums/72177720315648052>



## CATHEDRAL HISTORY A PICTORIAL RECORD

King Baudoin and Queen Fabiola of the Belgians attend Mass, Wednesday 15 May 1963



Paul Tobin

**On the morning of the second day of their State visit to the UK, their Majesties attended a special Mass at 9.30am in the Blessed Sacrament Chapel, where they were seated on priedius in the Sanctuary. This was followed by a private tour of the Cathedral. The Mass was served by Robert Nelson, a former Cathedral Chorister whose mother was a Belgian national.**

According to the *Cathedral Chronicle* of the time, the Royal couple were received by the Sub-Administrator, Canon Francis Bartlett, although Robert Nelson's memory is that only the Administrator was involved, the picture showing them being greeted at the West Door by Mgr Gordon Wheeler. A

clear sign that security was not the issue it has sadly become in recent years can be seen by the absence of either police or crush barrier in front of the two ladies. The office building that was erected on much of the site of the former Church of St Andrew in Ashley Place, which had been destroyed by enemy action, was originally called Borax House. It is now known as 'Partnership House'.

For many years Platform 2 at Victoria Station was where foreign heads of state were met by the late Queen Elizabeth II and the Duke of Edinburgh at the start of their state visits, usually of three days' duration. The route that was taken through the station to the waiting open landaus is

now the reception area for British Pullman, who run luxury day trips using refurbished Pullman carriages that are now usually hauled by diesel engines.

The State Procession to Buckingham Palace went by way of Victoria Street via Parliament Square, Whitehall and The Mall with the route being lined by members of the armed forces. The Cathedral would not have been visible from Victoria Street as it was hemmed in by large buildings that were not demolished until the 1970s.

Picture and additional information:  
*Westminster Cathedral Chronicle* June 1963  
and *Robert Nelson*



# In retrospect: from the *Cathedral Chronicle*

## VARIA

The Holy Week ceremonies and singing this year were carried through with perhaps more than the usual harmony, precision and decorum. It is not for us to comment on the minute and fine points of ceremonial: it is enough to feel, and indeed to know, that the greatest care is exercised by the Cathedral Masters of Ceremonies to see that all the various functions are carried out with scrupulous consultation of the best Roman authorities, subject to a reasonable regard for national custom.

As to the singing this year, great satisfaction was expressed at the manner in which it was executed. All are now well aware that Sir Richard Terry is no longer at the Cathedral; yet the choir, both boys and men, under the direction of the new Masters of the Cathedral Music, Frs Russell and Long, performed their difficult task throughout Holy Week and Eastertide as perfectly as in former years. This is eloquent evidence of Sir Richard's skilful training and tradition, as well as no small compliment to Fr Long, who conducted the choir.

Although Sir Richard Terry's retirement – after 18 months' service under Cardinal Vaughan, when the Divine Offices were held in the Cathedral Hall, and more than 20 years under the present Archbishop, by whom the Cathedral was first opened for public worship – is a matter for regret, the tradition he has created will not pass with him; else his loss would be irreparable. That tradition will remain while the Cathedral lives, because it is now an established tradition, and one that will be fostered and maintained by those who follow him – and with it the memory of Richard Runciman Terry.

The following is a translation of a letter received by the Cardinal Archbishop from His Eminence Cardinal Schulte, Archbishop of Cologne:-

Your Eminence,

On your return from Jerusalem and Rome I should like to offer Your Eminence our most heartfelt thanks for the generous help, which was sent to us Catholics of the Rhineland, through your appeal, from the various dioceses in England, and especially from your own archdiocese.

Your treasurer, Mr John Boland, put liberal means at our disposal, which were acknowledged at the time. Many of the poor and needy in the British occupied territory were succoured, and they send grateful prayers to Heaven for their benefactors. A still greater joy to us, however, is the fact that this material help is a most eloquent sign of the brotherly love and true Christian spirit which animate our co-religionists in England. May the God of Peace reward Your Eminence and all the benefactors in Catholic England with His blessing and grace.

