

# Oremus

## Westminster Cathedral Magazine



In honor of St. Barnabas the Apostle, patron of this Church, with whose intercession we associate the Masses, we have here erected 73 years ago, in loving thanksgiving to Almighty God for the life and work of Cardinal Christopher Robinson, an altar.

Who for nearly twenty years served these Altars: some who loved him have dedicated this memorial of their faithful Priest: a true friend, a wise guide, and a learned teacher, on the 19th January 1925. Requiescat in Pace.

St Barnabas is depicted in scripture as a companion of St Paul in spreading the gospel among the Gentiles

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This statue of the saint is found just outside the Cathedral parish, in St Barnabas (Church of England) church just off the Pimlico Road, a building rich in ecclesiastical decoration.

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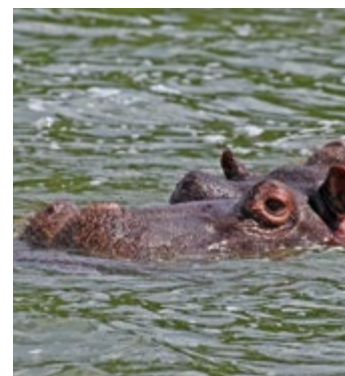
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# Pastoral Letter for the Solemnity of the Most Holy Trinity



**My brothers and sisters, I often smile whenever the words from the musical *Sweet Charity* come to mind:**

**And the rhythm of life is a powerful beat,  
Puts a tingle in your fingers and a tingle in your feet.**

**I say this because sometimes I think they can be applied to the rhythm of the life of the Church, the life of prayer and celebration**

**that we follow. This, too, has a powerful beat and can give us renewed energy for life.**

Today we stand at a wonderful moment in that rhythm of life. Last Sunday we celebrated and sang of the coming of the Holy Spirit. Today we stand in awe before the majesty of God, Father, Son and Holy Spirit. Next Sunday we rejoice in the gift of the Sacred Body and Blood of Christ, the Most Holy Sacrament. I would like to ponder on these three great feasts and the rhythm of life that echoes through them. But it's hard to know where to start.

Without a doubt the high point of this dance of faith comes at the end, at the climax of our lives. I'm sure you will recall the words of the lovely hymn 'How great thou art'. Its last verse takes us to the climax of life, when we shall be taken home, into the presence of God and filled with joy. Then come the words:

Then I shall bow in humble adoration  
And there proclaim 'My God how great thou art!'

This is the final act of our life, and its true beginning. Only in adoration will we be fulfilled, overflowing with joy, caught up in true rapture before the beauty and majesty of God. This is what we reach out to celebrate today on this Feast of the Most Holy Trinity, the wonder of God, the constant flow of creative love and mercy, of Father, Son and Holy Spirit. This is, as it were, the final chord of our dance, a chord which vibrates and resonates through all eternity.

But the rhythm of life is not so simple nor majestic. For in the present moment, as often as not, we struggle to find the right steps, to stay with our dance partners, to combine the new and the old, the traditional and the creative. This is where we need another part of the wonder of faith we are celebrating just now: the gift of the Holy Spirit. Like the best music teacher, or dance tutor, the Holy Spirit, given to each of us and to the Church, opens for us a deeper understanding of our faith and the courage to apply its truths to our daily lives. The Spirit comes to us in prayer, in quietness, often in the slow movements of life, which contain pathos and sadness

as well as profound joy and brightness. The Spirit is given to the Church so that we may move in a graceful unity of purpose in a world so fragmented and bewildered.

At times the Holy Spirit has been compared to rain. It goes like this: rain is always the same, whether in Spain or elsewhere. But rain helps to produce a multitude of different flowers, different fruits, different trees – all the richness of the natural world. So too in us. The Holy Spirit helps to bring to fruit all the different gifts

that each of us has been given. And these gifts are given so that the real richness of the life of the Church can be seen and the gifts of every person become part of the beauty of our mission among people. The gifts each one of you has received are needed for this purpose and treasured in the sight of God. So we pray: 'Come Holy Spirit, fill the hearts of your faithful, and enkindle in them the fire of your love!' This wondrous gift of the Holy Spirit is the outpouring of the Blessed Trinity. It is the flow of love



*Corpus Christi church in Covent Garden is the Diocesan Shrine of the Blessed Sacrament*

between Father and Son, Creator and Word of Truth, now lifting up all things, back to the throne of God, to that 'humble adoration' in which we find all fulfilment.

So now I come to the third part of this triple celebration.

The rhythm of life, its music and dance, is demanding and at times very tiring. We cannot dance, as it were, on an empty stomach. To sustain us we need to be nourished, to be fed! And so, next Sunday we celebrate the Feast of the Precious Body and Blood of the Lord. Here is our food of life, our nourishment for the journey. Here we are filled with thanksgiving - the meaning of the word 'Eucharist' - for this banquet of life, the food we eat, makes us part of what we receive, the Body of Christ. Then we can give ourselves to the deepest rhythm of life, the demanding beat of love and self-sacrifice which Christ himself has spelt out for us.

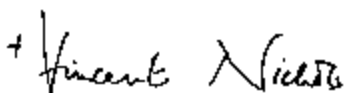
We know the steps of this dance: a daily call to be forgetful of our own pressing needs in order to meet those of others, those who depend on us, those who have so few resources of their own. We know how these steps lead steadily towards a deeper love and a maturity of sight, seeing beyond the moment and just occasionally glimpsing the horizons of eternity that lie before us. Remember the words of the traditional hymn 'Sweet Sacrament Divine':

In thy far depths doth shine  
Thy Godhead's majesty.

Yes, every time we take part in the celebration of the Mass, kneeling in the presence of Christ in this Sacrament, we are anticipating that final act of worship, when we shall bow in humble adoration and there proclaim 'my God how great thou art!'

In these three great feasts, then, we can grasp the richness and beauty of our faith: the majesty of God into whose presence we are called, the vitality of the Holy Spirit stirring in us the possibility of holiness, and the strength of Jesus given to us in the most Holy Eucharist. This is a cause of great joy, to be shared by all the people, with your children, with your neighbours, at any time and in any place. For this I give great thanks to God and to you, too, for the witness you give and the constant support of your prayers.

May God bless you all.



✠ Cardinal Vincent Nichols  
Archbishop of Westminster

## Fr John writes



Welcome to the first of two *Country Life* editions of *Oremus*, edited at Farnborough Abbey in Hampshire, where the Cardinal is kindly allowing me two months' retreat and rest after recent heart problems. The view from my window here is of trees, a field with sheep grazing and occasional squirrels passing by. If that sounds like a rural idyll, I should also mention the busy railway line, just

the opposite side of the Abbey Church, the succession of planes drifting into Farnborough, the 'birthplace of English aviation' and the Abbey bells, which mark every quarter hour from 6am to 9pm. The soundscape is therefore very different from that of the Cathedral and the constant emergency sirens of Victoria Street. Yet the marking of time is in many ways the genius element of the Benedictine life as it is lived here; there is time for work, time for ordered turning to God in prayer and time for community, such that the next ringing of the bells becomes a mark of freedom, rather than constraint.

My being away from the Cathedral and the *Oremus* office means that this and the summer edition may be rather different from usual and I am aware that I shall miss being present for several major Cathedral and diocesan events this month. However, the routine of the monastic day is a powerful corrective to the vagaries of the individual heartbeat, and I hope to return in better condition in due course.

Fr John Scott

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# Sampling Religious Life

Joe Allen, Friends' Coordinator

***Ora et labora* – pray and work: so the motto of St Benedict goes. This maxim has been with me since my days at a school in Colchester dedicated to that saint, but of course it finds its primary manifestation in the Benedictine monasteries of the world, where religious divide their days between singing the praises of God and working with their hands.**

This month, the fruits of monastic labour will arrive at Westminster, when *Monastic Order* come to deliver a wonderful tasting event, at 7pm on Thursday 27th June – the Solemnity of St John Southworth.

Monastic Order is a company owned by a local London-based Catholic family which imports and distributes beers and wines from Europe's great monasteries. Initially founded to support the Benedictine priory in the birthplace of Saint Benedict himself, Norcia, Monastic Order has expanded to selling the drinks of a dozen monasteries.

This tasting event is an opportunity for you to hear more about the monastic renaissance happening in Norcia and Le Barroux, which produce some of the best monastery beers and wines today. As you learn more about these flourishing houses of prayer you will taste 3 beers and 3 wines from four different monasteries, expertly guided through the flavour profiles.

As we will be marking the feast of Saint John Southworth that day you will have the opportunity to then celebrate with a full glass of any one of the tasted beers or wines alongside a carefully selected charcuterie offering during the post-tasting social. A raffle will be held in which you will have the opportunity to win some of the rarest drinks in the world such as the renowned Westvleteren 12, the proceeds of which will go towards the work of the Friends supporting the fabric of the Cathedral.



To enjoy fine monastic produce on a summer's evening on the feast day of our great martyr St John Southworth – fewer things are better than this. I hope you will come along for this convivial and appetising evening, to see out the feast day and to round off another season of events for The Friends.

*Tickets, priced at £30, can be purchased via the details below. Early bookings will receive a complimentary gift – a handsome branded goblet from Monastic Order. Numbers for this promotion are strictly limited – so book now to avoid disappointment!*



## June Events

1. **Quiz Night with Fish & Chip Supper.** Quizmaster: Fr Mike Maguire. 6:30pm, Thursday 6 June in Cathedral Hall. Tickets, £20, must be purchased in advance.
2. **Annual General Meeting,** 6:30pm, Wednesday 12 June in Cathedral Hall. Members will receive notice and papers directly.
3. **Monastic Order Beer & Wine Tasting with Charcuterie.** 7pm for 7:15pm start, Thursday 27 June (Feast of St John Southworth) in Cathedral Hall. Tickets £30.
4. **Visit to Corpus Christi church, Maiden Lane.** Friday 28 June, 6:15pm. Tickets £10 (in aid of Corpus Christi and the Cathedral) in advance and on the day.

Thereafter will be the customary summer hiatus, with events resuming in September.

*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.**

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# Fulfilment in the Lord

Ruth Burrows

We cannot conceive how God longs for us to be transformed into the image of His Son, only so that we can become who we really are in God's eternal plan. As it is, we have assumed an identity, consciously or unconsciously – an 'I' that is precious to us and must be guarded jealously with all the ploys that natural wisdom devises. It is to this 'I' that we must die if we are to make a reality of Paul's 'I live no longer I; but lives in me Christ' (Gal 2: 20); of Paul's wisdom of the cross replacing all human wisdom. We have died with Christ, have been buried with Christ, in principle only; what is true in principle has to become sheer fact. This is essentially a divine work, but it demands from us a most generous constant co-operation, an obedient 'yes!'

