

Oremus

Westminster Cathedral Magazine



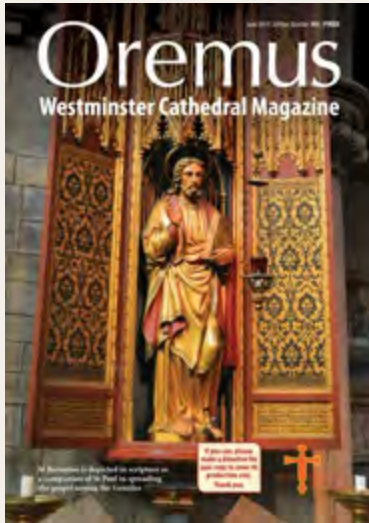
'When our Lord was transfigured, He showed us what Heaven is. And what Christ is, such do His Saints become hereafter.'

St John Henry Newman

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

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Registered Charity Number 233699
ISSN 1366-7203

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The Altar of the Transfiguration in St Peter's Basilica, Rome

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Printed by Premier Print Group 020 7987 0604

Inside Oremus

Cathedral Life: Past & Present

- New Directions for Interfaith –
An Invitation 4
- Reasons to Support the Cathedral Music
Foundation by MLT 12 & 13
- Cathedral History:
Rivals for a Commission
by Patrick Rogers 14 & 15
- Memoirs of a Cathedral Chorister
1916 – 1921
by Philip Hodges (continued) 16 & 17
- Cathedral History in Pictures:
A Succession of Pulpits
by Paul Tobin 20
- Off to St Paul's
by Christopher Too, Organ Scholar 21

Features

- The Unknown Warrior's Requiem Mass 4
- Assessing the Supernatural –
Guidelines for Medjugorje 6 & 7
- Book Notice –
*The Golden Thread: The Life and
Benefactions of Miss Frances Ellis*
by Patrick Heren 8 & 9
- Farnborough Abbey Past and Present
by Abbot Cuthbert Brogan OSB 10 & 11
- Family Art Sale
aids Great Ormond Street Hospital 21
- Blessed Carlo Acutis
heads for Canonisation 26

Regulars

- From the Editor 5
- Monthly Album 18 & 19
- Poem and Crossword 22
- In Retrospect: Working Women's
Accommodation, February 1924 23
- Diary and Notices 24 & 25
- SVP Catholic Primary School 27

6



8



16



21



26



The Grave of The Unknown Warrior



For 34 years a gravestone of black Belgian marble has lain in the nave of Westminster Abbey bearing the inscription: 'Beneath this stone rests the body of a British Warrior unknown by name or rank...' Recently a story has come to light about this unknown soldier which will be of touching interest to all Catholics.

Major S. G. Hammack, Second-in-Command to the Brigadier who was in charge of the party which brought the body from France, was a Catholic. It occurred to him that the dead man might very well have been a Catholic, so, while the remains were waiting in a church before being taken to Dover, he arranged with a priest for a Requiem Mass to be said. Only he and the priest were present in the church, and the matter was kept a secret. The two Union Jacks which covered the coffin during this time have been in the possession of the Hammack family ever since. Mrs Hammack has now presented them to the Administrator of the Cathedral; it is proposed that they should, in future, be draped over the catafalque for the Requiem Mass on Remembrance Sunday. This fine example of thoughtfulness on the part of a Catholic officer should not be forgotten: it will not fail to remind us to pray when we pass by that very noble grave.

from the July 1954 Westminster Cathedral Chronicle

The grave features this inscription, composed by Herbert Edward Ryle, Dean of Westminster, engraved with brass from melted down wartime ammunition:

BENEATH THIS STONE RESTS THE BODY
OF A BRITISH WARRIOR
UNKNOWN BY NAME OR RANK
BROUGHT FROM FRANCE TO LIE AMONG
THE MOST ILLUSTRIOUS OF THE LAND
AND BURIED HERE ON ARMISTICE DAY
11 NOV. 1920, IN THE PRESENCE OF
HIS MAJESTY KING GEORGE V
HIS MINISTERS OF STATE
THE CHIEFS OF HIS FORCES
AND A VAST CONCOURSE OF THE NATION
THUS ARE COMMEMORATED THE MANY
MULTITUDES WHO DURING THE GREAT
WAR OF 1914 - 1918 GAVE THE MOST THAT
MAN CAN GIVE LIFE ITSELF
FOR GOD
FOR KING AND COUNTRY
FOR LOVED ONES HOME AND EMPIRE
FOR THE SACRED CAUSE OF JUSTICE AND
THE FREEDOM OF THE WORLD
THEY BURIED HIM AMONG THE KINGS BECAUSE HE
HAD DONE GOOD TOWARD GOD AND TOWARD
HIS HOUSE

Around the main inscription are four texts:

THE LORD KNOWETH THEM THAT ARE HIS (top)
UNKNOWN AND YET WELL KNOWN, DYING AND
BEHOLD WE LIVE (side)
IN CHRIST SHALL ALL BE MADE ALIVE (base)
GREATER LOVE HATH NO MAN THAN THIS (side)

This tombstone is the only tombstone in the Abbey on which it is forbidden to walk.



The Woolf Institute, Cambridge

Suggestions Welcome

A new direction?

The Cathedral Interfaith Group visited Cambridge in May. We began at the Woolf Institute, which is famous for its interfaith work and were then given a tour of the beautiful eco-mosque. The day ended with evensong at King's College. We have been invited to a North London interfaith centre and the Hindu temple in Wembley in the autumn.

Where would Cathedral parishioners like to visit? In the past we have visited places of worship and exhibitions about faith.

We have studied nearly all of Pope Francis' Encyclicals and found them to be very inspiring for all religions represented in our group. *Laudato Si'*, *Fratelli tutti* and *Laudate Deum* are particularly relevant to the current climate crisis and our troubled world. We have also begun to use Conversations in the Spirit to consider the Synod process.

All parishioners are welcome and we will also welcome suggestions for further discussions.

We meet from 1.30 p.m. to 3 p.m. on the third Wednesday of the month (except August and December) in the Hinsley room. We have always welcomed everyone and we are particularly keen to encourage Cathedral parishioners to come along. There is no charge and light refreshments are provided.

Contact John Woodhouse at woodhousesopten@btinternet.com

Fr John writes



Having been given two months' leave of absence from the Cathedral, not least in the hope of enjoying warmer weather, outdoor time in Hampshire has been restricted to a barbecue eaten indoors on account of rain impeding pleasure. *Oremus* therefore records the internal activity which animates Farnborough Abbey, where I have spent my time away by the kindness and welcome of Abbot

Cuthbert and the Benedictine community; the guest book reveals that I am not the first Cathedral Chaplain to have stayed here.

The heart of monastic, as of Cathedral life, is prayer, expressed in the liturgy, and it has been a new experience to support the Cathedral's activity remotely, so to speak, casting the immediate burden of work on to the shoulders of the other Chaplains and visiting clergy.

Denied access to many local events, this *Oremus* ventures further afield; first, just over the river to Southwark, where Patrick Heren's new book, published by Gracewing, tells the tale of Miss Ellis, who funded the building of 40 of the impecunious archdiocese's churches. Patrick rightly reminds us of her unostentatious charity.