I beg Your Eminence to convey my sincere thanks to the other Bishops who so kindly organised collections. With the assurance of my lasting gratitude and great esteem.

from the May 1924 Westminster Cathedral Chronicle

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## Chorister Pilgrimage: A Visit to Aylesford

S D Grice

I did, once in my life, read a story of St Simon Stock; to my great surprise I heard that we were going on a pilgrimage to Aylesford, the shrine of St Simon Stock, on the feast of St Gregory, the patron Saint of the Choir School. Tea was to be provided.

After many prayers to St Gregory for a fine day, we boarded the train at Victoria. We were greeted at the ancient Priory by Major Hewett. He told us, first of all, about the Rosary Way in the Priory grounds. There is only one other in England. All round the walls of the garden are ceramic plaques by a Polish artist, Adam Kossowski, depicting the Fifteen Mysteries of the Rosary. Led by Mgr Wheeler, who had accompanied us, we said the Five Sorrowful Mysteries.

Fr Clement, one of the Friars, conducted us round the grounds. St Gregory was obviously hearing our prayers, for there was hardly a cloud in the sky. When we had looked round the grounds, Fr Clement took us to the chapel, an old building with great oak rafters. In the chapel was a shrine with a relic of St Simon Stock. Fr Clement then told us something of the history of the buildings and how the Carmelites were given a small house to start with.

In the 13th century the friars, who lived on Carmel, were expelled by the Saracens. They fled to England, landed near Dover, forded the Medway and found themselves wandering in the grounds of a nobleman who gave them a small house and some land. The Carmelites then started to build and the community grew. They lived at Aylesford until 1534, when they were turned out in Henry VIII's dissolution of the monasteries. Henry gave the property to one of his friends; it stayed in Protestant hands for 400 years until the Friars bought back their own property in 1949. Fr Clement showed us the site of the old church which they had discovered and an altar has been put up there.

We were asked to sing the Ave Regina before tea, which we did not too badly, I think. The tea was first-class and we all enjoyed it immensely. After this, Fr Clement 'swore in' those of us who had bought Carmelite scapulars, and blessed the medals and statues we had purchased from the shop.

Soon we were on our way back to the Cathedral and School, but we must thank St Gregory for a wonderful day and a successful pilgrimage.

from the May 1954 Westminster Cathedral Chronicle

# A Papal Exhortation

Pope Francis

Dear brothers and sisters!

**Each year, the World Day of Prayer for Vocations invites us to reflect on the precious gift of the Lord's call to each of us, as members of his faithful pilgrim people, to participate in his loving plan and to embody the beauty of the Gospel in different states of life. Hearing that divine call, which is far from being an imposed duty – even in the name of a religious ideal – is the surest way for us to fulfil our deepest desire for happiness. Our life finds fulfilment when we discover who we are, what our gifts are, where we can make them bear fruit, and what path we can follow in order to become signs and instruments of love, generous acceptance, beauty and peace, wherever we find ourselves.**

This Day, then, is always a good occasion to recall with gratitude to the Lord the faithful, persevering and frequently hidden efforts of all those who have responded to a call that embraces their entire existence. I think of mothers and fathers who do not think first of themselves or follow fleeting fads of the moment, but shape their lives through relationships marked by love and graciousness, openness to the gift of life and commitment to their children and their growth in maturity. I think of all those who carry out their work in a spirit of cooperation with others, and those who strive in various ways to build a more just world, a more solidary economy, a more equitable social policy and a more humane society. In a word, of all those men and women of good will who devote their lives to working for the common good. I think too of all those consecrated men and women who offer their lives to the Lord in the silence of prayer and in apostolic activity, sometimes on the fringes of society, tirelessly and creatively exercising their charism by serving those around them. And I think of all those who have accepted God's call to the ordained

priesthood, devoting themselves to the preaching of the Gospel, breaking open their own lives, together with the bread of the Eucharist, for their brothers and sisters, sowing seeds of hope and revealing to all the beauty of God's kingdom.

To young people, and especially those who feel distant or uncertain about the Church, I want to say this: Let Jesus draw you to himself; bring him your important questions by reading the Gospels; let him challenge you by his presence, which always provokes in us a healthy crisis. More than anyone else, Jesus respects our freedom. He does not impose, but proposes. Make room for him and you will find the way to happiness by following him. And, should he ask it of you, by giving yourself completely to him.