Great trust is needed to remain convinced that this divine work is going on: in the sacraments, in prayer, in our daily life of self-sacrificing love for our brothers and sisters. It operates secretly, but the more effectively for that, in uninteresting greyness just as much as in dramatic 'dark nights'. We can be sure that the 'ordinary' – our own particular life, our temperament and circumstances – is the perfect arena for it.

Human wisdom seeks to assess results, to enquire if we are being 'fulfilled' – and, if this is not happening, it manipulates life and other people to ensure that it does happen. Human wisdom assumes that it knows the shape of human fulfilment and how to attain it. It urges us to evade the humiliating, non-satisfying aspects of life; to seek more rewarding ways of prayer; to seek that which makes us feel good and even holy; and to hide from a self-knowledge that strips us of self-complacency and leaves us poor, unholy, unfulfilled.

How important it is to accept the destruction of our spiritual self-image! When it is endangered, we react like scalded cats. We back off; we scramble around for a way of escape; and then we set about doing what we can to reinstate ourselves. What the Spirit of Jesus asks us to do is lovingly, trustingly to accept the disillusionment. What does it matter that we are shabby and soiled when we have Jesus as our holiness? There is only one holiness, and that is Jesus. His holiness is there for us, and so we can be happy not to have a holiness of our own, one we can enjoy – it would be illusory anyway.

*from Essence of Prayer, Burns & Oates, London 2006*

# It's Iconic, Really

Lucien de Guise

**A new welcome awaits at the Cathedral. Visitors who have entered the church and turned left – usually for the Gift Shop – may have noticed security grilles that have been closed for years. If they have wondered what lies beyond, apart from the engaging smile of Cardinal Vincent Nichols' official photograph on the wall beyond, all will be revealed this month.**

Some visitors will remember that at the top of the circular staircase there used to be *Treasures of the Cathedral* and a history of the building. The latter remains in place. The exhibition that replaces those sparkling prizes from the past is intended to impress less and inform more. The contents have gone from monocultural trophies to manifestations of the same universal Catholicism that the Cathedral itself embodies. The focus is now entirely on one aspect of devotional art: depictions of Christ's crucifixion. Whilst these are mostly in the round, the Cathedral building remains true to its original eastern Mediterranean roots with mostly two-dimensional art.

*It's Iconic!* is a larger and more comprehensive continuation of the 2017 mini-exhibition *Cross the World: Building Bridges with Wood*. The title was inspired by Pope Francis' comments about world leaders who are determined to put up walls rather than being a pontifex.

Cardinal Nichols wrote in the foreword to the previous exhibition's catalogue: 'It is no accident that the Cross, the most distinctive of all images to Christians, has been accorded such prominence in the Cathedral. Yet crucifixes on a far more modest scale are those that, for the most part, foster the devotion of the faithful. And the variety of styles in which the supreme sacrifice of Christ is depicted is great indeed.'

The latest exhibition is also about the most important and iconic — in the true sense of the word — imagery in the history of mankind. It aims to explore



*From the mother-of-pearl of Palestine.*

depictions of Christ and the Cross as they have spread across the planet, bringing communities together while retaining the visual distinctiveness of regional cultures. The geographical diversity of crucifixes is a thing of wonder. Unity of purpose combined with regional iconography makes this the most visible emblem of the Universal Church. It is the story of Catholics, mainly, expressing their devotion.

As well as a survey of the diversity of crucifixes, there are the components to consider. These days the word anatomy, like iconic, is used with more enthusiasm than thought. It seems that even the 20-year-old TV show *Grey's Anatomy* has been wheeled out of the morgue for another series. The new exhibition examines the anatomy of a crucifix in a not especially clinical manner. Although every example is different, the iconography has consistent meaning: from the Heavenly Father or Holy Spirit, who might be seen above, to the serpents that sometimes slither at the foot of the cross. There is also the question of how the physical details correspond to the reality of Roman punishment.



Another section of the exhibition looks at the diverse purposes that crosses and crucifixes have served, as well as the astonishing range of mediums from which they have been made. A personal favourite of this writer, who also happens to be the curator of the exhibition, is mother-of-pearl. It's as difficult a material to work with as it is marvellous to behold. Much of it comes from the same region that inspired J F Bentley to build our neo-Byzantine Cathedral. It's a living tradition that continues to this day in the Holy



*Murillo's painting of St Francis and the crucified Christ inspired portable souvenirs two centuries ago*



Land, or would do if the military action in Gaza hadn't caused such disruption.

Christian ateliers have been producing souvenirs for pilgrims in Jerusalem and Bethlehem since the Franciscan order arrived there more than five centuries ago. Travellers of all faiths have been impressed by their wares ever since, and they have been taken all over the world. Almost 300 years ago, the wandering Church of Ireland prelate Richard Pococke commented on Bethlehem: '...there are many Christians here; they live by making not only crosses and beads of wood, inlaid with mother of pearl, but also models of the church of the Holy Sepulchre...' He was less enamoured of the conduct of the local community: 'It is remarkable that the Christians of Jerusalem, Bethlehem, Saint John's and Nazareth are worse than any other Christians'. He would, of course, have been unaware of the health-and-



The drama of Spain and New Spain



safety concerns that later emerged, with workers in mother-of-pearl suffering from numerous respiratory problems.

The Holy Land's output must have influenced the already accomplished mother-of-pearl artisans in East Asia. *It's Iconic!* makes comparisons between the two regions that have created most of the mother-of-pearl crosses that still exist. It's apparent that both tend to leave out the body of Christ. The reasons are uncertain but might have been about encouraging a bigger market of Catholic and Protestant buyers. A few have ended up among Christian Orthodox communities too.

When looking at the large number of these artefacts in the exhibition, it's worth imagining the impression they would have made on the faithful in the days when such celestially shimmering materials were likely to be fashioned from precious metals. Few of these were owned by anyone but churches and royalty. There's also the sleek feel of tropical hardwood, denser and more satisfying to the touch than the olive wood of the Middle East. *It's Iconic!* is by no means all about the visual; a tactile museum experience is also offered.

The point of the exhibition title is to reclaim the imagery, though. A crucifix is the ultimate icon, too shocking for early Christians to be inclined to replicate. Its power evolved slowly and, when fully established, incurred the ire of those Reformers who saw idols everywhere they looked. What could actually be less idolatrous than the image of a dead, broken man? It's hard to think of any serious religion, or even a far-out cult, that would use such unpromising symbolism. Catholic missionaries to East Asia, especially China, were generally well received until they showed the tragic figure of their God crucified like the worst type of criminal. As this punishment had barely been used in the West since the time of the Emperor Constantine, there was no longer the same association. In other parts of the world it was a living tradition.

Much of the exhibition's emphasis is on Asia and Africa, as they have the fastest-growing Christian populations. Sadly, Latin America is less Latin than it used to be. Evangelical Protestantism is filling football stadiums and there are few sightings of crucifixes, Stations of the Cross or other Catholic accompaniments. Europe's place in the storyline is assured because of its rich artistic past.

Borders and eras are often blurred and attributions can be difficult. Distinguishing one region from another is sometimes problematic; nations even more so. Crosses help teach us that the cultural differences between countries are not always as clear as politicians believe, and are certainly much less defined than their similarities. The curator of the exhibition welcomes any input from those with additional information on what has been exhibited, and what has been left out. Engagement with the public is as vital in this corner of the Cathedral as it is throughout the building.

One part of the building that nobody will be engaging with is the Campanile Cross, 250 feet above the exhibition space. The ten-foot high cross is barely visible from street level, but offers the reassuring presence of a somewhat smaller relic of the True Cross. It's a subject covered by *It's Iconic!* although the exhibition could never match the sacred relics within the Cathedral. The most remarkable is the complete body of St John Southworth, or as much as is left of a victim after the atrocious brutality of hanging, drawing and quartering.

The exhibition venue is less conspicuous than the glass coffin of our local saint. The most direct route is via the charming circular staircase, which I hope eventually can be turned into a projection-mapped Via Dolorosa; an indoor *son et lumière* without the sound. At the moment, visitors can learn about the 11 Archbishops of Westminster whose portraits line the staircase wall. Those who take the lift instead can briefly enjoy the scenic route as they drink in the magnificent semi-aerial view of the nave. From almost any vantage point, except the exhibition space, you can see one of the world's most spectacular suspended crucifixes. The Great Rood is a massive 30 feet in height and hangs very much higher than that. Like so much in the Cathedral, it is by an artist (W C Symons) who was famous in his day, but is now largely forgotten. As a piece of art-historical trivia it might be mentioned that the inspiration for the colour scheme came from John Singer Sargent, whose star shines brightly down the road from the Cathedral at Tate Britain, although his exhibition is ending next month [July]. *It's Iconic!* should run for longer than that, *Deo volente*.

The exhibition is open from mid-June, Wednesdays to Saturdays. Entry by voluntary donation.

# The Travelling Missions of the Dioceses of Northampton and Westminster

Fr Keith Sawyer



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*The Guides' hut, Gaddesden Row, a former 'tin tabernacle' church*

**In the Cathedral or Central London churches people may well be surprised to learn that, until quite recently, many dioceses supported a Travelling Mission. Some still do. This article is a kind of snapshot of the Missions in Westminster and Northampton dioceses. Neither diocese still has its Travelling Mission, and the details I give are largely for the situation as it was in the 1950s and 60s.**

What was a Travelling Mission? Well, the focus was on a priest who moved around, mostly in country districts, to say Mass on Sundays, with a kind of rota as to where he would be. In Westminster, in the mid-50s, the Missioner had responsibility for Hertfordshire, that being the more rural part of the diocese. There appear to have been 9 venues for Mass, and since it was a full-time appointment, each location presumably had Mass on Sunday reasonably frequently. Here are the places, with their existing parishes in brackets, where the Mass was said: Ashwell (Baldock), Breachwood Green (Hitchin), Colney Heath (St Albans), Cuffley (Hatfield), Gaddesdon Row (Boxmoor), Great Gaddesden (Hemel Hempstead), Potten End (Berkhampstead), Stansted Abbots (Ware) and Welwyn (Welwyn Garden City). At least 3 were in village halls, one in a pub, one in a school and 4 in assorted addresses, perhaps private homes. The priest himself lived at Stansted Abbots.

Some places became parishes later (Colney Heath and Welwyn), but most of the centres just died out. By the mid-60s (and perhaps because of a change of Archbishop) the Travelling Mission had ceased to exist and the priest who had run it had been

appointed to a fixed parish as parish priest. Some of the places listed you, the reader, probably haven't heard of and I, the writer, have only a vague idea as to their location. Gaddesden Row and Great Gaddesden are not too far from my home on the edge of the Northampton diocese.