A source of some contention over recent years has been the status of the visionaries at and the pilgrimage to Medjugorje, so I have included a report on the current state of affairs there in the light of a recent Vatican document proposing criteria for the assessment of supernatural phenomena. Thinking of sanctity, the only recently beatified teenager Carlo Acutis, baptised in Fulham, is now set to be canonised after a second authenticated miracle. By baptism he can be claimed as a Londoner, although most of his life was in Italy. In future I shall take all my computer problems to his shrine in Covent Garden, mentioned in this issue.

The state of the world keeps wars of one sort or another constantly before our eyes, and I include a curious footnote about the Unknown Warrior buried in Westminster Abbey; can this be true? Remembrance of the War Dead was recently raised at the 80th Anniversary of D-Day – what happens when there are no more survivors? It is a strength of our Catholic Faith that prayer for the dead is so integral to it, every Mass being offered for the living and the dead, as I have sought to do during my time away from the Cathedral community.

Fr John Scott

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Assessing the Supernatural

Vatican News

In an interview with *L'Osservatore Romano*, the Prefect of the Dicastery for the Doctrine of the Faith, Cardinal Víctor Manuel Fernández, reflected on the impact of the Vatican's new Norms discerning presumed supernatural phenomena on the 'Medjugorje case'.

The Cardinal said: 'Regarding Medjugorje, no conclusion has been reached yet, but with these guidelines, we believe it will be easier to proceed and reach a conclusion.' He added that 'for other cases that have been present at the Dicastery for many years, these guidelines will make it easier to arrive at a prudential conclusion... In many cases, these phenomena have grown well and normally. Sometimes a phenomenon can be easily managed without issues, producing positive outcomes: this has happened in most sanctuaries. Many frequently visited sanctuaries by the faithful originated from a similar experience. There has never been a declaration, neither from the bishop nor the Dicastery, and they have grown normally without problems as popular devotion.'

The Cardinal explained that 'a beautiful phenomenon can grow' without requiring 'a declaration of supernatural origin. In the cases of Lourdes, Fatima, and Guadalupe, their enormous growth did not depend on a declaration of supernatural origin.'

Answering another question on Medjugorje the Cardinal said: 'I haven't read the material available at the Dicastery, I know some details, but we need to study to reach a conclusion with these new norms. Keep in mind that a phenomenon can be considered good, not dangerous at the origin, but it may have some issues in its later development. Therefore, sometimes a declaration needs to clarify these different stages: that's a distinction we need to consider. And then, suppose there was a green light, a *nihil obstat*, we might also need to clarify that some details should not be taken seriously. If I remember correctly, the Madonna there was giving orders, setting the schedule, the place, what the bishop should do, etc. That needs to be clarified.'

The voices and testimonies of the devotees of the *Gospa* (the Madonna in Croatian) are the strongest narrative, enduring for almost 43 years, of the 'Medjugorje phenomenon.' Until June 24, 1981, the name of this small village in Bosnia and Herzegovina (then in former Yugoslavia), in the diocese of Mostar-Duvno, was known only to those living in the region. Today it is a spiritual reference point, as well as a popular pilgrimage destination, for many people.

Two girls, aged 15 and 16, Ivanka Ivanković and Mirjana Dragičević, reported seeing a female figure on a small cloud while walking on a rocky hill called Podbrdo at 4pm on June 24, 1981. Shortly after, Vicka Ivanković, Ivanka's cousin, joined them. All three claimed to have seen the mysterious figure again, this time with a child in her arms, which they immediately identified as the Virgin Mary. Ivan Dragičević, Jakov Čolo, and Marija Pavlović were the other three young people who formed the group known as the 'visionaries.' The six young people spoke



Statue of Our Lady at Medjugorje

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of apparitions of Mary, who introduced herself as the 'Queen of Peace' with a message fundamentally calling for reconciliation and conversion.

From that afternoon and those accounts - on a remote piece of land soon to experience a bloody war - a story began that has left a mark on the life of the Church, reaching millions of people in various ways: through conversions, with long lines at confessionals and extraordinary participation in Eucharistic adorations, as well as through strong scepticism and staunch opposition.

In response to the growing experiences related to Medjugorje, in 1991, the bishops of Yugoslavia stated in their 'Zara Declaration' that, based on investigations conducted up to that point, it was not possible to affirm that these were apparitions and supernatural phenomena.

To clarify the facts of Medjugorje, Pope Benedict XVI established an International Commission of Inquiry on March 17, 2010, within the then Congregation for the Doctrine of the Faith. The Commission, presided over by Cardinal Camillo Ruini, collected and examined 'all the material' related to the issue over 17 meetings and presented a detailed report to the Pope, including recommendations on the question of 'supernatural nature or not' of the apparitions, and suggesting the most appropriate pastoral solutions.

The Commission reviewed all documentation available in the Vatican, at the Medjugorje parish, and in the archives of the former Yugoslavia's secret services. They interviewed the alleged 'visionaries' and witnesses and conducted an on-site inspection in Medjugorje in April 2012. This work continued for almost four years, concluding on January 17, 2014, when the final report was delivered to Pope Francis.

Speaking during a press conference on the plane returning from the apostolic trip to Fatima on May 13, 2017, Pope Francis said: 'All apparitions or presumed apparitions belong to the private sphere, they are not part of the Church's public ordinary Magisterium.'

He specifically referenced the Commission of Inquiry's work, distinguishing three aspects: 'Regarding the first apparitions, when [the 'visionaries'] were children, the report more or less says that further investigation is needed. About the presumed current apparitions, the report has its doubts,' and 'thirdly,' the Pope noted,

‘the core of the Ruini report: the spiritual fact, the pastoral fact, people who go there and convert, people who encounter God, who change their lives. For this, there is no magic wand, and this spiritual-pastoral fact cannot be denied.’

With this understanding, on February 11, 2017, the Pope assigned Polish Archbishop Henryk Hoser the mission of ‘special envoy of the Holy See’ to ‘gain deeper knowledge of the pastoral situation’ in Medjugorje and, ‘especially, the needs of the faithful who go there in pilgrimage’ to ‘suggest possible pastoral initiatives for the future.’ This mission was of an ‘exclusively pastoral’ nature.

On May 31, 2018, without addressing the specific issues related to the presumed apparitions, Pope Francis appointed Archbishop Hoser as Apostolic Visitor with a special character for the parish of Medjugorje, for an indefinite period and at the Holy See’s discretion. This role was also ‘exclusively pastoral’, in continuity with the mission of the Holy See’s special envoy that he had completed. ‘The mission of the apostolic visitor’, the Holy See’s Press Office announced, ‘aims to ensure a stable and continuous accompaniment of the parish community of Medjugorje and the faithful who go there in pilgrimage, whose needs require particular attention.’