## A people on the move

The polyphony of diverse charisms and vocations that the Christian community recognizes and accompanies helps us to appreciate more fully what it means to be Christians. As God's people in this world, guided by his Holy Spirit, and as living stones in the Body of Christ, we come to realize that we are members of a great family, children of the Father and brothers and sisters of one another. We are not self-enclosed islands but parts of a greater whole. In this sense, the World Day of Prayer for Vocations has a synodal character: amid the variety of our charisms, we are called to listen to one another and to journey together in order to acknowledge them and to discern where the Spirit is leading us for the benefit of all.

At this point in time, then, our common journey is bringing us to the Jubilee Year of 2025. Let us travel as pilgrims of hope towards the Holy Year, for by discovering our own vocation and its place amid the different gifts bestowed by the Spirit, we can become for our world messengers and witnesses

of Jesus' dream of a single human family, united in God's love and in the bond of charity, cooperation and fraternity.

This Day is dedicated in a particular way to imploring from the Father the gift of holy vocations for the building up of his Kingdom: 'Ask the Lord of the harvest to send out labourers into his harvest' (Lk 10:2). Prayer – as we all know – is more about listening to God than about talking to him. The Lord speaks to our heart, and he wants to find it open, sincere and generous. His Word became flesh in Jesus Christ, who reveals to us the entire will of the Father. In this present year, devoted to prayer and preparation for the Jubilee, all of us are called to rediscover the inestimable blessing of our ability to enter into heartfelt dialogue with the Lord and thus become pilgrims of hope. For 'prayer is the first strength of hope. You pray and hope grows, it moves forward. I would say that prayer opens the door to hope. Hope is there, but by my prayer I open the door' (Catechesis, 20 May 2020).

## Pilgrims of hope and builders of peace

Yet what does it mean to be pilgrims? Those who go on pilgrimage seek above all to keep their eyes fixed on the goal, to keep it always in their mind and heart. To achieve that goal, however, they need to concentrate on every step, which means travelling light, getting rid of what weighs them down, carrying only the essentials and striving daily to set aside all weariness, fear, uncertainty and hesitation. Being a pilgrim means setting out each day, beginning ever anew, rediscovering the enthusiasm and strength needed to pursue the various stages of a journey that, however tiring and difficult, always opens before our eyes new horizons and previously unknown vistas.

This is the ultimate meaning of our Christian pilgrimage: we set out on a journey to discover the love of God and at the same time to discover ourselves,





thanks to an interior journey nourished by our relationships with others. We are pilgrims because we have been called: called to love God and to love one another. Our pilgrimage on this earth is far from a pointless journey or aimless wandering; on the contrary, each day, by responding to God's call, we try to take every step needed to advance towards a new world where people can live in peace, justice and love. We are pilgrims of hope because we are pressing forward towards a better future, committed at every step to bringing it about.

This is, in the end, the goal of every vocation: to become men and women of hope. As individuals and as communities, amid the variety of charisms and ministries, all of us are called to embody and communicate the Gospel message of hope in a world marked by epochal challenges. These include the baneful spectre of a third world war fought piecemeal; the flood of migrants fleeing their homelands in search of a better future; the burgeoning numbers of the poor; the threat of irreversibly compromising the health of our planet. To say nothing of all the difficulties we encounter each day, which at times risk plunging us into resignation or defeatism.

In our day, then, it is decisive that we Christians cultivate a gaze full of hope and work fruitfully in response to the vocation we have received, in service to God's kingdom of love, justice and peace. This hope – St Paul tells us – 'does not disappoint' (Rom 5:5), since it is born of the Lord's promise that he will remain always with us and include us in the work of redemption that he wants to accomplish in the heart of each individual and in the 'heart' of all creation. This hope finds its propulsive force in Christ's resurrection, which 'contains a vital power which has permeated this world. Where all seems to be dead, signs of the resurrection suddenly spring up. It is an irresistible force. Often it seems that God does not exist: all around us, we see persistent injustice, evil, indifference and cruelty. But it is also true that in the midst of darkness something new always springs to life and sooner or later produces fruit' (Evangelii Gaudium, 276). Again, the Apostle Paul tells us that, 'in hope we were saved' (Rom 8:24). The redemption accomplished in the paschal mystery is a source of hope, a sure and trustworthy hope, thanks to which we can face the challenges of the present.