Which brings me to the Northampton Diocesan Travelling Mission (DTM). It was operated by one priest, but he needed to cover a larger area, because in the 50s and 60s Northampton diocese covered 7 counties, mostly then rural, some now still so, though hacked off in 1976 to the new diocese of East Anglia. That date was really the end of the DTM and what was left of the diocese – Beds, Bucks, Northants and a bit of Berks – was becoming less rural with, for instance, the rise of Milton Keynes, the expansion of Luton, Northampton town, Slough and so on.

In 1957 the Missioner said Sunday Mass in fifty-seven places, which were arranged on a rota such that each quarter there was a Sunday Mass at each location. Given that there were thirteen or fourteen Sundays per quarter, the Missioner would need to say roughly 3 Masses per Sunday, with travelling between Masses. The places used were village halls, Guides' huts, private houses, a café, a doctor's surgery, a hospital chapel and a couple of shops. By 1965 and with a change of priest this was reduced to twenty-three places, such that the priest said 2 Masses per Sunday (3 only on 2nd Sunday), but clearly still had to travel. Certain places were clustered together – clearly the Norfolk Sundays covered places in the North-East, the Northamptonshire Sundays dealt with others and there were a couple of Buckinghamshire Sundays.

A typical rota of the period shows early Masses at 8.30 or 9am, with a later Mass at 10.30, 11 or 11.30am, with a 5 or even 8.30pm Mass on one Sunday of the quarter.

What was the purpose of it all? Well, presumably to enable Catholics in remote places to go to Mass, at least occasionally.

Probably Confessions were heard before or after Mass; there may have been other sacraments administered, but in the nature of things, these were likely directed towards the parish church, distant though they were in some cases.

Perhaps also there was a feeling that 'the conversion of England' was not too far away and that eventually these small worshipping communities would blossom into parishes, bringing England back to something like pre-Reformation Catholicism; we know that hasn't happened.

The rise of the motor car probably played a part. When parish priests put on Masses in their own parishes (as opposed to the DTM centres), they tended to look to where to say Mass. With the rise of the car, Catholics came to choose when to go to Mass and would travel for whatever time suited them. So eventually there were cross-purposes between what the institutional Church provided and what the grassroots massgoers wanted and responded to.

In my opinion, most Sunday Masses now wrongly include singing. The small numbers at those DTM Masses and the need to set up in those non-church locations almost certainly hampered singing. So they were Low Masses, Mass without singing, call it what you will. The people who went were probably grateful to the priest for coming, but the rise of the car, the small numbers and a diminishing number of priests effectively ended the Missions in both Westminster and Northampton. In the older form of Mass, less interaction with the congregation was required. The demands of readjusting to quite different groups of people probably played a part as well. But if the two main aims, of the Conversion of England or the setting up of new parishes from these Mass centres were hoped for, they clearly have not been achieved and so the Travelling Missions just finished.

*Fr Keith is a retired priest of the diocese of Northampton.*

# Councillor Robert Rigby

Westminster City Council

**Councillor Robert Rigby has been elected the new Right Worshipful Lord Mayor of Westminster following a recent vote at Full Council. A practising Catholic, the Lord Mayor was educated at Ampleforth Abbey as were his two brothers, late father and uncle, and a cousin, who went on to become a Benedictine monk.**

The Mayor said: 'My education at Ampleforth instilled within me the need to put others first and recognise the two pillars of the rule of St Benedict's teaching namely "listen" and "humility". Catholic values and social teaching have been and remain important, and that was particularly clear to me during my time as chair of the Catholic Union.

Catholicism plays a big part in my life, and I try every day to lead a life which reflects those values. I see it as a strength and feel it will be invaluable in my year of office where I will be attending more than 500 engagements and meeting thousands of people from many different backgrounds.'

The Lord Mayor's chaplain will be Fr Christopher Colven, former Rector of St James' Church, Spanish Place, in Marylebone. Fr Colven is currently the Catholic Chaplain to the Houses of Parliament.

As a Westminster City Councillor, Cllr Rigby has represented Regent's Park ward on Westminster City since 2010. His career at Westminster City Council has taken in senior roles including chair of the planning committee; deputy cabinet member for finance and regeneration; deputy cabinet member for parking and housing and chair of the Lord's community group.

The new Lord Mayor commented further:

'It is a huge honour and an enormous privilege to accept this role. Westminster is truly an international



*Councillor Robert Rigby, Lord Mayor of Westminster*

and multicultural city, and our diverse and vibrant communities make it special and different from other London local authorities. I very much look forward to meeting and supporting our many communities across the city during my year of office.'

He has chosen two charities to champion: the Cardinal Hume Centre, which looks after homeless young people and the MCC Foundation, which promotes cricket to different communities across the country through free training and matches.

Cllr Rigby notes: 'I have long been impressed with the work the Cardinal Hume Centre does in providing a lifeline to young people and families. There are complex reasons why people become homeless, and the Cardinal Hume Centre is fantastic at helping young people who, for whatever reasons, have ended up on the street'. It was while a teenager at Ampleforth College in 1976 that Cllr Rigby heard the great bell at

the Abbey Church ring out to mark the appointment of the-then Abbot Basil Hume as Archbishop of Westminster.

The Lord Mayor's other charity will be the MCC Foundation. He added: 'One of my key themes for the Mayoral year will be getting our young people fit and engaged with sport. I can think of no better partner than the Marylebone Cricket Club Foundation, which does an amazing job introducing children and teens to the game. Cricket is for everyone, and the MCC Foundation works in communities where young people might not perhaps have thought of trying it.'

The New Mayor, aged 63, has lived in St John's Wood for more than 35 years. He has spent his working life in sales and marketing within the travel industry, including 20 years with Japan Airlines, during which time he met his wife Emiko.

A keen runner, The Mayor is a trustee of the London Marathon Foundation but regularly runs 10k and cross-country races as a member of the Shaftesbury Barnet Harriers.

Speaking at the Mayor Making event held at Marylebone Town Hall, Cllr Rigby said: 'As Lord Mayor it will be a year of firsts – the first time Westminster has had a Japanese Lady Mayoress, and I'm pretty sure it will be the first time for a Lord Mayor to run a 10k race in under 40 minutes!'

The Lord Mayor plans to get young Westminster residents up and running by visiting primary schools and promoting the Daily Mile – the initiative to encourage all young children to walk or run a mile every day – and he hopes to get as many youngsters as possible to enter the Westminster Mile event in September.

© Westminster City Council

# St Elphege, Bishop and Martyr

Joanna Bogle

**On the west front of our Cathedral are depictions of various Archbishops of Canterbury – emphasising our spiritual communion with them in a direct line with our Archbishop of Westminster today. One of them is St Elphege, and on 8 June the Church for centuries marked the Translation of his Relics – an extra feast-day in his honour, that has a special relevance for London. The feast-day marking his martyrdom is 19 April.**

He was a Saxon saint, and you can spell his name in various different ways: Aelfheah or Alphage or Elphege. I have never met anyone with the name, but there are a number of churches named after him and I have only finally, after a great many years, got around to finding out more about him.

I grew up in the parish of St Elphege in Wallington, Surrey – was baptised, made my First Communion, was confirmed and in due course married there...and of course was at Mass there every Sunday.

But who was St Elphege? I never asked, and he was confused in my suburban mind with a major shop in London. People somehow always spoke in awe when something was mentioned as coming from Selfridges. Many years after truth had dawned, my father would tease me by sometimes referring to the church as SelfEphege's. By then I was grown up and busily involved locally, as a borough councillor and school governor and more – and also as an enthusiastic local historian. The figure of Elphege was always there in the background – part of life, part of our family story too.

Aelfheah – let us be pretentious for a moment and use his Saxon spelling – was a martyr. He was born c. 953 in Somerset and lived for some years as an anchorite at Bath Abbey. He had a reputation for holiness and was in due course appointed Bishop of Winchester and then Archbishop of Canterbury. The Christian Faith had been brought to the Anglo-Saxons some 300 years earlier by Augustine and his band of Benedictine monks, sent by Pope St Gregory the Great, and the Benedictine tradition was by this time well established in England. Elphege travelled to Rome in 1007 to receive his pallium – then, as no, a central part of his being recognised as Archbishop.

But the pagan Danes were constantly invading and making inroads into Britain, and it was at their hands – or, it seems, at the hands of a rogue band of them, for many had already become Christians and established themselves peacefully as settlers – that Elphege died in April 1012. It seems that the Danes having captured him – and it was quite a prize, getting the Archbishop of Canterbury – announced that they would set him free if paid a substantial ransom. But Elphege sent out a message saying that the ransom should not be paid, as the money would go to fund and promote paganism. In a fit of rage, the Danes



*St Alphege checks out Cathedral parishioners coming for Mass*

turned on him after an evening of drinking, pounding him with stones and debris before finishing him off with an axe. This was at Greenwich, on the banks of the Thames, where a church still commemorates him. He is also honoured at a now-ruined church at London Wall. This was originally a monastic house but was closed under Henry VIII: the church itself continued in use and was considerably rebuilt and expanded in the 18th century, but was partially pulled down in the 1920s and then badly damaged in the Blitz: its ruins, with a garden alongside, are an attractive place in which to enjoy a lunchtime drink and sandwich.



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St Elphege's story is important because in due course England had a Christian, Danish king, Canut, and it was he who arranged for St Elphege's remains to be taken from St Paul's Cathedral in London where he had been buried, to Canterbury. The translation of the relics on 8 June 1023 was apparently carried out with great ceremony, a parade of ships going down the Thames amid much jubilation.

Pilgrims to Canterbury Cathedral in later years would be chiefly venerating the later martyr, St Thomas Becket – but Elphege has his place in our country's history, and is the only Saxon Archbishop of Canterbury to have been formally canonised as a saint.

It is right that he is honoured at Westminster Cathedral – and perhaps with a memento of him on 8 June. Meanwhile, in Wallington, the parish of St Elphege flourishes. The current church is a substantial modern building replacing the original one built, like a number of others across the Archdiocese of Southwark, by the generosity of Miss Ellis in the 1900s. The 1970s were not a good era for architecture generally, and the current church was unpopular with brides as having no central aisle. In 1980 I was one of the last brides to be led by my father through the entrance by the side of the sanctuary, making just the short walk across to the altar step. But we had a glorious sung Mass, and John Henry Newman's hymns and it was all duly reported in the *Wallington Times*. Just recently I was back at the church, giving a talk on local history to the Union of Catholic Mothers. And St Elphege, looking down from Heaven, sees the faith he cherished being passed on.



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# The Blessed Sacrament Chapel – Distinctly Russian!

Patrick Rogers

The period between the re-establishment of the Cathedral Art Advisory Committee in December 1953 and the conclusion of the Second Vatican Council in 1965 witnessed a series of major decorative projects. The nave, narthex and porches were all clad with marble from 1956-64, the medieval alabaster statue of Our Lady arrived in 1955 and the Lady Chapel floor was laid the following year. A gilt bronze figure of St Patrick was installed in his chapel in 1961 and the Blessed Sacrament Chapel and St Paul's Chapel were decorated with mosaics between 1960 and 1965.