In an interview with Vatican News, Archbishop Hoser explained that pilgrims from around the world come to Medjugorje ‘to encounter Christ and His Mother’. He emphasized that ‘the Marian path is the most certain and safest’ because it leads to Jesus. In Medjugorje, the faithful focus on the Holy Mass, the adoration of the Blessed Sacrament, and frequent participation in the Sacrament of Penance. For the Archbishop, this constituted a truly ‘Christocentric’ worship, lived in closeness to the Virgin Mary, venerated under the title of ‘Queen of Peace’.

On May 12, 2019, Archbishop Hoser and the Apostolic Nuncio to Bosnia and Herzegovina, Archbishop Luigi Pezzuto, announced Pope Francis’s decision to authorize pilgrimages to Medjugorje, which can now be officially organized by dioceses and parishes and no longer take place only in a ‘private’ form as previously indicated by the Congregation for the Doctrine of the Faith.

The then interim director of the Holy See Press Office, Alessandro Gisotti, clarified that the Pope’s authorization should be accompanied by the caution ‘to avoid that these pilgrimages are interpreted as an authentication of the known events, which still require examination by the Church. Therefore, it is to be avoided that such pilgrimages create confusion or ambiguity from a doctrinal point of view. This also applies to pastors of any rank who intend to go to Medjugorje and celebrate or concelebrate there in a solemn manner’.

Gisotti also pointed out that ‘considering the significant flow of people and the abundant fruits of grace that have sprung from it, this provision falls within the particular pastoral attention that the Holy Father has intended to give to this reality, aimed at fostering and promoting the fruits of good’. Thus, the apostolic visitor ‘will have greater ease in establishing relations with the priests in charge of organizing pilgrimages to Medjugorje, as reliable and well-prepared persons, offering them information and guidelines to conduct these pilgrimages fruitfully’.

On November 27, 2021, Pope Francis appointed Archbishop Aldo Cavalli as the successor to Archbishop Hoser - who died on August 13 - the new Apostolic Visitor, responsible for the pastoral care of the pilgrims travelling to Medjugorje.

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Southwark's Benefactress – Remembering Miss Ellis

Patrick Heren

The Golden Thread The Life and Gifts of Miss Frances Ellis;
Patrick Heren; Gracewing, Leominster 2024; pp 320;
ISBN 978 0 85244 976 9 £20.00

Frances Elizabeth Ellis (1846-1930) was a Catholic philanthropist responsible for building 40 churches and a number of hospitals, schools and orphanages in the early years of the 20th century. She shunned the limelight and asked for no recognition. Although recognised in her lifetime by the Pope and well known to Cardinal Bourne and other English bishops, she was largely forgotten after her death.

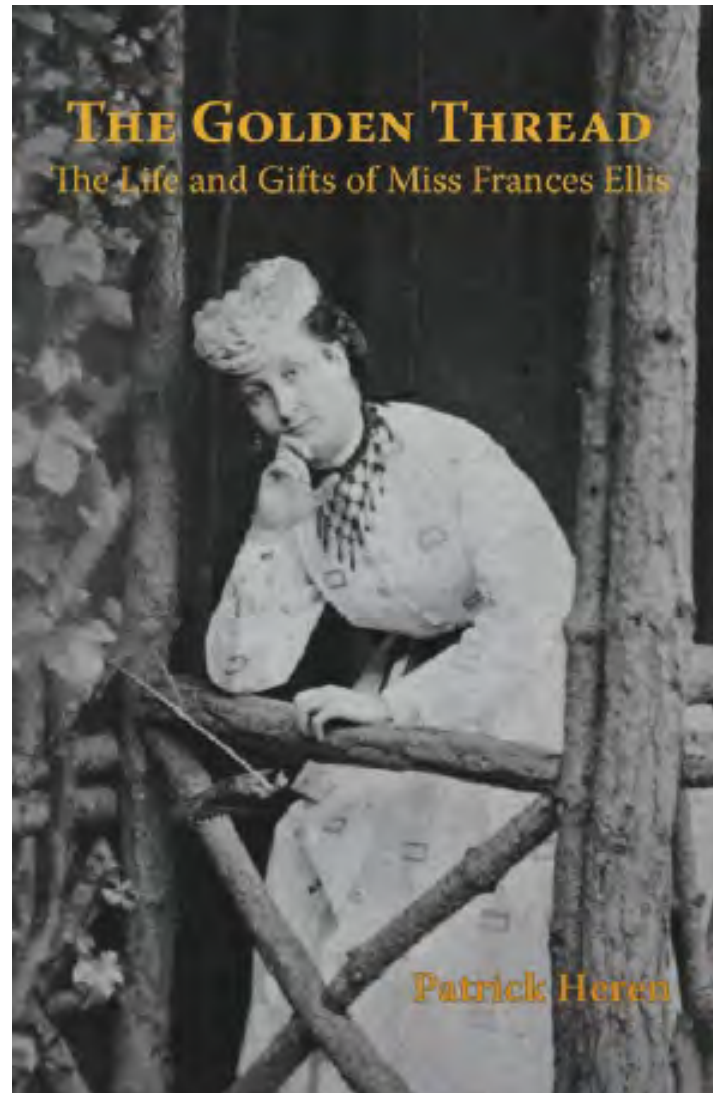
Miss Ellis was born to wealthy parents who lived near Maidenhead and were devout Anglicans. Although blessed with good looks, high intelligence and a lively personality she never married – perhaps she did not want to surrender her money and independence to a husband, as the law would then have required. Her elder sister Catherine Rose suffered an unspecified mental disability, and Frances cared for her all her life. She inherited a large fortune in 1895 and built a fine new church at Littlewick Green, Berkshire, now part of the Anglican parish of Burchetts Green.

Shortly afterwards she moved to the Isle of Thanet and began to be instructed in the Catholic faith. She befriended Francis Bourne, who was then Bishop of Southwark, as well as the leading nuns of the Daughters of the Cross of Liege. She was received into the Church in early 1901, taking St Gertrude of Nivelles as her patron. She immediately began building churches, as well as hospitals and other projects of the Daughters of the Cross.

She mainly provided parish churches in the sprawling new suburbs across Westminster's neighbouring diocese of Southwark. Her first gifts to Southwark enabled Bishop Bourne, and his treasurer Canon Edward St John, to start building a dozen new churches before Bourne's translation to Westminster in late 1903.

No record survives of the process by which Frances Ellis paid for the new buildings. Southwark was a poor diocese and struggled to keep up with the rapid expansion of south London. Canon St John, an over-worked one-man band, found the sites, and, it seems, wrote to Miss Ellis to ask for money, as and when he needed it.

Frances Ellis was clear about what she wanted in a church. It should be cheap to build, not out of meanness, but so that



as much room as possible could be provided for the faithful. Typically, hers were plain, of London stock brick, with a large round window at the front. She preferred a square early Italian style, though occasionally she was forced to accept Gothic variants. They are sometimes known as 'Ellis boxes', though this doesn't do them justice. Many have a quiet grace, and enhance the local streetscape.

She was also keen on dedications to early English saints like St Bede and St Boniface to emphasise that Catholicism was deeply rooted in England. However, Bishop Amigo, the Gibraltarian who succeeded Bourne at Southwark, sometimes insisted on dedications to apostles. At New Maldon, the dedication of the 1906 chapel to the little-known St Egbert occasioned some hilarity among the faithful: after WW1 it was replaced with a much larger church dedicated to St Joseph.