To be pilgrims of hope and builders of peace, then, means to base our lives on the rock of Christ's resurrection, knowing that every effort made in the vocation that we have embraced and seek to live out, will never be in vain. Failures and obstacles may arise along the way, but the seeds of goodness we sow are quietly growing and nothing can separate us from the final goal: our encounter with Christ and the joy of living for eternity in fraternal love. This ultimate calling is one that we must anticipate daily: even now our loving relationship with God and our brothers and sisters is beginning to bring about God's dream of unity, peace and fraternity. May no one feel excluded from this calling! Each of us in our own small way, in our particular state of life, can, with the help of the Spirit, be a sower of seeds of hope and peace.

#### **The courage to commit**

In this light, I would say once more, as I did at World Youth Day in Lisbon: 'Rise up!' Let us awaken from sleep, let us leave indifference behind, let us open the doors of the prison in which we so often enclose ourselves, so that each of us can discover his or her proper vocation in the Church and in the world, and become a pilgrim of hope and a builder of peace! Let us be passionate about life, and commit ourselves to caring lovingly for those around us, in every place where we live. Let me say it again: 'Have the courage to commit!' Fr Oreste Benzi, a tireless apostle of charity, ever on the side of the poor and the defenceless, used to say that no one is so poor as to have nothing to give, and no one is so rich as not to need something to receive.

Let us rise up, then, and set out as pilgrims of hope, so that, as Mary was for Elizabeth, we too can be messengers of joy, sources of new life and artisans of fraternity and peace.

Rome, Saint John Lateran, 21 April 2024, Fourth Sunday of Easter.

FRANCIS

**Tales of the English Martyrs**

The Carthusian Martyrs (St John Houghton and Companions): On April 29 1535 they were tried in Westminster, and the jury, after 24 hours' delay, terrified by Cromwell's threats found them guilty of high treason. On 4 May they were dragged in their habits on the hurdles to Tyburn, and were the first of Henry's victims to gain the martyr's crown. As St Thomas More saw them pass, from his cell in the Tower, he said they looked as 'cheerful as if they were bridegrooms going to their marriage'. And their bright and smiling countenances were unchanged to the end.

St John Houghton by Francisco de Zurbarán



## The Month of May

**The Holy Father's Prayer Intention:  
For the formation of men and women  
religious and seminarians:**

Let us pray that men and women religious and seminarians grow in their own vocational journey through human, pastoral, spiritual and community formation that leads them to be credible witnesses of the Gospel's parts of the world.

### Wednesday 1 May

Ps Week 1

St Joseph the Worker

\* Human Work

8 & 10.30am Mass in St Joseph's Chapel

1.15pm Lunchtime Concert

### Thursday 2 May

St Athanasius, Bishop & Doctor

5.30pm Chapter Mass



St Athanasius

### Friday 3 May

Friday abstinence

Ss PHILIP and JAMES, Apostles

### Saturday 4 May

THE ENGLISH MARTYRS

4pm Low Mass (Blessed Sacrament Chapel)

### 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

### Sunday 5 May

Ps Week 2

#### 6th SUNDAY OF EASTER

12pm Solemn Mass (Full Choir)

*Palestrina* – Missa Regina caeli a 5

*Palestrina* – Alleluia Tulerunt Dominum

Organ: *J.S. Bach* – Prelude and Fugue in E major (BWV 566)

4pm Solemn Vespers and Benediction

*Bellini* – Magnificat octavi toni

*Tallis* – Sermone blando

Organ: *Franck* – Choral No 1 in E major

4.30pm Deaf Service Mass in Cathedral Hall

### Monday 6 May (Bank Holiday)

Easter Feria

### Tuesday 7 May

Easter Feria

### Wednesday 8 May

Easter Feria

1.15pm Lunchtime Concert

5.30pm Vigil Mass (fulfils obligation)