Cardinal Griffin's new advisory committee consisted of Professor Thomas Bodkin (an Irish authority on the Fine Arts), Professor Goodhart-Rendel (a past President of the RIBA), Sir John Rothenstein (Director of the Tate Gallery) and Arthur Pollen, a sculptor. They were joined in 1955 by Sir Albert Richardson and Sir John Betjeman. Many of their proceedings and recommendations were concluded amicably – the restoration of the *Verde Antico* column in the north transept in 1954, the installation of the medieval alabaster of Our Lady in 1955 and the replacement of the mosaic of St Thérèse of Lisieux by Manzu's bronze of the saint in 1958. Others, particularly the marble cladding of the nave, were only arrived at after considerable discussion and argument.

## Retrieving religious icons

The man chosen by the advisory committee to design the Blessed Sacrament Chapel mosaics was Boris Anrep, a larger-than-life artist and mosaicist associated with the Bloomsbury Group. A Russian by birth, in 1914 Anrep was responsible for the unfinished mosaic of angels and a book near Cardinal Manning's tomb on the vault of the inner crypt. This work was interrupted by the First World War and the design was lost when Anrep returned to Russia to lead his troop of Cossacks in the Imperial Russian Guard – in the process retrieving religious icons, most of which are now in the Hermitage Museum in St Petersburg. In 1917 he returned to England and in 1924 he produced the Cathedral mosaic of St Oliver Plunkett outside St Patrick's Chapel, using the indirect method but adjusting the tesserae in situ. In 1937 he produced mosaic designs for this chapel but at £10,400 his estimate for the finished mosaics was regarded as too high. In 1954 Sir John Rothenstein proposed to the new advisory committee that Anrep be asked to design a replacement for the blue sanctuary arch mosaic designed by Gilbert Pownall. Anrep produced a coloured model showing the Last Supper and provided an estimate of £26,000, more than twice the £10,000 anticipated. This, coupled with concern at how the public would react to the destruction of the existing mosaic, which had been cleaned in 1952, resulted in Cardinal Griffin abandoning the plan to replace it. Rothenstein then proposed that Anrep should design the mosaics for the Blessed Sacrament Chapel.



*A peacock (symbol of immortality).  
The approach to the Blessed Sacrament Chapel.*

Both Anrep's inner crypt mosaic and that of St Oliver Plunkett have every sign of being produced in situ by the direct method. Despite this, Anrep's technical assistant, Justin Vulliamy, tells us that Anrep always used the indirect (transfer) method, preparing the mosaics in reverse in the studio. This is confirmed in a letter from Anrep to Mgr Gordon Wheeler, the Cathedral Administrator, of 14 February 1955, in which he justifies the use of this method for the sanctuary arch. Anrep writes: 'Yet various means can be employed to enrich the surface texture of the mosaic while using the transfer method, eg. angular concave and convex tesserae, uneven rendering of the wall surface. Such devices can be used in the preparatory as well as the fixing stages in order to avoid flatness... In view of the above considerations it is my humble opinion that my usual methods, supplemented with in situ work, will give an adequate result... The discovery of Portland cement has confirmed the advantage of the transfer method over the in situ medium, which, in present circumstances, has become extremely onerous... For an example of a mosaic made by the transfer method, albeit on a minor scale, might I draw the attention of the committee to my panel of Blessed Oliver Plunkett in Westminster Cathedral.'

The advisory committee was convinced, and was 'deeply impressed' when, in 1956, Anrep produced a model of his designs for the Blessed Sacrament Chapel with three main themes, illustrated by scenes from the Old Testament in the nave and from the New in the apse. The first theme is Sacrifice – on the left Abel offering up a lamb, then Abraham about to kill Isaac, then Malachi, last of the prophets, and finally Samuel, last of the judges, with an abandoned sacrificial knife. On the right Noah with his three sons about to sacrifice after the flood. Interwoven with this theme is that of the Eucharist, with the Hospitality of Abraham and Sarah to the three angels (on the tympanum facing the altar), the Gathering of Manna, Abraham and Melchisedech (crowned) and an angel persuading Elijah to eat. This theme continues with ears of wheat

at the springing of the tympanum arch and grape vines in the window arches. Then into the apse with the Wedding Feast at Cana and the Feeding of the Five Thousand. Also in the apse are shown the Resurrection and the Liberation of Captured Souls. The third theme is the Trinity – Abraham’s guests again, the three youths in the Burning Fiery Furnace and the Trinity itself high in the apse with Christ between the Hand of God and the Dove representing the Holy Spirit. The twelve doves on the sanctuary arch signify the apostles. Finally, in the centre, a triumphant, jewelled cross is set over the globe of the universe and the Church, embedded in a rock from which the Rivers of Paradise flow.

**Full-size coloured cartoons**

Anrep chose a traditional, early Christian style and a pale pink background to give a sense of light and space and to blend in with the colour of the marbles – mainly panels of Yellow Siena and Rose de Numidie. Together with his assistants, Justin Vulliamy and Leonide Inglesis, and using the indirect (reverse or transfer) method, Anrep then produced full-size coloured cartoons and working drawings in his Paris studio and sent these to Venice. There Antonio Orsoni attached tesserae from his glass factory to the working drawings as a guide and the results were crated and sent to London. The mosaics were then revised and adjusted by Anrep and Vulliamy to bring them into their final shape.

Installation started in November 1960 with Peter Indri doing the fixing and Anrep himself, wreathed in smoke from his habitual *Gauloises*, making constant adjustments on a huge work table ‘as big as a dance floor’ partitioned off in the north transept of the Cathedral. The niche mosaics of a peacock (signifying immortality), and a phoenix (resurrection) were the last to be completed and were paid for by the Guild of the Blessed Sacrament at a cost of £450 each. Installation was completed in December 1961 with the final adjustments being made early in 1962. Anrep



*The Gathering of Manna.*

wanted to continue at his own expense – perhaps because Malachi and Daniel, though in the correct chronological order in his original scheme of May 1955, have been transposed in the finished mosaic. But the Cathedral authorities insisted that the chapel be reopened. The total cost of the mosaics came to about £45,000.

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# Nursery Rhymes, Cathedral Characters

Philip Hodges

**Among Richard Terry's friends were Canon E H Fellows and the Rev A Ramsbotham, both of the Anglican church, together with Sir Percy Buck, Sir Granville Bantock and Sir Henry Hadow, Vice-Chancellor of Sheffield University, all of whom had a keen interest in the development of good modern church music.**

In his earlier years Terry had published several of his own compositions but about my time he was disinclined to perform these and seemed to regard them as juvenile indiscretions that might well be forgotten. Among these were his *Justorem animae* and his *Tu es Petrus*, the latter being of boisterous triumphal style which Cardinal Bourne, a real 'Pope's man' specially requested for the great feast of Ss Peter and Paul. His other minor church works were hymn tunes sometimes published under the *nom-de-plume* of 'Laurence Ampleforth'.

Along with Sir Walford Davies, Terry had a great love of Nursery Rhymes which he set to music and published in book form with illustrations by Gabriel Pippet. As exercises for his probationers (his 'titches') he would write jingles about the idiosyncrasies of his boys. A boy who stood on one leg was honoured by the following:-

'I'm a little baby stork  
Upon one leg I tried to walk  
And another funny thing  
Upon one leg I tried to sing.'

## Musical assistants and others

The College of Chaplains at Westminster had the privilege of wearing the cappa, a light grey silk cape which covered the shoulders and upper arms of the wearer. It had a purple 'train' which, however, was never fully displayed except at the Chaplain's funeral when it would be extended to cover his coffin like the insignia of a judge. During his life the Chaplain's train was twisted into a sort of cable which he carried by his side in

a sling of brocade. During the Middle Ages the Law was administered by the Church and the Judiciary was drawn from ecclesiastical sources. It is interesting to note that vestiges of this administration remain in our courts and, to this day, judges of the High Court still wear the *cappa* of their ecclesiastical origin. At the commencement of the Legal Year Catholic members of the Bench and Bar would assemble in the Cathedral for the celebration of the 'Red Mass'. This was to invoke the blessing of the Holy Spirit on their labours as dispensers of the law. The fully robed judges would occupy seats set aside for them in the nave.

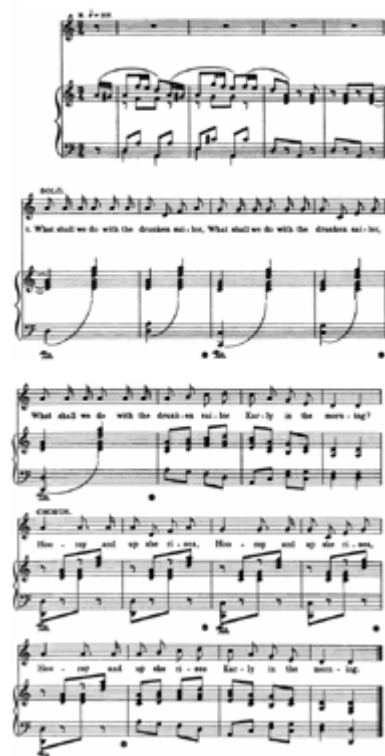
Mgr Charles Brown was Precentor of the clergy choir. He was short and tubby with a ruddy complexion and of exceedingly pleasant temperament. He had a mellifluous voice, an excellent ear for pitch and a thorough knowledge of the musical capacities of the clergy. It was he who drew up the roster of celebrants and cantors exhibited in the sacristy in his own elegant calligraphy. He took an avuncular interest in the choir boys with a ready smile and a pat on the head for us as we trooped in processional formation.

For his Silver Jubilee he took the whole school to Maskelyne and Devant's 'Hall of Mystery'. This small theatre adjoining Queen's Hall (both bombed flat in the last war) in Langham Place was given over entirely to conjurors, escapologists and sleight-of-hand exponents. Captain Clive Maskelyne appeared with other magicians and two hours passed all too quickly in the teasing art of illusion. It is said that Mgr Bernard Ward, first Bishop of Brentwood, attended this hall on several weekly occasions in order to find out 'how it was done' and had actually won a prize for cracking the most baffling turn on the programme.

Mr Hacket, the sprightly resident lay sacristan, lived in a flat over the Lady Chapel. He owned a fat, ginger-coloured mastiff called 'Mickey' who would

## What shall we do with the drunken sailor?

(WINDLASS AND CAPSTAN.)



From: *The Shanty Book, Part I, Sailor Shanties* by Richard Runciman Terry (1921)

accompany him round the Cathedral after closing time, for it was not uncommon to find old lags squatting in the confessionals. This nightly round was also Mickey's daily constitutional and, to keep him trim, Mr Hacket would hurl a hassock from the sanctuary down the centre of the nave which, except on Sundays was free of chairs and Mickey would chase after it. One night he surprised old Mgr Moyes who was at private prayer and who took strong exception to this sacrilegious behaviour.