Her first few London churches were designed by F W Tasker, a distinguished Irish architect who died only a year or two into the programme. Many more came from Benedict Williamson, a freewheeling polymath who was ordained priest in 1908; later he served as an army chaplain on the Western front before trying to revive the men's side of the Bridgettine order. Another regular collaborator was the priest-architect Canon A J C Scoles, son of J J Scoles, who had designed the great Jesuit church at Farm Street.

In all, Frances Ellis built or financed 33 churches in south London, three in Kent, three in Cornwall, and just one in the archdiocese of Westminster: that was Our Lady of the Rosary and St Patrick, Walthamstow, built in 1908 but transferred to the new diocese of Brentwood in 1917.

She built the three Cornish churches - in Plymouth, Newquay and St Ives - because in 1901 she had bought the Downes, a large house at Hayle which became a community of the Daughters of the Cross as well as a home for herself and her sister Rose. The nuns ran a nursing home there which in due course grew into St Michael's, the largest hospital in west Cornwall. Today it is a well-regarded NHS hospital specialising in cardiology.

The Daughters of the Cross retain several hundred of Frances Ellis' letters in their archives, and these provide a unique insight into her character and much of her life as a devout Catholic. She was in regular communication not only with the leading nuns of the order but with the English hierarchy too. In Cornwall, she was a generous and thoughtful hostess. Bishop Graham of Plymouth was a good friend and spent his final years in retirement at the Downes, cared for by the sisters. Archbishop Bourne twice stayed with Miss Ellis, in 1907 and 1912 (by which time he was a Cardinal), cementing a friendship which went back to the 1890's.

The programme of church-building in Southwark slowed after 1908 and finished altogether in 1912. Frances Ellis still had plenty of money to give away, and it is probable that the resignation of Canon St John as Southwark treasurer was behind the change. The unfortunately named Mr Bishop, chief financial advisor to the diocese, stole £60,000 of Southwark's money, enough to build 20 new churches. This was not St John's fault, but in the inevitable inquiry that followed he complained that he was being framed by other Southwark clergy, and quit in a blaze of publicity. He was publicly defended by Cardinal Bourne, to whom he had always remained loyal, even though by this time he had worked six years for Bishop Amigo.

That dragged St John, and by extension Miss Ellis, into the increasingly public feud between Bourne and Amigo. This bizarre episode revolved around Bourne's longstanding campaign for Westminster to take over south London, the bulk



An 'Ellis Box', Our Lady of the Rosary & Saint Patrick R.C. church, Walthamstow, formerly in Westminster, now in Brentwood diocese.

of Southwark's territory. Bourne's clumsy lobbying of the Vatican finally failed in 1912, the year that the last church she supported, Christ Church Eltham, was opened for worship. It was also the year Frances Ellis gave a large sum of money to the Pope, money which might have gone to build further churches. And a job was found for Canon St John as chaplain at Walton Prison, Liverpool, a safe distance from Westminster and Southwark.

Thereafter Frances Ellis focused on supporting the expanding works of the Daughters of the Cross, notably the construction of St Anthony's Hospital, Cheam, and St Michael's Hospital, Hayle. World War I and advancing age slowed her down. Her last major gift was the purchase in 1920 of a country house at Donaghmore in County Tyrone, during the Irish war of independence. The nuns established a girls' school there which today is the highly regarded St Joseph's coeducational grammar school, retaining the 'the distinctive school ethos which has been the legacy left ... by the Daughters of the Cross'.

Frances Ellis died aged 84 in 1930 and was buried with her sister Rose in the nuns' cemetery at the Downes. The Daughters of the Cross still revere her memory, but the dioceses that benefited from her generosity largely forgot about her. Frances would not have minded. She would have been happy that nearly all of the Ellis boxes still function as parish churches. In each one there is an annual Mass for every parishioner who ever worshipped there.

Patrick Heren, a journalist who for many years specialised in energy markets, policy and procurement, is a trustee of Aid to the Church in Need UK. Born in Singapore and educated in Germany, the USA and Britain, he and his wife, the garden designer Fiona Cadwallader, have three sons and live in Oxfordshire.

Benedictine Life and an Episode in early Cathedral History

Abbot Cuthbert Brogan OSB

The Abbey has been the Editor's home during his leave of absence, so it seems appropriate to share some awareness of its history and its Benedictine community with Oremus readers.

'A little corner of England which is for ever France, irreclaimably French,' is how Mgr Ronald Knox described Farnborough Abbey. Hidden on the Hampshire-Surrey border, the Abbey is not only home to a Benedictine community but doubles as the Imperial Mausoleum of the Emperor Napoleon III, the last sovereign of France and the first President of the French Republic. Napoleon III was the nephew of his more famous emperor uncle and ruled France until the disastrous Franco-Prussian War of 1870 found him exiled to Camden Place, Chislehurst, along with his Spanish wife Eugenie, and their son Louis, the Prince Imperial.

Chislehurst still boasts the splendid little Mausoleum chapel added to the Catholic Church of St Mary on the Emperor's death in 1873. The hopes of the Bonaparte dynasty then rested on the shoulders of the young Prince Louis. As a child he had been cured by the waters of the new spring at Lourdes. He attended the Military Academy at Woolwich in British uniform by way of preparation for a hoped-for return to France as Napoleon IV. This was not to be. Permitted to join his Woolwich comrades in the Zulu campaign, he was killed in South Africa at the age of 23. He died 'with his face to the foe', the victim of 18 assegai spears to his face and chest. It was crushing blow to his mother.

Eugenie bought Farnborough Hill, a house in Hampshire in 1880. After a pilgrimage to South Africa and a year with Queen Victoria at Osborne House on the Isle of Wight she settled at Farnborough. Chislehurst did not have land available for a permanent mausoleum and also she bought the neighbouring estate at Farnborough and build a splendid neogothic priory church and mausoleum crypt. The architect was Gabriel Destailleur, who built Waddesdon Manor in Buckinghamshire for the Rothschilds.



The Abbey Church from the west, with its profusion of gargoyles

The Grade One Listed Abbey Church is magnificent. A deliberate souvenir de France, the beams of its apse bear polychromed texts asking the intercession of St Michael, France's patron, *pour la France et l'Angleterre*. It is difficult to believe amidst the nine-foot gargoyles and delicate tracery of the rose windows that one is, in fact, in Hampshire!

The bodies of the Emperor and Prince Imperial were transferred to Farnborough in 1888. Since they travelled by train, their last journey took them, ironically for these poor Bonapartes, through Waterloo. Norbertine Canons staffed the site until, in 1895, Benedictine monks of the French Abbey of St Pierre de Solesmes took possession. The first Abbot of Farnborough, Dom Fernand Cabrol, had been Prior of Solesmes and was at the forefront of liturgical studies in his day. Across 40 years the Farnborough monks produced a veritable library of expert liturgical writings including the monumental 30-volume *Dictionnaire d'Archéologie Chrétienne et de Liturgie*. In France, Farnborough was nicknamed 'the book factory' for its impressive output of specialist academic

work. It is an irony that England's greatest contribution to the Liturgical Movement was in French.