### Thursday 9 May

#### THE ASCENSION OF THE LORD

(Holy Day of Obligation)

5pm Solemn Second Vespers

5.30pm Solemn Mass (Full Choir)

*Victoria* – Missa Ascendens Christus

*Victoria* – Ascendens Christus in altum

*Victoria* – Ascendit Deus

Organ: *Messiaen* – Transports de joie (L'Ascension)

### Friday 10 May

Friday abstinence

Easter Feria

(St John of Avila, Priest & Doctor)

### Saturday 11 May

Easter Feria

6pm *Victoria* Choir sings at Mass

### Sunday 12 May

Ps Week 3

#### 7th SUNDAY OF EASTER

\* World Communications Day

12pm Solemn Mass (Full Choir)

*Bingham* – Mass for Westminster Cathedral

*Philips* – Ascendit Deus

Organ: *Demessieux* – Te Deum

4pm Solemn Vespers and Benediction

*Marenzio* – Magnificat octavi toni

*Howells* – Regina caeli

Organ: *Messiaen* – Alléluias sereins

(Symphonie romane)

### Monday 13 May

Our Lady of Fatima

### Tuesday 14 May

St MATTHIAS, Apostle





The Apostle Matthias

**Wednesday 15 May**

Easter Feria

**1.15pm** Lunchtime Concert**Thursday 16 May**

Easter Feria

**Friday 17 May**

Easter feria

**8am – 6pm** NHS Blood Transfusion Service in Cathedral Hall**Saturday 18 May**

Easter Feria

(St John I, Pope &amp; Martyr)

**6pm** Vigil Mass of Pentecost with Parish Confirmations (Cardinal Nichols)**Sunday 19 May***Ps Week 3***PENTECOST SUNDAY****12pm** Solemn Mass (Full choir)*Langlais* – Messe solennelle*Palestrina* – Dum complerentur dies Pentecostes*G. Jackson* – Factus est repenteOrgan: *Tournemire* – Fantasie Paraphrase (L'Orgue mystique XXVII)**4pm** Solemn Vespers and Benediction*Palestrina* – Magnificat primi toni*Tallis* – Loquebantur variis linguisOrgan: *Durufly* – Choral varié sur le Veni creator**Monday 20 May***Ps Week 3*

Mary, Mother of the Church

**Tuesday 21 May**

Feria

(St Christopher Magallanes, Priest, and Companions, Martyrs)

**2pm** Caritas Schools Festival (Bishop McAleenan)**Wednesday 22 May**

Feria

(St Rita of Cascia, Religious)

**1.15pm** Lunchtime Concert**Thursday 23 May**

Our Lord Jesus Christ, The Eternal High Priest

**Friday 24 May***Friday abstinence*

Feria

**Saturday 25 May**

St Bede the Venerable, Priest &amp; Doctor

**1pm – 6pm** Filipino Club Flores de Mayo in Cathedral Hall**Sunday 26 May****THE MOST HOLY TRINITY****12pm** Solemn Mass (Men's Voices)*Lassus* – Missa In te Domine speravi*Victoria* – Benedicta sit sancta TrinitasOrgan: *Tournemire* – Triptyque (L'Orgue mystique XXVI)**4pm** Solemn Vespers and Benediction*de Monte* – Magnificat quarti toni*Sheppard* – Libera nosOrgan: *J. S. Bach* – Allegro, Sonata in G major (BWV 530)**Monday 27 May***Ps Week 4*

St AUGUSTINE OF CANTERBURY, Bishop

**Tuesday 28 May**

Feria

**Wednesday 29 May**

Feria

(St Paul VI, Pope)

**1.15pm** Lunchtime Concert**Thursday 30 May**

Feria

**8am – 6pm** NHS Blood Transfusion Service in Cathedral Hall**Friday 31 May***Friday abstinence*

THE VISITATION OF THE BLESSED VIRGIN MARY

**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,  
Saturdays 11.15-12.00noon**Walsingham Prayer Group**St George's Chapel,  
First Tuesdays 2.30-4pm**Yoruba Association**Hinsley Room,  
Third Sundays 1.30-3pm

# One Step Closer to Restoration

Joe Allen, Friends' Co-ordinator

The headline news from The Friends this month is that through the generosity of our members and supporters, we have been successful in raising the £50,000 target of our Easter Big Give.