The land adjoining the south side of the nave was at that time undeveloped and was covered with weeds. The space had formerly been the site of Pimlico prison and was honeycombed by underground cellars badly filled in and hence was an excellent breeding ground for rats



# and Sea Shanties

who would enter the candle store of the Cathedral for edible tit bits left by assistant sacristans.

Mr Hacket set up a large rattrap of the cage variety and one day he caught a large one which he liberated in the playground for Mickey to chase and kill. Unfortunately Mickey had access to the Song School and, true to his name, he would micturate on the pedals of the ancient grand piano, sometimes coming back as an afterthought and adding the last drop on the sustaining pedal for good measure.

Philip Collis was at this time Terry's very able and hard-working assistant from the Isle of Wight. Terry's far-flung adjudication engagements and consequent absence often thrust the day-to-day control of the choir on to his young shoulders. Later he became a cinema organist and finally an examiner for the Royal College of Music. He was healthy and uncomplicated and, after 50 years, I was still glad to correspond with him on terms of friendship.

Anthony Bernard, subsequently to serve in the musical department of the BBC and many other public appointments, was another assistant who made a brief but meteoric appearance. He was flamboyant in wielding the baton at rehearsal and sported the then very novel American style large spectacle frames made from real tortoise shell. We christened him 'Portholes'.

Another short-term assistant, Mr F Butler, a patrician, was totally without any sense of humour and obsessed with a draconian sense of discipline. He had a very pock-marked face and inevitably earned the nickname 'Boiley'. He was a good, if rather mechanically proficient, pianist and accompanied us on many occasions when we sang at various hospitals for wounded soldiers and was the composer of a lively song called 'Cuttin' Rushes.'

Terry came from the Tyneside shipping family of Runciman. In his early childhood he had been exposed to the sound of labour songs of seafaring men who manned the sail-driven craft still largely used at that time. He collected these from the mouths of the old salts like his fellow folk-song collectors were doing among the bucolics of the countryside. Cecil Sharp, Mrs Kennedy Fraser and Vaughan Williams will be remembered together with Terry for rescuing these melodies some of which have an appeal which will long outlive the ballads of the present day.

He set down these songs of the sea to his own most telling accompaniment and thus were born the celebrated 'Shanty Books'. The 'Shanty man' was a most important member of the ship's company, since he provided the rhythmical incentive to collective labour. Each form of team labour such as heaving the mainsail, weighing the anchor or turning the capstan had a distinctive tempo and the shanty man had to be a mine of expressive verse which he would bellow so that the crew would respond with a punch-line chorus. The words were often of a very amorous nature since sailors at sea were sentimental to a man and far removed from their womenfolk. Other shanties criticised the parsimony of the ship-owners whilst others extolled the technique of certain ladies of easy virtue and were Rabelaisian in content.

It was these latter that Terry had to paraphrase to make acceptable in polite company. He achieved this brilliantly without falsifying the basic meaning and the settings received universal acclaim as a worthy addition to the corpus of folk-melody. One can remember him writing the musical preamble to these shanties, trying them out on the piano in his office while he peered through the smoke of a fag-end which made him cough and splutter. He would pluck the dog-end from his mouth with nicotine-stained fingers

and apply it to yet another cigarette, a packet of which lay on the keyboard close to hand like a box of tabloid inspiration. These preambles were little masterpieces of introductory writing giving a clue, both by rhythm and tempo, as to the content and purpose of the shanty and often lampooning the style of other composers such as Chopin.

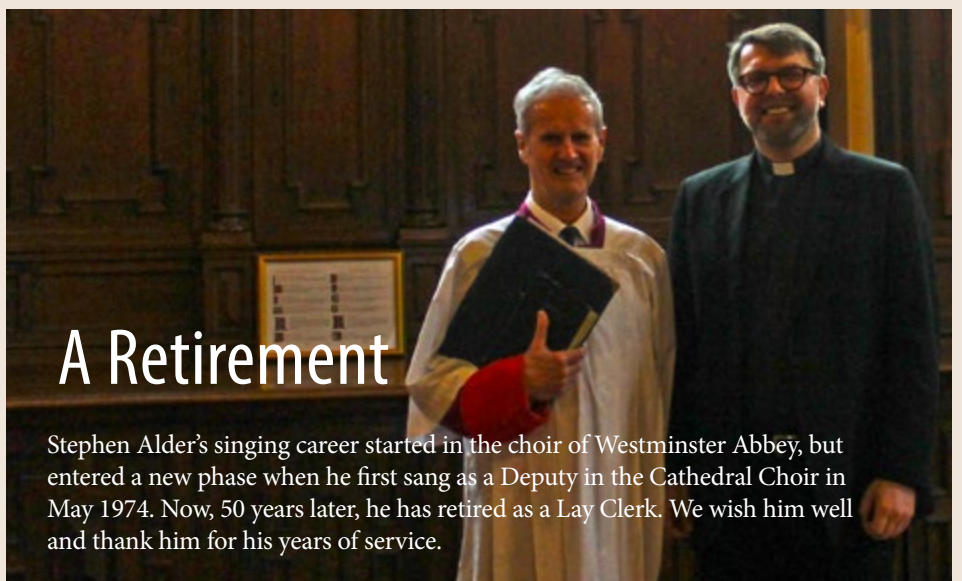
Terry was not afraid to describe himself as a late Victorian and, as such, he approached Debussy, Ravel and Delius with a certain suspicion common to those born in that era but, like Beecham, he would have dismissed the outpourings of wholesale and unrelieved dissonance in the choral writing of the late 70s as a malady to be cured or forgotten at all costs.

While it is true that the innovations of Wagner came as a mild shock to the musical world of his time, they had the merit of being, at least, tolerable to the ear and far removed from the non-music in vogue in the last years of the 20th century. It is hardly surprising that the anarchy of that century with its two world wars and its nuclear horrors should be reflected not only in the irritating dissonance in the musical field but also in the sphere of the visual arts where the grossest megalomania had become the fashion; where mindless daubs of paint on canvas are held up for admiration and the contents of dustbins in the form of 'collage' have pride of place in our art galleries; where, in fact, anything that affronts the eye or ear is the 'in' thing and adumbrated as significant – of what? The advent of the Beatles and the hordes of tenth-rate imitators who blossomed in their wake came as a phenomenon in the purlieu of the purveyors of popular music. No doubt these defiant young men appealed to the innate sense of protest common to generations of adolescents throughout the ages. But, had Terry lived as far as the second half of the 1900's, it would be of interest to speculate on his reactions to this twanging and strumming of guitars which now often accompany the celebration of a *Missa Cantata*.



## Remembering a Battle

In May 1944, at the 4th attempt, Allied Forces advancing north through Italy succeeded in taking the height of Monte Cassino, site of the by then ruined Benedictine monastery. Polish troops were principally involved in the battle and, to mark the 80th anniversary, Polish community groups as well as diplomatic representatives attended Sunday Mass.



## A Retirement

Stephen Alder's singing career started in the choir of Westminster Abbey, but entered a new phase when he first sang as a Deputy in the Cathedral Choir in May 1974. Now, 50 years later, he has retired as a Lay Clerk. We wish him well and thank him for his years of service.

# Learning *Apatheia*

Fr John Scott

*Passions of the Soul*, Rowan Williams; Bloomsbury Continuum, London 2024; paperback, pp xxxiv + 121; £11.99; ISBN 978-1-399-1565-1

**Those unfamiliar with the traditions of early monasticism and Orthodox spirituality will do well to start reading this book on page 79, the beginning of Part Two, which contains ‘two short essays aimed at a non-specialist readership, dealing with the context and character of early Christian thinking about the shape of moral and spiritual maturity’. When you have done that, read the 34 pages of the Foreword and then start on Part One, an amplified version of Retreat Addresses given to Anglican nuns in Leicestershire.**

The fundamental starting point is God: ‘the right kind of dependence – knowing we are because God is, knowing that the root of our very being is the self-giving of God is what we have to learn ... When the Psalms talk about ‘the congregation of the poor’, they are referring to God’s people as a whole – a community fully aware that they can’t be anything or do anything or have anything without God.’

In this situation, where do we start? Some sort of self-knowledge is vital, but with a warning: firstly, don’t panic – be aware of impulses and inclinations, but don’t be obsessively anxious; face it, then give it to God. Register what’s there, then take the next step of your life. The important thing is to avoid being drawn into self-fascination.

The early monastic tradition was concerned to analyse and understand what these passions and impulses are that blind and lead us astray, and the familiar list of the Seven Deadly Sins comes close to the monastic conclusions of eight destructive ways of thinking and behaving. However, it is not just a recognition of what may be wrong in our lives (I committed this sin 7 times), but a realisation of how we were led into sin and behaved in the face of temptation. ‘In this light sin is the ultimate form of misunderstanding and revolt against what is truly natural to us, a repudiation of what at some level we know to be for our health and well-being.’

Williams’ contention in this book is that the Beatitudes as recorded by St Matthew provide a guide for correcting our spiritual vision. ‘Blessed are the poor in spirit’-it is significant that the word for ‘spirit’ is the word for ‘breath’, so that when we speak of the life of the spirit, it is like imagining an extra dimension of our breathing; blessedness is knowing that within, beneath and beyond our breathing In and out is the very breath of God. To overcome our pride, which sees God as some form of rival, we have to learn to put ourselves into the rhythm of God’s own breath. ‘Blessed are those who mourn’- don’t be afraid of



*St Anthony of Egypt teaching monks in the desert*

acknowledging hurt. In monastic tradition there is an awareness of the temptation to boredom, the same old thing over and over again, which can so easily lead to the hardening of our hearts. ‘Mourning, sorrowing is part of the life of freedom; think of the opposite: a life in which we constantly blocked off mourning, denied our own suffering and sat light to the suffering of others. That would be a deeply unreal and dishonest life.’

‘Blessed are the meek’-interestingly, this Beatitude is prefaced by a discussion of anger, whose two faces can be destructive or constructive (so-called righteous anger). If meekness is the answer to anger, what meekness will it be? That of Christ himself, a quality of stillness and alertness, with a willingness to be open to the neighbour, not to push away the other, a willingness to share the vulnerability of the neighbour.

What, then, is our task? ‘We stand where Jesus stands as Christian believers, and pray as Jesus prays; and in standing in that place before God as ‘Abba’, we share equally In Jesus’ directedness towards the good and the healing of the world ...Life in the Spirit is life that is distinctively free from the obsessions of self-justification, since the place of Jesus is the place of the one to whom the Father has eternally said Yes.