In 1920 the 94-year old Empress died in Spain. Her body returned to Farnborough where her Requiem Mass was attended by King George V and Queen Mary, after which she joined her husband and son in the splendid Imperial Crypt.

In 1947 a group of monks from Prinknash Abbey joined the depleted remnant of French monks to ensure the future of monastic life here. Always designed to be a small house, the community today numbers ten monks with an average age in the 30s. The monks chant the classic daily monastic offices of Vigils, Lauds, Prime, Terce Sext and None, Vespers and Compline, all in Latin to Gregorian chant. They have no work beyond the monastery gate, but have a small farm and apiary in addition to the printing and publishing for which they have long been known. The community is flourishing. Last year saw the ordination of a young priest and this year has already seen two monks profess solemn vows. The Abbey Church has recently undergone an extensive renovation with spectacular results.

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The tomb of the Empress in the Crypt

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In September the Abbey will resume its regular Saturday 3pm guided tour. It is an easy journey from London Waterloo to Farnborough Main, a short walk from the abbey gate.

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Farnborough Abbey and Westminster Cathedral

At the time of Dom Cabrol's arrival in England in May of 1896, Cardinal Vaughan was already expressing his hopes and beginning negotiations to find a community of monks to serve in the new cathedral. When the foundation stone was laid on 29th June 1895 Vaughan said: 'the Catholic body must have a cathedral in which the sacred liturgy of the Church should be carried out in all its fullness day by day, and many times a day, as it was of old in Westminster, and in Canterbury.' He went on to speak of how: 'the English Benedictine fathers, full of life and energy and numbers, are ready to come back to Westminster', which would be part monastery, part cathedral, like so many of the English cathedrals of the Middle Ages. English monks were assigned to the parish in Ealing in preparation for this project, whilst Vaughan continued conversations with the French, visiting Solesmes itself in 1899, where he laid the Westminster project before Dom Delatte, who, as Abbot of Solesmes, was also Abbot General of what was then called the *Congregation de France*. Dom Cabrol was at Solesmes on a visit and was enthusiastic about the scheme, though Delatte had reservations and would agree only to a provisional arrangement. Delatte wrote a long letter to the Cardinal outlining his demands and conditions. He began by

expressing that the project would have to be one truly catholic rather than national, and indicted that the real solution would be to entrust the work 'to monks taken from British soil.' He also asked permission to acquaint the Abbot President of the English Benedictine Congregation with the terms under which the French monks could be present, making it clear that their rôle was simply to make way for the English monks ... 'who in spite of their missionary character, could entrust the liturgical services to the strictly monastic element which they already possess.'

At this point in his letter Delatte makes it clear that he was not thinking of a new foundation, but a partial transfer of the community at Farnborough to Westminster Cathedral. 'As the religious are bound to observe the rules of enclosure, it would be quite indispensable that they should retain St Michael's monastery at Farnborough, for the health of the monks would certainly suffer from being constantly detained without any relaxation in the centre of a large city like London.' However, Abbot Delatte admitted: 'I cannot say at the present moment how Her Majesty the Empress Eugénie would look upon such a serious change at Saint Michael's, or even if, under these circumstances, she would consent to leave the monastery at our disposal. Should she decide to take the monastery from us, I frankly admit to your Eminence that we should find ourselves in a most awkward position.'

The proposal was that the Farnborough community be supplemented by about five monks from Solesmes and about four or five English monks to increase the number. A choir school was already planned. 'Those who enter the noviciate bring us neither patrimony nor good voices,' wrote Delatte.

One problem of the *ordo vivendi* would be the relationship between the monks and the diocesan clergy. It was a Cathedral, and monks, the Cathedral Chapter, and the priests, thrown together, were bound to have problems. It was intimated that the choir should be set apart for the offices of the monks and that these would be celebrated at different times from the parish services. A separate sacristy was also envisaged for the use of the monks.

The Cardinal had not realised the difference between the English monks and the French. The French were contemplatives who were given to prayer and study and above all to the recitation of the divine office, the

English monks were missionaries, whose monasteries were not yet abbeys and who would find it difficult to confine themselves to choral duties whilst the secular clergy carried out the pastoral work. For the Cardinal it seemed like an answer to his dreams and prayers, but he had yet to appraise the English monks of his change of heart.

Since Vaughan had not been open from the outset, rumour abounded and the first rumblings of opposition began to be heard. *The Weekly Register* saw the idea of French monks in the heart of English Catholicism as 'a step of very doubtful expediency'. A fortnight later the editorial was headed 'A New Alien Priory.' This described the opposition of the Chapter to the Cardinal and added its own opinion that the Chapter 'will have the support of the great majority of the Catholic clergy and laity of England.' Vaughan passed the comments to Prior Cabrol. The opinions of the press did not worry him. The opinions of the Westminster Chapter did. '...according to what your Eminence tells me, and from what I have heard, the Chapter would like to prevent this foundation or reduce the rôle of the monks to insignificance - I find it difficult, for example, that they will never accept that this monastery become an abbey with a Benedictine abbot who would be endowed with all the rights of his title. I do not see how we could accept this monastery if the right to make it an abbey were refused.'

The general chapter of the English Benedictine Congregation met in the summer of 1900 and was decisive: 'we could not approve of any body of foreign Benedictines occupying so prominent a place at the English Metropolitan Cathedral.' *The Tablet*, which had reported the Cardinal's original proposal, now reported the abandonment of the project. Under the heading 'Topics of the Day: The Liturgical Offices in the New Cathedral' it stated, 'The Cardinal announced that he gladly availed himself of the readiness of the secular clergy to take up the work.'

Delatte's original suggestion of a choir school became a reality and the Westminster Cathedral Choir was founded in 1901. Whilst the monks of Solesmes would not sing in the cathedral, the Gregorian Chant would at least be sung under their direction. Dom Augustine Gâtard was enlisted to travel from Farnborough to Westminster to train the boys and men in the Solesmes method of plainchant.

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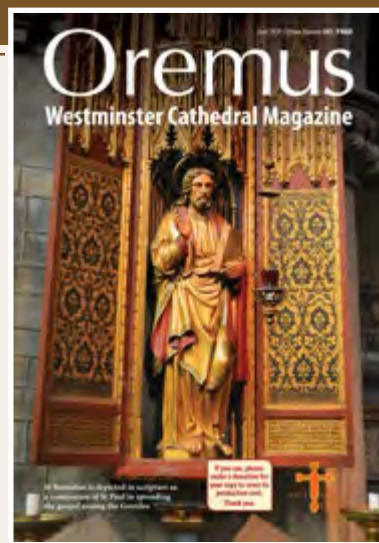
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Imagine yourself at the Easter Vigil: the lights are out but the Paschal flame has spread around the Cathedral from person to person, with lighted candles illuminating not only the white and coloured marbles, but even the normally black-looking domes. The Exsultet is being chanted and you look around. Your mind might wonder thus: 'Where is this? It looks like Byzantium. Is it in Justinian's Constantinople with those domes, or Ravenna with the mosaics? But the music too is ancient; not Eastern, but Roman. This is a place outside time and space? Here indeed is a fusion of the centuries, and these two great religious cultures blur into each other, and into that of today, (whenever today is): what you experience through the stone, glass and music of this modern Cathedral is the result of the inspiration of the third Cardinal Archbishop of Westminster, Cardinal Vaughan.