We are delighted to have raised (and exceeded!) the full amount we were aiming for, with a grand total of £51,381. Once Gift Aid additions are confirmed, the total amount raised from this campaign will be even higher. We are therefore well on the way to raising the £125,000 needed to restore the entire Cathedral parquet flooring. Why are we doing this?

*The wooden floor is beginning to deteriorate and as it is now cannot be easily resealed and polished as it was in earlier years. If the flooring is left untreated it will deteriorate further and eventually need replacing which would be very expensive.*

Amount raised  
**£51,381**

Campaign target  
**£50,000**



 **Closed 8 Apr 2024**

 **117 donations**

The Council of The Friends decided to take this project on when we saw the amazing transformation to the trial areas – the flooring in front of the Blessed Sacrament and Lady Chapels. We were captivated by the visual ‘lift’ which the restored flooring gave, as well as the important preservation benefits which lie behind the work.

It is therefore the source of deep satisfaction to have closed successfully the first phase of the appeal, and we hope that you will share our pleasure when you see the wonderful effects it will have on the flooring.

We will return to the next phase of this project later in the year. All that is left to say for now is a profound thank you to all who helped by donating or spreading the word. In the meantime, keep an eye out for the restoration work taking place over the coming months.



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## Upcoming Events

1. **Catholic History Walk** with Joanna Bogle from St Paul’s Cathedral to St Mary Moorfields. 3pm, Friday 3 May. Tickets £10, in advance and on the day.
2. **Catholic History Walk** with Joanna Bogle from the Rosary Shrine to Hampstead Heath. 3pm, Friday 31 May. Tickets £10, in advance and on the day.
3. **Quiz Night with Fish & Chip Supper** in Cathedral Hall. 6:30pm, Thursday 6 June. Tickets, £20, must be booked in advance for catering purposes
4. **Annual General Meeting**, 6:30pm, Wednesday 12 June. Details to be circulated in due course.
5. **Visit to Corpus Christi, Maiden Lane**. Friday 28 June, 6:15pm. Tickets £10 (in aid of Corpus Christi and the Cathedral) in advance and on the day.
6. **Save the Date: Autumn Outing to Richmond**: Thursday 17 October. Details, along with other autumn outings, socials, and trips, to follow in due course.

*For full details and booking head to our Eventbrite page (just google ‘Eventbrite Westminster Cathedral’) or email Joe Allen at [friends@rcdow.org.uk](mailto:friends@rcdow.org.uk)*

Do keep an eye out in future editions of *Oremus*, the Sunday Newsletters, and our website and social media channels for further events – including one or two summer events still in the offing.