## CATHEDRAL HISTORY A PICTORIAL RECORD

### The Consecration of St James' Church, Spanish Place Thursday 28 April 1949

Paul Tobin

Probably the most unusual facet of this five and a half hour ceremony was that the bishop who performed the consecration of this church also happened to be its rector! As an auxiliary bishop in Westminster, with much of his time being taken up with diocesan affairs, Bishop George Craven (1884-1967) did have a team of curates who would have been responsible for the day to day running of the parish. One of the curates in 1949, Fr Patrick Casey, followed in Bishop Craven's footsteps in being appointed an auxiliary bishop in Westminster in 1966 before being translated to Brentwood in 1970.

The original church situated next to the old Spanish Embassy in Manchester Square had been built in penal times and opened in 1790. It was Cardinal Henry Manning (Archbishop of Westminster 1865-1892) who explained in a sermon the need for a new church to replace the original that had been built under the protection of the Government of Spain; several churches in London in those times been founded or protected by other countries (St Anselm's, Lincoln's Inn Fields was originally the Sardinian Embassy church and Our Lady's, Warwick Street was the Portuguese Embassy church). At the time of Manning's visit in 1881, only Spain preserved an entire interest in the church; so as to keep alive this union, a tribune above the sanctuary was reserved for the Spanish Embassy. The two crowns above them can be seen to the left at gallery level.



The foundation stone was laid by Cardinal Manning in 1887 with the church opening in 1890 – one hundred years since the opening of the original church. As the owners of the original building had indicated their refusal either to sell or renew the lease it was fortuitous that the present Church of St James was opened exactly one hundred years after the first one.

The architect was Edward Goldie, whilst John Francis Bentley, the architect of Westminster Cathedral, supervised the fine interior furnishings.

By 1918 the church was completed with the addition of three bays to the nave, a chapel and baptistery following Goldie's original design. The chapel was dedicated to all those who died in the First World War with its altar being consecrated by Bishop Joseph Butt who, like his successor Bishop Craven, was both rector and auxiliary bishop in Westminster. Bishop Butt's intention was to have the church consecrated in 1935 when the debt had been paid off but the death of Cardinal Bourne (Archbishop of Westminster 1903-1935) intervened. The declaration of war in 1939 prevented Butt's successor, Canon Joseph Tynan, from having the church consecrated that year with the risk of destruction being a possibility.

In 1948, the newly-consecrated Bishop Craven became rector of St James and was able to have the church consecrated a year later. The five and a half hour ceremony began at 8.30am without a congregation as all the chairs had to be removed from the nave to allow the bishop to trace the outlines of the Greek and Latin alphabets on piles of ashes with the tip of his crozier on two lines

running diagonally across the floor of the nave. The crossing of the lines points to the Cross that is Christ crucified. As Bishop Craven was to celebrate Pontifical High Mass at the end of this long ceremony, he is seen wearing the white woven silk buskins which were traditionally worn when a bishop celebrated High Mass. A detailed account of the consecration with photographs can be found on the St James' parish website.

The one person unable to attend the consecration ceremony was the then Archbishop of Westminster, Cardinal Bernard Griffin (1943-1956), who was indisposed for much of that year. It was therefore most appropriate that the current holder of that office, Cardinal Vincent Nichols, should preside at the Solemn Mass to mark the seventy-fifth anniversary of the consecration on Sunday 28 April 2024.

The final word should be that of Fr Patrick Smyth who wrote in the *Cathedral Chronicle*: 'The splendour of colour, the brilliance of music, the orderliness of ceremonies were of Cathedral standard.'

*Acknowledgments:*

*Photograph and article:* 'The Consecration of Spanish Place'  
The Rev Patrick C. Smyth  
*Westminster Cathedral Chronicle June 1949*

The 75th Anniversary of the Consecration of St James's  
<https://www.sjrcc.org.uk>

'The Buildings of England – London 3: North West' –  
Bridget Cherry & Niklaus Pevsner- *Penguin Books 1991*

# Royals with a Mission

Lyminge Parish

**A walk was launched at the end of April to highlight royal women who pioneered Christianity in Kent 14 centuries ago. The route connects churches in Canterbury, Lyminge and Folkestone.**

The Royal Kentish Camino is a themed walking route that has been developed as a joint initiative by the churches of St Martin in Canterbury, St Mary & St Ethelburga in Lyminge and St Mary & St Eanswythe in Folkestone. It celebrates the achievements of three powerful women from successive generations of the Kentish Royal Family in the 6th and 7th Centuries AD. This was a foundational time in the creation of England as a nation state. The route ends at the shrine of a saint whose relics are still preserved and venerated in the church she founded almost 1,400 years ago.

The route of just over 23 miles (37.7km) begins at the church of St Martin in Canterbury, part of the World Heritage

Site that also contains Canterbury Cathedral and St Augustine's Abbey. It is the oldest church in the English-speaking world, used before the end of the 6th Century by Queen Bertha, who is thought to have encouraged her husband King Aethelberht to invite the Pope to send the Christian mission that led to the conversion of England. She is thought to have prayed with St Augustine of Canterbury in a chapel on the site. With her husband, they established the first Christian royal family in England.

St Mary & St Ethelburga Church, Lyminge, contains remains of a church dated to the time of Queen Ethelburga, daughter of Bertha. She and her husband King Edwin were involved in the conversion of Northern England to Christianity. After his death, she returned to Kent to live at Lyminge. Ethelburga founded a church in the 630s, that was re-excavated and studied in detail in 2019.



*Excavation of the Saxon church at Lyminge*

From Lyminge, the route climbs up onto the ridge of the North Downs and passes the ancient church at Paddlesworth. This is dedicated to St Oswald, one of the first English saints, and may have been founded by Ethelburga's daughter, Eanflæd. Having reached the coast above Folkestone, walkers descend the cliff to the harbour, and then climb the opposite cliff where Bertha's granddaughter Eanswythe founded the first church in Folkestone around 660. Her relics have been preserved there ever since, having been hidden at the time of the Reformation and rediscovered during a 19th century restoration of the church.

*Link:* [www.lymingeparishcouncil.org.uk/Royal\\_Kentish\\_Camino\\_47654.aspx](http://www.lymingeparishcouncil.org.uk/Royal_Kentish_Camino_47654.aspx)

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# Artists and Ideas

Peter Howell

The recent exhibition of portraits by John Singer Sargent at the National Portrait Gallery serves as a reminder of the painter's admiration for Bentley's work. It was he who recommended that Bentley should be given the commission for his only Anglican church, St Luke's, Chiddingstone Causeway, Kent. The client was Mrs Ernest Hills, of Redleaf, Penshurst. Sargent had painted her portrait in 1895. She was the widow of Frank Ernest Hills, son of the proprietor of the Deptford Chemical Works and the Thames Ironworks, who had died in 1895. Bentley sent her his first design in February 1897. The church, which was paid for by Mrs Hills and other members of the Hills family, was in memory of Frank Clarke Hills and his wife Annie Ellen, and their sons Frank Ernest and Edward Henry.

Dedicated in 1898, it is a most attractive building, of Bath stone, 'in the local style of the early 16th century', according to Mrs de l'Hôpital, Bentley's daughter and biographer (though John Newman describes it as 'by no means in the Kentish vernacular'). It consists of a broad nave and chancel, with a tower on the north side, which never received the flèche intended by the architect. The altar and communion rails are by Bentley, as is the astonishing font, an octagonal bowl of *cipollino* (a marble used a great deal in the Cathedral) on an alabaster base. The pulpit and chancel stalls were carried out by his firm after his death. The chancel floor tiles show leopard's heads. 'Bentley remarked to Mrs Hills, with the humorous eye-twinkle she knew and loved: "You notice I have made them all put their tongues out at you, because you are Protestants"' (in fact he used the same design in Catholic churches).

The stained glass at St Luke's is striking and colourful, but hardly appropriate. Both the large east window and the south window have glass designed by the painter Wilfrid von Glehn. He met his American wife Jane when he was assisting Sargent with the mosaics in Boston Public Library, They lived near Sargent in Chelsea and were close friends of his, often travelling together. The east window was given by Mrs Hills (whom Sargent had painted again in 1905) in 1906. Von Glehn visited Chartres in connection with the commission.

Another painter friend of Sargent was William Christian Symons, who designed the mosaics and *opus sectile* in the Holy Souls Chapel at the Cathedral, and other works. In 1899 Bentley wrote to Symons that he had told Cardinal Vaughan he would like him and Sargent to design a chapel each; he would do a third. Charles Napier Hemy, the only Catholic Royal Academician, and an old friend of Bentley, told Mrs de l'Hôpital that he had called on Sargent at Vaughan's request to invite him to make designs for mosaics, but he declined. Anyone who knows the extremely fine mosaics designed by Sargent for Boston Public Library will greatly regret this.



*The astonishing font at St Luke's, an octagonal bowl of cipollino (a marble used a great deal in the Cathedral) on an alabaster base.*

Vaughan did invite Sargent to dinner, along with Bentley, Symons, and Sir Laurence Alma-Tadema. Vaughan's intention was to persuade them to agree with his idea of commissioning Ludwig Seitz to do mosaics. Seitz, a pupil of the Nazarene painter Friedrich Overbeck, and Director of the Vatican Galleries, had done the mosaics in the Pius IX chapel of San Lorenzo in Rome, and also worked at the Vatican Palace and Loreto. Vaughan produced photographs of his work, but 'the unanimous verdict' was 'the absolute unsuitability of his style for the Cathedral'.

Sargent did make one small contribution to the Cathedral, the 'line of vivid green' around the edges of Symons' hanging rood: 'this touch of contrasting colour was added at the suggestion of John Sargent, R.A., to produce a jewel-like effect in the setting'. According to Hemy, he also tried to persuade Vaughan to carry out Bentley's wonderful design for a marble floor, but without success.

### Suddenly

R S Thomas

Suddenly after long silence  
 he has become voluble.  
 He addresses me from myriad  
 directions with the fluency  
 of water, the articulateness  
 of green leaves; and in the genes,  
 too, the components  
 of my existence. The rock,  
 so long speechless, is the library  
 of his poetry. He sings to me  
 in the chain-saw, writes  
 with the surgeon's hand  
 on the skin's parchment messages  
 of healing. The weather  
 is his mind's turbine  
 driving the earth's bulk round  
 and around on its remedial  
 journey. I have no need  
 to despair; as at  
 some second Pentecost  
 of a Gentile, I listen to the things  
 round me: weeds, stones, instruments,  
 the machine itself, all  
 speaking to me in the vernacular  
 of the purposes of One who is.