According to St Bede, around 680 AD Benedict Biscop, (see the mosaic in the Chapel of Sts Gregory and Augustine) founder of the monasteries of Wearmouth and Jarrow in Northumbria, returned from Rome with Precentor John, the archcantor of St Peter's, Rome and of St Martin's Basilican monastery. Bede writes that Benedict brought him to Britain in order to teach the monks 'the mode of chanting throughout the year as it was practised in St Peter's, Rome.' John taught the cantors 'the order and manner of singing'. Different types of chant had developed in each country, and so in parts of these islands there were Celtic chants being used before the arrival of Precentor John.

What he brought is known to us as Gregorian Chant, and in Westminster Cathedral this has become the backbone of the sung liturgies, though music by Renaissance, classical and modern composers is also sung by the world-famous choir of boys from the Choir School, together with the professional male singers, known as lay clerks, all trained by the Master of Music. Singing has always been a part of liturgy, there even being a mention of Jewish hymns being sung during the Last Supper. Christian hymns were sung from early times. They are led in the Cathedral by a lay cantor, but there is also the delectable Westminster Cathedral Children's Voices, which sings both hymns and Masses at Saturday evening Mass once a month during term time.

People value the Cathedral for all sorts of reasons. I like the idea that Pope Gregory who is associated with the ordering of the chants, is also the Pope who sent Augustine to convert the Angles. He is therefore a saintly double celebrity, and is depicted in mosaics in his colourful, shared chapel, Benedict Biscop sharing the space with Augustine, first Archbishop of Canterbury, and three other early bishops.

I regard the Cathedral as a place of holiness embellished by beauty. The music reflects the living soul of it. It can generate

a sense of transcendence if I sit and focus on the sacred liturgy and, through the music and whole ambience, experience heart and mind being lifted up to God. The Christmas and Easter concerts are extra special musical events, but I also love the Wednesday organ recitals, not to mention the organ works played so magnificently at the end of Masses. With the Master of Music and his Assistant, both of whom are professional organists, the Cathedral also has a resident Organ Scholar, ensuring that skills are passed on to the next generation of church musicians.

Whilst the fabric of the building is supported by diocesan funds and from donations from legacies, and the Friends of Westminster Cathedral, the music, with its traditions stretching over a century and a quarter and a reputation for excellence, also needs to be supported for present and future generations. That is why I think it is important to support the Westminster Cathedral Choral Foundation by becoming a Patron, and why I intend to leave a legacy in my Will.



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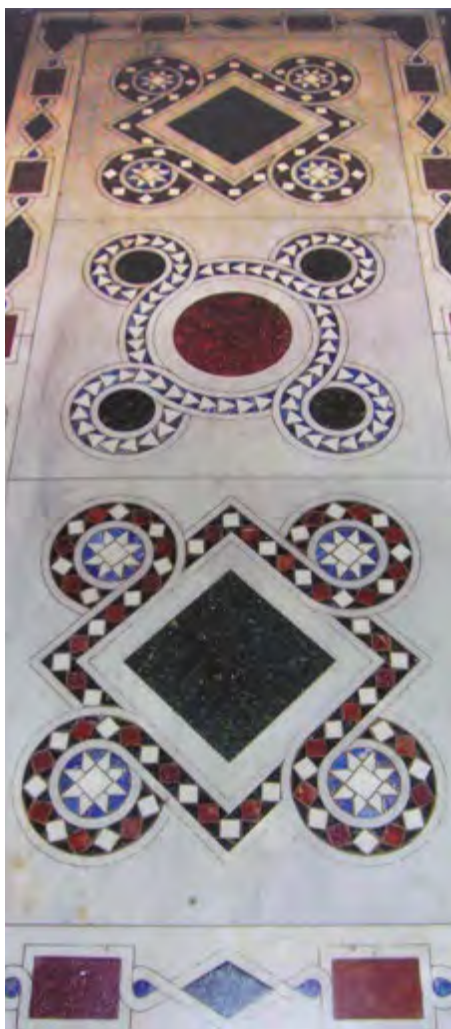

Rivals For A Commission

Patrick Rogers

While Boris Anrep and his technical and artistic assistant, Justin Vulliamy, were working on the mosaics for the Blessed Sacrament Chapel from 1955-62 and St Paul's Chapel from 1961-65, another artist and mosaicist, Aelred Bartlett, was supervising the decoration of the Cathedral nave. In the process he designed and produced a number of small mosaics and put forward his own mosaic designs for St Paul's Chapel, to the annoyance of some members of the Cathedral Art Committee who resented his influence.

Aelred Bartlett came from a family closely associated with the Cathedral. His elder brother, Francis, was Sub-Administrator in 1956 when Cardinal Griffin decided that work should resume on the decoration of the nave, using the designs of the Cathedral architect, J F Bentley, and Aelred was called in to supervise the project. Before the 1939-45 War, Aelred had studied at the Slade School of Art, and during the War he served first as a gunner and then as an interrogator in the Intelligence Corps. For some time he was based at L'Aquila in the Italian Abruzzi, and its many imposing Romanesque and Renaissance churches and palaces increased his interest and knowledge of architecture. After the War he returned to take his Slade diploma and then worked for the family firm on church furnishings, on the restoration of paintings and on the creation of theatrical sets.

So it was that from 1956 Aelred travelled to Italy, Greece, Turkey and Ireland to study mosaics and locate the marbles which Bentley would have chosen. He contacted the Geological Society of Ireland through the Irish Embassy and in April 1956 he inspected the abandoned Cork Red marble quarry at Baneshane near Middleton and arranged for it to be reopened. This marble, also used in the Cathedral in 1910, and far preferable to the salmon pink Portuguese variety advised by J Whitehead & Sons



Floor panel below 'Our Lady of Westminster'.

(the Cathedral's marble merchants), is now combined with Greek *Cipollino* throughout the nave and narthex. To secure the *Cipollino* he wanted, in 1959 Aelred visited the quarries near Karystos on the Island of Evia and insisted that a new quarry face should be opened to produce the wavy, light green marble which clads the nave piers today – though Whiteheads would have gone for *Cipollino* with straight, parallel lines which was cheaper and more readily available. Meanwhile, Aelred's brother, Francis, sought out the dark red *Rosso Antico* marble from the Mani in Greece, panels of which now clad the transept piers.