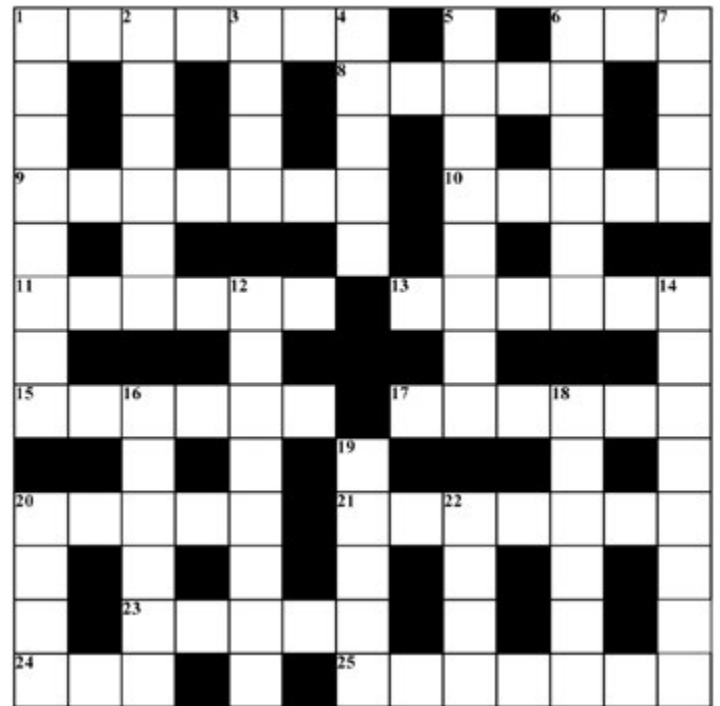


## Corinna's going a Maying

Robert Herrick

Get up, get up for shame, the Blooming Morne  
 Upon her wings presents the god unshorne.  
 See how *Aurora* throws her faire  
 Fresh-quilted colours through the aire:  
 Get up, sweet-Slug-a-bed, and see  
 The Dew-bespangling Herbe and Tree.  
 Each Flower has wept, and bow'd toward the East,  
 Above an houre since; yet you not drest,  
 Nay! not so much as out of bed?  
 When all the Birds have Mattens seyed,  
 And sung their thankful Hymnes: 'tis sin,  
 Nay, profanation to keep in,  
 When as a thousand Virgins on this day,  
 Spring, sooner than the Lark, to fetch in May.  
 Rise; and put on your Foliage, and be seene  
 To come forth, like the Spring-time, fresh and greene;  
 And sweet as *Flora*. Take no care  
 For Jewels for your Gowne, or Haire:  
 Feare not; the leaves will strew  
 Gemms in abundance upon you:  
 Besides, the childhood of the Day has kept,  
 Against you come, some *Orient Pearls* unwept:  
 Come, and receive them while the light  
 Hangs on the Dew-locks of the night:  
 And *Titan* on the Eastern hill  
 Retires himselfe, or else stands still  
 Till you come forth. Wash, dresse, be briefe in praying:  
 Few Beads are best, when once we goe a Maying.  
 Come, my *Corinna*, come; and comming, marke  
 How each field turns a street; each street a Parke  
 Made green, and trimm'd with trees: see how  
 Devotion gives each House a Bough,  
 Or Branch: Each Porch, each doore, ere this,  
 An Arke a Tabernacle is  
 Made up of white-thorn neatly enterwove;  
 As if here were those cooler shades of love.  
 Can such delights be in the street,  
 And open fields, and we not see't?  
 Come, we'll abroad; and let's obay  
 The Proclamation made for May:  
 And sin no more, as we have done, by staying;  
 But my *Corinna*, come, let's goe a Maying.  
 There's not a budding Boy, or Girle, this day,  
 But is got up, and gone to bring in May.  
 A deale of Youth, ere this, is come  
 Back, and with *White-thorn* laden home.  
 Some have dispatcht their Cakes and Creame,  
 Before that we have left to dreame:  
 And some have wept, and woo'd, and plighted Troth,  
 And chose their Priest, ere we can cast off sloth:  
 Many a green-gown has been given;  
 Many a kisse, both odde and even:  
 Many a glance too has been sent  
 From out the eye, Loves Firmament:  
 Many a jest told of the Keyes betraying  
 This night, and Locks pickt, yet w'are not a Maying.  
 Come, let us goe, while we are in our prime;  
 And take the harmlesse follie of the time.  
 We shall grow old apace, and die  
 Before we know our liberty.  
 Our life is short; and our dayes run  
 As fast away as do's the Sunne:  
 And as a vapour, or a drop of raine  
 Once lost, can ne'r be found againe:  
 So when or you or I are made  
 A fable, song, or fleeting shade;  
 All love, all liking, all delight  
 Lies drown'd with us in endlesse night.  
 Then while time serves, and we are but decaying;  
 Come, my *Corinna*, come, let's goe a Maying.