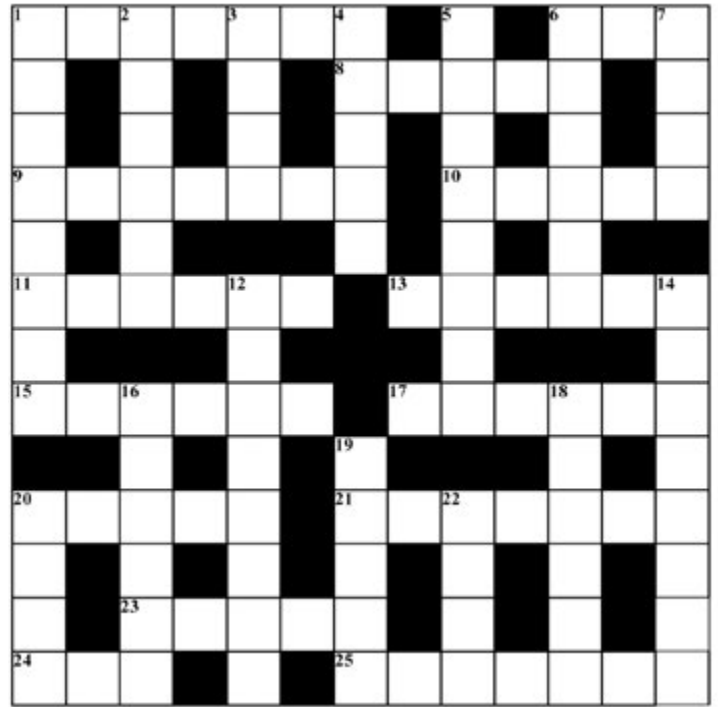
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### The Bright Field

R S Thomas

I have seen the sun break through  
 to illuminate a small field  
 for a while, and gone my way  
 and forgotten it. But that was the pearl  
 of great price, the one field that had  
 the treasure in it. I realize now  
 that I must give all that I have  
 to possess it. Life is not hurrying  
 on to a receding future, nor hankering after  
 an imagined past. It is the turning  
 aside like Moses to the miracle  
 of the lit bush, to a brightness  
 that seemed as transitory as your youth  
 once, but is the eternity that awaits you.

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



Alan Frost June 2024 - No. 122

#### Clues Across

- 1 Palace residence of the Archbishop of Canterbury across the river (7)
- 6 Short reference to instrument favoured by jazz musicians (3)
- 8 Son of Abraham and Sarah (5)
- 9 Can hire anagram for attainable objective (2,5)
- 10 Famous Lane in London's theatreland (5)
- 11 Scottish Borders town famous for knitwear (6)
- 13 Wall painting created while plaster is damp (6)
- 15 Divine Office of the early hours (6)
- 17 Weather line connecting places of equal barometric pressure (6)
- 20 See 14 Down
- 21 State of lack of movement or motivation (7)
- 23 Strongly viewed religious article such as Newman's no. 90 (5)
- 24 & 6 Down: Youth organisation founded by Baden-Powell (3, 6)
- 25 Borough or taxi in London (7)

#### Clues Down

- 1 Inner London borough, made up of TV Detective and actor! (8)
- 2 Vegetable link to bone tissue (6)
- 3 Minor prophet and Book of the OT (4)
- 4 Emotional experiences of success or ecstasy (5)
- 5 Box that offers hope at last! (8)
- 6 See 24 Across
- 7 Medical image of body's interior (1-3)
- 12 Nationality of WW2 pilots commemorated near Our Lady's Chapel (8)
- 14 & 20 Across: 'Give us this day ...' (3,5,5)
- 16 & 19: On this day in June in 1895 the Cathedral Foundation Stone was laid (6, 5)
- 18 Fastener on a shirt or cassock (6)
- 19 See 16 Down
- 20 Many a one fell during the Blitz (4)
- 22 ---- Gill, carver of the Cathedral's Stations of the Cross (4)

#### ANSWERS

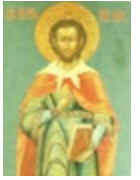
Across: 1 Lambeth 6 Sax 8 Isaac 9 In Reach 10 Drury 11 Hawick 13 Fresco  
 15 Matins 17 Isobar 20 Bread 21 Inertia 23 Tract 24 Boy 25 Hackney  
 Down: 1 Lewisham 2 Marrow 3 Ezra 4 Higgs 5 Pandoras 6 Scouts 7 X-ray  
 12 Canadian 14 Our Daily 16 Twenty 18 Button 19 Ninth 20 Bomb 22 Eric

**Teachings of the Church Fathers**

St Justin Martyr (c.100 – 165 AD, feast day 1 June); from his description of Mass: 'And this food is called among us Eucharistia [the Eucharist], of which no one is allowed to partake but the man who believes that the things which we teach are true, and who has been washed with the washing that is for the remission of sins, and unto regeneration, and who is so living as Christ has enjoined.

For not as common bread and common drink do we receive these; but in like manner as Jesus Christ our Saviour, having been made flesh by the Word of God, had both flesh and blood for our salvation, so likewise have we been taught that the food which is blessed by the prayer of His word, and from which our blood and flesh by transmutation are nourished, is the flesh and blood of that Jesus who was made flesh.'

*XIXth century Russian icon of St Justin*



## The Month of June

### The Holy Father's Prayer Intention:

#### For migrants fleeing their homes

We pray that migrants fleeing from war or hunger, forced to undertake journeys full of danger and violence, find welcome and new opportunities in the countries that receive them.

### Saturday 1 June

*Ps Week 4*

St Justin, Martyr

### Sunday 2 June

**CORPUS ET SANGUIS CHRISTI**

**THE MOST HOLY BODY AND BLOOD OF CHRIST**

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

*Palestrina* – Missa brevis

*Mendelssohn* – Lauda Sion

Organ: *Messiaen* – Offrande et Alleluia final (Livre du Saint Sacrement)

**4pm Solemn Vespers with Induction of Choristers and Benediction**

*Incertus* – Magnificat quinti toni

*Messiaen* – O sacrum convivium

Organ: *de Grigny* – Pange lingua

**4.30pm Mass for the Deaf Community (Cathedral Hall)**

### Monday 3 June

*Ps Week 1*

St Charles Lwanga and Companions, Martyrs

### Tuesday 4 June

Feria

**5.30pm Chapter Mass**

### Wednesday 5 June

St Boniface, Bishop & Martyr

**1.15pm Lunchtime Concert**

**7.15pm Willesden Deanery Confirmation Mass (Bishop Sherrington)**

### Thursday 6 June

Feria

(St Norbert, Bishop)

**5.30pm Vigil Mass**

### 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

### Friday 7 June

*No Friday abstinence*

**THE MOST SACRED HEART OF JESUS**

**5pm Solemn Second Vespers**

**5.30pm Solemn Mass (Full Choir)**

*Byrd* – Mass for four voices

*Palestrina* – Improperium exspectavit

*Byrd* – Ave verum corpus

Organ: *Buxtehude* – Toccata in F (BuxWV 157)

### Saturday 8 June

The Immaculate Heart of Mary

### Sunday 9 June

*Ps Week 2*

**10th SUNDAY IN ORDINARY TIME**

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

*Mozart* – Missa brevis in B flat major

*Byrd* – Tribue Domine

*Byrd* – Te deprecor

Organ: *Preston* – Toccata

**4pm Solemn Vespers and Benediction**

*Victoria* – Magnificat primi toni

*Byrd* – Gloria Patri

Organ: *J S Bach* – Pièce d'orgue (BWV 572)

### Monday 10 June

Feria

### Tuesday 11 June

St Barnabas, Apostle

### Wednesday 12 June

Feria

**1.15pm Lunchtime Concert**

### Thursday 13 June

St Anthony of Padua (Lisbon), Priest & Doctor

**5.30pm Mass attended by Patrons of the Sick and Retired Priests' Fund (Cardinal Nichols)**

### Friday 14 June

*Friday abstinence*

Feria

### Saturday 15 June

Blessed Virgin Mary on Saturday

**10.30am Mass of Ordination to the Diaconate**

(Bishop Sherrington)

**No 12.30pm Mass**

### Sunday 16 June

*Ps Week 3*

**11th SUNDAY IN ORDINARY TIME**

\* Day for Life

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

*Tye* – Missa Euge bone

*Palestrina* – Bonum est confiteri

Organ: *Widor* – Final (Symphonie VI)

**4pm Solemn Vespers and Benediction**

*Guerrero* – Magnificat septimi toni

*MacMillan* – Christus vincit

Organ: *MacMillan* – Gaudeamus in loci pace



**Monday 17 June**

Feria

**Tuesday 18 June**

Feria

**12pm** Mass of Episcopal Ordination of Mgr James Curry as Titular Bishop of Ramsbury and Auxiliary Bishop of Westminster (Cardinal Nichols)

**No 10.30am or 12.30pm Mass**

**Wednesday 19 June**

Feria

(St Romuald, Abbot)

**1.15pm** Lunchtime Concert

**Thursday 20 June**

St Alban, Protomartyr

**Friday 21 June***Friday abstinence*

St Aloysius Gonzaga, Religious

**Saturday 22 June**

Ss JOHN FISHER, Bishop, and THOMAS MORE, Martyr

\* Those who suffer Persecution

11am Mass of Episcopal Ordination of Fr David Waller as Bishop of the Personal Ordinariate of Our Lady of Walsingham (Cardinal Fernandez)

**No 10.30am or 12.30pm Mass**



Statuette of St Thomas More in Chelsea Library

**Sunday 23 June***Ps Week 4*

12th SUNDAY IN ORDINARY TIME

**12pm** Solemn Mass (Full Choir)*Rheinberger* – Cantus missæ*Croce* – In spiritu humilitatis*Hassler* – O sacrum convivium

Organ: *Reger* – Introduction & Passacaglia in D minor

**4pm** Solemn First Vespers of St John the Baptist and Benediction*Victoria* – Magnificat primi toni*Dupré* – O salutaris hostia

Organ: *Alain* – Variations sur un theme de Clément Jannequin

**5.30 and 7pm** Vigil Mass of the Nativity of St John the Baptist**Monday 24 June**

**THE NATIVITY OF ST JOHN THE BAPTIST**

**5pm** Solemn Second Vespers**5.30pm** Solemn Mass**Tuesday 25 June**

Feria

**Wednesday 26 June**

Feria

**5.30pm** Vigil Mass**Thursday 27 June****ST JOHN SOUTHWORTH, Priest & Martyr****5pm** Solemn Second Vespers**5.30pm** Solemn Mass (Full Choir)*Victoria* – Missa O quam gloriosum*Byrd* – Iustorum animæ*Dering* – Ave verum corpusOrgan: *Byrd* – Fantasia in d**Friday 28 June***Friday abstinence*

St Irenaeus, Bishop, Doctor &amp; Martyr

**Saturday 29 June**

Blessed Virgin Mary on Saturday

**10.30am** Mass of Ordination to the Priesthood (Cardinal Nichols)**No 12.30pm Mass****6pm** Vigil Mass (fulfils Obligation)**Sunday 30 June**

**Ss PETER AND PAUL, Apostles (Holy Day of Obligation)**

\* Collection for Peter's Pence

**12pm** Solemn Mass (Full Choir)*Palestrina* – Missa Papæ Marcelli*Palestrina* – Tu es PetrusOrgan: *Vierne* – Final (Symphonie III)**4pm** Solemn Vespers and Benediction*Palestrina* – Magnificat primi toni*Palestrina* – Quodcumque ligaverisOrgan: *Langlais* – Séquence pour la fête de la

dédicace (Trois Esquisses Gothiques)

**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

# In retrospect: from the *Cathedral Chronicle* 1924 and 1954

## The Grand Organ Screen and the Choir

The organ screen above the narthex is now completed, with the exception of two figures to be placed on the brackets just above the two main marble supporting columns. The general effect of this new piece of decoration is very impressive. The whole work makes a really handsome addition to the decoration of the Cathedral. In a subsequent issue we hope to give a photographic reproduction with a detailed description, and a drawing of the two figures (of angels holding musical instruments) yet to be added to complete the work as designed by Mr John A Marshall.