As the marble decoration proceeded down the nave, Aelred began to design mosaics to accompany the marblework. By early 1960 the work had passed the pulpit and Aelred designed a mosaic floor panel, combining purple and green porphyry in the Byzantine style, to lie below the English medieval alabaster statue known as 'Our Lady of Westminster' and emphasise its importance as a shrine. At about the same time he also produced the vine and star mosaics which decorate the transept arch soffits – 'just practising' as he disarmingly put it. His final work, and that of which he was most proud, was the niche mosaic of St Nicholas at the end of the north aisle. Produced at home in 1960 using the indirect method and installed by himself and his assistant (Ron) in March 1961, this is a memorial to Dame Vera Laughton Matthews, head of the WRNS during the 1939-45 War, so it includes a small wren. In making it Aelred employed his children to cut up the mosaic material into pieces of the appropriate size. The mosaic is in the early Roman style and influenced by the examples of fifth century mosaics to be found in the Basilica of Santa Maria Maggiore in Rome.



Grapevine mosaics on the transept arch soffits.

Aelred's style was not universally appreciated. Some members of the Cathedral Art Committee resented the influence of the Bartlett brothers and their determination to adhere to Bentley's designs. One member, Arthur Pollen, initially doubted Aelred's competence in architectural matters, in particular his scheme for the gallery balustrade. Another, Sir John Rothenstein (whom Aelred later described as 'a pain in the neck'), threatened to resign over his mosaic of St Nicholas, even after it was pointed out to him that Aelred had been chosen by the donor. So when Aelred put forward designs for the mosaics of St Paul's Chapel in late 1960 the committee turned them down. Instead Rothenstein suggested that Boris Anrep be asked to produce a scheme which was accepted by the committee in 1961. But then Anrep, almost 80, asked that his assistant of 30 years, Justin Vulliamy, should take on the commission, while he himself would advise and assist him. Meanwhile Vulliamy, perhaps to demonstrate his competence, was producing the niche mosaics of SS Christopher, Anne and Joachim in the Cathedral aisles.



St Nicholas. The north aisle.

Naturally enough Aelred Bartlett took great umbrage. He had produced his carefully worked-out designs for St Paul's Chapel mindful of the need for economy and intending to use the stocks of glass *smalti* held in store in the Cathedral. Even his arch critic, Sir John Rothenstein, had praised his design for the barrel vaulting, though he had reservations concerning the designs for the end walls. Aelred's assessment of Vulliamy's ability was dismissive, describing his mosaic of St Christopher (with some justification) as 'looking as if both Christ and St Christopher were wearing bathing costumes.' Nevertheless, Vulliamy undertook the commission for St Paul's, designing and producing the mosaics from



St Christopher. The north aisle.

1962-64, with Anrep detailing the principal figures. They worked in Paris (where Anrep had his studio) and Venice (where the firm of Angelo Orsoni made the glass *smalti*) using the indirect method. The finished mosaics were then returned to England for final adjustment followed by installation by Peter Indri in 1964. St Paul's Chapel reopened in January 1965.

Vulliamy described the mosaics of St Paul's in an article in the *Westminster Cathedral Chronicle* of February 1965. To summarise: Above the altar the domed surface of the apse shows a grey-blue sky sprinkled with stars. In the tympanum above the arch is the inscription 'Dominus Legem Dat' (the Lord gives the Law) with the four Gospels and above that Christ is shown carrying the scroll of the Law together with Peter and Paul. On either side are pavilions and through vaulted openings may be seen four streams of living water, flowing in a rocky landscape. On the opposite wall is shown the Conversion of St Paul on the road from Jerusalem to Damascus (Acts 9). Paul kneels, temporarily blinded, with the light of heaven shining about him as he is told by the Lord to arise and go to Damascus.



The conversion of St Paul. The west wall of St Paul's Chapel.

Below is a Latin inscription meaning 'Stand up and go into the city and there you will be told what you must do.' A sword lies beside him showing both that he travelled armed and that this was to be the instrument of his martyrdom.

Facing the entrance Paul is shown shipwrecked off Malta (*Melita*). The ship has run aground, traditionally at a place called St Paul's Bay, and the saint has been cast into the sea (Acts 27). Above the entrance runs an inscription meaning 'Out of the strong came forth sweetness' with six bees and a lion. This is the riddle of Samson and refers to bees producing honey in the carcass of a lion (Judges 14). It refers to Paul, originally called Saul, and a persecutor of Christ's followers, being converted and becoming a Christian apostle himself. The basket refers to his night-time escape down the walls of Damascus (Acts 9). Above the inscription are three churches against a wide expanse of sky, referring to the tradition that when Paul's head was severed by a sword outside the walls of Rome in about 64 AD, it bounced three times. Where it touched the ground there appeared fountains over which churches were subsequently built. The spot is still known as *Trefontane* (Three Fountains).

Covering the vault, or ceiling, over almost all the chapel, and billowing upwards to the sky, is shown an iridescent pink, blue and gold tent. It refers to St Paul's trade as a tent-maker (Acts 18) and is embroidered with a Star of David motif and central Christogram (the Greek Chi-Rho). This can be viewed as the initial of St Paul and is shown between the palm leaves of martyrdom. These mosaics were the last to be installed in the Cathedral for many years.

Lloyd George, Augustus John and Eric Gill

Philip Hodges

One would not normally associate the ebullient Mr Lloyd George, the ‘Welsh Wizard’ and one-time Prime Minister of Great Britain with music. But the fact remains that this Welshman was, like so many of his countrymen, a devotee of the art of choral singing.



David Lloyd George by Hal Hurst

Terry's friendship with him arose out of the popularity of Terry's adjudication at successive Eisteddfods. An old Welsh hymn tune 'Alaw Cwmrig' was constantly used as a setting for the 'Tantum Ergo' of the Benediction Service at Westminster. Terry introduced this into the music lists as a tribute to this most famous of politicians in the first half of this century.

In collaboration with Sir Henry Hadow and Sir Walford Davies Terry edited *Hymns of Western Europe* at the suggestion of Lloyd George. They met at several visits to L.G's home in Criccieth and it was through this brilliant statesman that Terry received the accolade of knighthood.

Controversial art

From 1916 until 1918 London suffered intermittent air-raids but they were negligible when compared with those of the last war. For one thing the 'frightfulness' was primitive when one considers the enemy sending such a vulnerable object as a Zeppelin flying comparatively low over the city to face the mobile A.A. guns running round the streets of London.

In the *Illustrated London News* were drawings of the Zeppelin crews leaning out of the gondola and dropping by hand the bombs about the size of a domestic bucket like a child dropping a stone on to a target from a high bridge. Germany soon abandoned the Zeppelins and sent small aircraft called Taubes with swept-back wings.

I remember playing tennis in the playground one bright afternoon when seven Taubes flew over in formation at about 1,000 feet, their iron-cross markings being clearly visible. We ran for cover but they were heading for the Houses of Parliament up the road.

After a night raid we would go into the playground to pick up the jagged fragments of exploded shells fallen from the sky overnight. Westminster Cathedral's domes were made of solid concrete and came to be regarded as an unofficial shelter by the people of the neighbourhood. In fact, many came regularly into the Cathedral each night in anticipation of further raids which often did not materialise. We boys were taken from the dormitory into the cold crypt where we played 'Buzz,' a game which involved the number 7, its reoccurrences and products.

The police (there was no A.R.P) would rush round the streets blowing their whistles and shouting 'Take cover!' when an alert was on. The 'All Clear' was a bugle call of two notes provided by boy scouts. Sometimes the raiders would

make a return run and we would hear the 'Take cover' and 'All Clear sounding simultaneously'.