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



Alan Frost May 2024 – No. 121

### Clues Across

- 1 & 6 Down: London Exhibition Centre and Premier Football Club (7,6)
- 6 '--- Jesu', plea for mercy in, e.g., Fauré's 'Requiem' (3)
- 8 Major Japanese city and an Archbishopric (5)
- 9 'Civus ----- Sum' (7)
- 10 Frames you can count on! (5)
- 11 & 21: City institution known as 'The Old Lady of Threadneedle Street' (4,2,7)
- 13 Saint, mother of Emperor Constantine (6)
- 15 UK Charity for people with learning difficulties (6)
- 17 Piece of cake! (6)
- 20 Famous Concerto by Elgar for this instrument (5)
- 21 See 11 Across
- 23 Tree giving name to Mount where Jesus wept over Jerusalem (5)
- 24 Lady who has 'taken the veil' (3)
- 25 Follower of the spiritual philosophy of Aquinas (7)

### Clues Down

- 1 Angelic beings (8)
- 2 '----- of the Guard', the King's bodyguard created by Henry VII (6)
- 3 Oldest Royal Burgh in Scotland [by Dornoch Firth], patron St Duthac (4)
- 4 Insect causing nits in human hair (5)
- 5 Cuban dance and aria in Bizet's opera Carmen (8)
- 6 See 1 Across
- 7 '----, lama sabachthani?' words of Jesus on the Cross (4)
- 12 Choral narrative musical composition, notably that of Handel (8)
- 14 Bridge carrying water supply, essential in early Rome (8)
- 16 Admiral with Column in Trafalgar Square (6)
- 18 '----- nos, Domine', 'spare us, O Lord' (6)
- 19 French hat, usually black, green one worn by marines and WW2 commandos (5)
- 20 First man in Bible to commit fratricide (4)
- 22 Catholic Mediterranean island, part of Malta (4)

### ANSWERS

Across: 1 Crystal 6 Pie 8 Osaka 9 Romanus 10 Abaci 11 Bank Of 13 Helena  
 15 Mencap 17 Gateau 20 Cello 21 England 23 Olive 24 Nun 25 Thomist  
 Down: 1 Cherubim 2 Yeomen 3 Tain 4 Louise 5 Habanera 6 Palace 7 Elot  
 12 Oratorio 14 Aqueduct 16 Nelson 18 Exaudi 19 Beret 20 Cain 22 Gozo

# May is the Month of Mary

Alister, Year 5

May is a special month for us as we remember and honour Mary, the mother of Jesus. During the month of May, we think about Mary, sing hymns to her, say special prayers to her and ask her to help us stay closer to her and her son Jesus. All these activities allow us to tell Mary how much we love and admire her. Mary is not just the mother of Jesus, she is a mother to everyone and she loves and adores us with all her heart. She is kind, loving and always ready to listen to our prayers.

Mary was a simple young woman who was chosen by God to bring Jesus into this world. She loved and cared for him from the time he was born to the time he died on the cross. Her role was not easy but she was committed in her role. She accepted what was given to her with grace.

In May very often we pray the Rosary. It is a special prayer that helps us remember the important events in the life of Jesus and Mary. These are called Mysteries of the Rosary. They tell us the joyful, sorrowful, and glorious moments that we should remember. Holding the beads as we pray, help us to focus and feel closer to God. It was my grandparents who taught me how to pray the Rosary when I was about 4 years old and since that time I know how important this prayer is. It is like I 'talk' to Mary. They also told me once the story about Mary and Fatima. She appeared to three shepherd children and asked them to pray the rosary every single day, offering their prayer for peace in the world. That event encourages us even more to stay connected with God through the powerful rosary prayer.

At St Vincent de Paul school we have a long tradition of Marian Processions. The whole school comes together to honour Mary with songs, prayers and flowers. A Coronation ceremony takes place led by First Holy Communion children. It is a really joyful time, filled with love and gratitude for Mary and all she does for us. We sing beautiful hymns such as *Immaculate Mary*, *Ave Maria* and other traditional Marian hymns including *Mary Queen of the May* (*Bring flowers of the rarest*)

The month of May is the perfect time to celebrate our dedication to Mother Mary. It is a great time to give a special place to the Blessed Mother in our prayers:

Hail Mary, full of grace,  
The Lord is with thee.  
Blessed art thou among women  
And blessed is the fruit of thy womb, Jesus.  
Holy Mary, Mother of God,  
Pray for us sinners  
Now at the hour of our death.  
Amen.



  
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