When Cardinal Vaughan first conceived the idea of building a Cathedral in Westminster, he planned the future on ample and generous lines. Not content with providing space fully sufficient for the great functions on solemn festivals, he desired that the worship of God should be daily carried on with the greatest dignity and solemnity. A large body of clergy, 18 in number, was to be in residence to recite every day the seven portions, technically known as the canonical hours of the Divine Office, and to provide also for the double choral service of High Mass in the morning of every day, and of Vespers in the afternoon. For the rendering of the ecclesiastical music needed for these choral services he instituted a Choir School of 25 boys, with a paid choir of trained adult men singers.

The Cathedral Choir thus constituted has been in active service continuously since Ascension Day of 1902. True it is that Cardinal Vaughan was unable to make financial provision sufficient for its maintenance on the scale originally contemplated, a provision which for many insurmountable causes has not yet been reached. Thus, in 1905, the deficit on the Choir account had become so alarming that financial advisors insisted in 1906 on a considerable reduction in the number of the adult choristers. Indeed, the very existence of a daily choir, other than that of the boys, was seriously menaced. Subsequently two other sources of annual income, upon which reliance had been placed by Cardinal Vaughan for the upkeep of the Cathedral, amounting together to £1,500, gradually ceased to produce, and finally ceased altogether during the war.

from the June 1924 *Westminster Cathedral Chronicle*

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## Secret Conclave

This is a film on the life of Blessed Pius X, released to mark the occasion of his canonisation. No doubt the makers had a good reason for adopting, as a title, Secret Conclave, but it would be hard to imagine anything more inept. In fact, all Conclaves are secret; that which elected Pius X was no more secret than others – in some ways it was less so than the more recent ones. As a title it appears rather catchpenny, holding out a hint of peeps behind the Vatican arras.

The subject-matter of the film must not blind us to the fact that it is not a good one. It abounds with outworn clichés, including the worst of them all – the flashback. It is a whole series of flashbacks. When the film opens, Europe is on the brink of the First World War. The Pope is waiting for the arrival of the Austrian Ambassador; attended by his nephew he goes into his chapel and, as they kneel, we hear the nephew asking God to strengthen his uncle for the task that lies ahead, by reminding him of the events of his life and his journey towards the Papacy. By courtesy of the director, the prayer is answered and episodes of the Pope's life are presented to us.



© Santa Sede Vaticana, colorized image of Pope St Pius X

Naturally a whole lifetime cannot be packed into the 90 minutes of the average film, but, at least, an attempt should be made to present the character portrayed. All that one learns from this film is that, as a boy, Giuseppe Sarto went barefoot rather than wear out his boots; as a priest, he discouraged his parishioners from using bad language, although, to be fair, we are shown him giving

new life and hope to a plague-bereaved family; as a Bishop and as Patriarch of Venice he was impartially concerned with rich and poor alike; and as Pope he was in a constant state of anguish over the fate of Europe. Sanctity is a most difficult thing to show on the screen but *Monsieur Vincent* succeeded where *Secret Conclave* fails utterly.

The Conclave scenes are impressive and provide an interesting glimpse at the procedure of Papal election. But these are only incidentals. Pius X remains unrevealed; at least by this film.

All the reference there is to his work in encouraging early First Communion and his concern for the children is in a brief shot of the Pope surrounded by a number of children in First Communion dresses. That and no more. Surely such a man, as Pius X was, would have radiated with the grace of his closeness to God. The impression given is that life was too much for him; he is made to appear the unhappiest of Popes. Secret Conclave attempted great things, but it must be regretfully recorded that it has failed.

from the June 1954 *Westminster Cathedral Chronicle*

# Wildlife Photographer of the Year Award

Tim Segal

**Come and see some awe-inspiring photography of wildlife, ecology and man-made environments from across the world, in the stunning new Wildlife Photographer of the Year exhibition at South Kensington's Natural History Museum. Removing us from our busy urban environment, the exhibition opens us to a whole new range of images and experience to feed the imagination.**

To do justice to a world of infinite variety meant that one hundred images telling powerful stories, from the seven continents, about the wildlife with which we share the planet had to be selected from 49,957 entries across 95 countries; 'reporting from the frontline of planetary emergency, these photographers provide a glimpse into the natural world, a beautiful yet increasingly fragile place in need of protection.'

The competition was run by the Natural History Museum, with a judging panel drawn from a diverse range of backgrounds. The photography has been divided into nineteen categories, with each category represented by several images related to the group and wildlife 'theme'. The images cover an eclectic range of striking moments and scenes.

One of the rooms displays four categories of photography: the portfolio award; oceans: the bigger picture; behaviour: mammals; and urban wildlife. In another section there are seven categories of photography displayed: underwater; behaviour: birds; behaviour: amphibians and reptiles; invertebrates; animals in their environment; the rising star award; and young photographers. There are many other categories throughout the exhibition including wetlands: the bigger picture; the photo-journalist story award; the people's choice award and photojournalism; animal portraits; natural artistry; plants and fungi; and grand title winners.



*Happy Hippopotami*

The images catch particular, even moving moments. They include a lion atop a log with two cubs, the lion swiping at an African buffalo. Another shows a monkey lying sleepily on top of a deer in a forest. Near to this a horseshoe crab glides above sand next to three fish. In the urban wildlife category of images a dormouse is on a chest of drawers, having found some left-over food in a kitchen. Action shots include a mesmerizing picture of a bee in flight whilst holding a shoot of grass. Great pictures of ecology and forest life include a forest lit up at night, and a photo of a mushroom lit up amidst other fungi as if in a fairy story. Elsewhere a tapir, a herbivorous mammal, looks directly into the camera; an image of gentleness. Other striking pictures include a white fox running, and a close-up of a head of a proud buffalo.

One of the most notable award-winning pictures was a photo taken by Israeli photographer Carmel Bechler, of an abandoned building that had a collection of owls living in it. In the photo you can see the owls staring back at you, whilst a glowing line of light moves across the photo towards the bottom of the image. Amongst the most poignant pictures is that of two hippos, deep under water, nestled together, seemingly enjoying each other's company. This particular photo reminds me of how lucky we are as a species to have family

in our lives to whom, like the hippo, we can turn. Other stunning photos include a picture of ibex horns in front of a snowy white background, and a photo of a glowing jellyfish next to two other sea creatures. These are just some of the many remarkable photos and moments captured and on display at the exhibition, whilst, to accompany the experience, a soundtrack creates something of the sense of the outdoors.

The exhibition aims to inspire the viewer to be inquisitive about the world around us, reminding human beings of the great responsibility that we have to protect the wildlife, plant life and environments on earth for the years to come. On several of the walls are words of advice on how simply to become aware of wildlife a photograph it. One statement, made by competition judge Celina Chien, is titled 'Be curious.' It goes on to say 'You don't need to travel far to explore the natural world. Discover nature on your doorstep. Observe it, listen to it and be curious in everything you do.' This is a wonderful approach and philosophy to take for both photography and life. Let your curiosity lead you to this exhibition of wildlife and plant life photography at the Natural History Museum, then be mesmerised by the richness of life and environments on earth.

*The exhibition ends on 30 June.*

# The Feast of the Sacred Heart

Oliver



**The Sacred Heart of Jesus is a Catholic devotion which symbolises God's everlasting love for us. Part of the Sacred Heart devotion is Jesus Christ's continuing love for us even in his pain and suffering when he was crucified. In Christian art, the Sacred Heart is represented as a heart wearing a crown of thorns in memory of our Lord's Passion and the sacrifice of himself which he offered for us.**

consecration which I make to you, of all that I am and all that I have. Take every faculty of my soul and body, and draw me, day by day, nearer and nearer to your sacred side: There, as I can bear the lesson, teach me your blessed ways. Amen.'

A way that we can worship the Sacred Heart of Jesus is by performing the Act of Enthroning the Sacred Heart. We can do this by placing a picture of the Sacred Heart in an important place or room of your home and spending time there in peace to pray. Many also place a picture of the Immaculate Heart of Mary next to Jesus' own Sacred Heart. Both Hearts can be found on the Miraculous Medal which shows a letter M below a cross. This symbolises Mary and Jesus. On the Medal, there are also pictures of the Immaculate Heart of Mary and the Sacred Heart of Jesus. There are also twelve stars representing the Twelve Disciples of Jesus.

In school, at St Vincent de Paul, we are extremely lucky to have this medal to be our school badge and we wear it every day close to our hearts to remember the Sacred Heart of Jesus.

In the first ten centuries of Christianity, not much worship was given to Jesus' Sacred Heart, but throughout the twelfth and thirteenth centuries some very important religious people, such as St Francis of Assisi, helped increase devotion rise to the Sacred Wounds and Heart of Jesus. An important Wound of Jesus was the one located in his side, which is said to symbolise his goodness and charity towards humanity.

Many shrines and churches have been built and dedicated to the Sacred Heart of Jesus. In 1899, it was decreed that the entire human race would be consecrated to the Sacred Heart.

Hymns have also been written to honour the Heart of Jesus along with the Salutation of the Sacred Heart and the Litany of the Sacred Heart. In Catholic tradition the Sacred Heart has been closely linked to the Acts of Reparation to Jesus Christ, in sorrow for sin.

The Feast Day of the Sacred Heart is kept on the Friday after the second Sunday after Pentecost which means this year it is kept on 7 June. It is an extremely solemn day in the Calendar of the Church as we remember Christ's great love for us shown on the Cross and the whole of the month of June is traditionally devoted to the Sacred Heart.

There are some prayers dedicated to the Sacred Heart such as the Litany of the Sacred Heart of Jesus, a morning offering and many more.

**Here is one of them:**

'Sacred Heart of Jesus, filled with infinite love, broken by my ingratitude, pierced by my sins, yet loving me still, accept the



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