The totality of the black-out was left to the enlightened self-interest of the people since there were no air raid wardens. Some of the raids were made more macabre when they occurred during a 'pea-souper' fog which, during the winter months, often enveloped the Thames Valley. One night a boy suffering from erysipelas could not be moved from the dormitory to the safety of the crypt and Fr Collings stayed with him.

Our young lives were brought face to face with death at an early age. There were debates in class. If your ship is torpedoed and you are left clinging to a spar which will only support one body, does the Natural law permit you to beat off some other victim who attempts to share it with you? We were too young to appreciate the philosophy of Hamlet's 'to be or not to be?'

My friend Terence McHugh's father was a regular captain in the Fifth Royal Irish lancers. I remember the awful day when the Rector of the school had to inform him that his father had been killed in action on the Western Front. Later when the school had to close down for two weeks owing to measles those boys who lived near were sent home. McHugh's mother lived in Westcliffe and she took Terence home but took me also since I was far from home. She was the personification of young widowhood, gentle, wise, and of that rare beauty extolled by the pre-Raphaelites.

Coming from a family that had a history of association with the visual arts I had, even at a quite early date, opportunities to indulge my fancy. One of my colleagues, Peter Caspar Knewstub, whose father John ran the Chenil Galleries in Chelsea, realised this trait in my character and introduced me to Knewstub père. I was taken by him to the galleries in Chelsea and also to the Alpine Club in Mayfair where he occasionally held an

exhibition. John Knewstubb was related to both Orpen and Rothenstein. Augustus John was an exhibitor among many other rising young artists. I am pretty certain that Peter's second name, Caspar, came from one of Augustus John's many and varied progeny. Caspar John in due course became Admiral of the Fleet Sir Caspar John of the Royal Navy.

On reading later in life the biography of Augustus John, I now realise that many of these odd arty people must have been present during my occasional trips to Chelsea. By coincidence, Will Rothenstein became professor of Fine Art at Sheffield University and subsequently his son, Sir John K Rothenstein, was appointed curator of Sheffield's famous art gallery – 'The Graves.' It was from here that he was translated as art director to the Tate. Sir John (whom I once met at a Lord Mayor's bun-fight in Sheffield) was a character in the art world and as such he managed to attract the enmity of some of the strange people who populate the world of fine art. At one point this resulted in a vulgar punch-up.

Sir John married into the family of Alan B Ward, the distinguished Sheffield book-seller whose shop in Chapel Walk still attracts book-lovers in the city.

It seems unlikely that the interior decoration of Westminster Cathedral will ever be completed, at least within the compass of many generations yet to come. The architect, John Bentley, had prepared a grandiose scheme to clad the interior walls of the building in the most expensive marble and decreed that the domes and other elevated surfaces should be covered in mosaics. He died even before the shell of the building had been completed.

Some of the mosaics were completed in my time but later, when some mosaic artists were allowed a free hand they completed the cladding of the Lady Chapel roof in a style which attracted the anger and objection of several 'conoscenti' of the art world who

appealed to Cardinal Bourne to ban any further work in this genre. Not wishing to intervene in a discipline about which he knew nothing, the Cardinal declined to become an amateur arbitrator.

Later the eminent mosaic artist, Anrep, was commissioned to design a mosaic fresco of Christ in glory over the High Altar.

The cladding of the brick pillars in the nave is not only an expensive but also a very lengthy process. During my time at Westminster the distinguished sculptor Eric Gill was commissioned to carve the 14 'Stations of the Cross' in low relief. The marble frames were in position and some of these 'Stations' were actually fitted to the frames whilst I was there. The idiosyncratic style of Gill is unmistakable and attracts the eye of many of the tourists who daily troop around the building.

Gill was not only a sculptor but a designer of type fonts and his graceful Roman lettering which appears incised on the 'Stations' as an integral part of the work stands out like the exquisite lettering on Trajan's Column. A successor of Bourne, Cardinal Griffin, himself became involved in an artistic squabble over the reredos behind the altar in the chapel of St George and the English Martyrs and this had an unfortunate result.

Gill was commissioned to carve this and Sir Thomas More is depicted as a 'supporter' in this noble work. Among his many attributes, St Thomas was known to have had a love for pet animals and Gill had included a small monkey in a corner of this work in his own inimitable style. Some pietistic philistines ganged together and approached the Cardinal to have this inoffensive primate erased from the work which they regarded as of questionable taste in a 'holy' environment.

One day a screen was erected around this bas-relief and some days later when it was removed it was discovered that the offending monkey had been chiselled

out – a piece of elegant vandalism if ever there was one. Gill could be described as an earthy ascetic. He wore a coarse hessian gown when working and his head was covered by a home-made paper hat (to ward off the chippings of the Portland stone on which he often worked).

He was an essayist of distinction and among his many hatreds were the rich parvenus and wealthy corporations who commissioned much of his secular work. He wrote a startling autobiography which had the depth of an Aquinas and the candour of a Rabelais.

During the last war when, with the RAF, I was posted in the neighbourhood, I called on his widow, Mary, at their huge farmhouse dwelling of 'Pigotts' at Hughenden near High Wycombe and spent a pleasant afternoon with her. She took me into the vast studio adjoining the house which was full of blocks of virgin granite and Portland stone. Later she showed me many of the cartoons which her husband had drawn in preparation for the carvings which he had made for the adornment of buildings both in London and on the continent.



Augustus John by Jacob Epstein, National Portrait Gallery

D-DAY Commemorations draw towards their end as a generation thins

D-Day commemorations outside Westminster City Hall involved a blessing from Fr Christopher Colven, Catholic Chaplain to Parliament.

Fr Christopher, who is chaplain to Westminster City Council Lord Mayor Robert Rigby, joined RAF Cadets and councillors outside the Council HQ in Victoria Street. After the blessing, the Lord Mayor raised the special #DDay80 flag.

The Lord Mayor said: 'Across the country people have paused to raise #DDay80 flags and remember the start of D-Day, the unprecedented military campaign to free Europe from Nazi occupation. So many young lives were lost on French beaches so Europe could be liberated and we could all live as free people.'



© Westminster City Council

As the generation which took part in D Day fades and the ranks of the surviving veterans thin, it is more important than ever that we remember their sacrifice and teach that to our young people.

Dioceses join to ordain new Deacons



Deacons prepared for their Ordination Mass

Arundel and Brighton and Westminster dioceses joined together with the Archdiocese of Southwark for a Mass of Ordination to the Diaconate celebrated by Bishop John Sherrington. Westminster's new Deacons are Rev Sean Power (second from left) and Rev James Boyle (extreme right).

Bishop James Curry ordained to service as an Auxiliary Bishop for the Diocese Text



The Book of the Gospels is held over the head of the new Bishop as a sign of his submission to the Word of God.



The Papal Nuncio presides over the preliminary paperwork in the Crypt.



Bishop James takes his seat with his brother auxiliary bishops.

The enlarged Pulpit inaugurated 15 August 1934

Paul Tobin

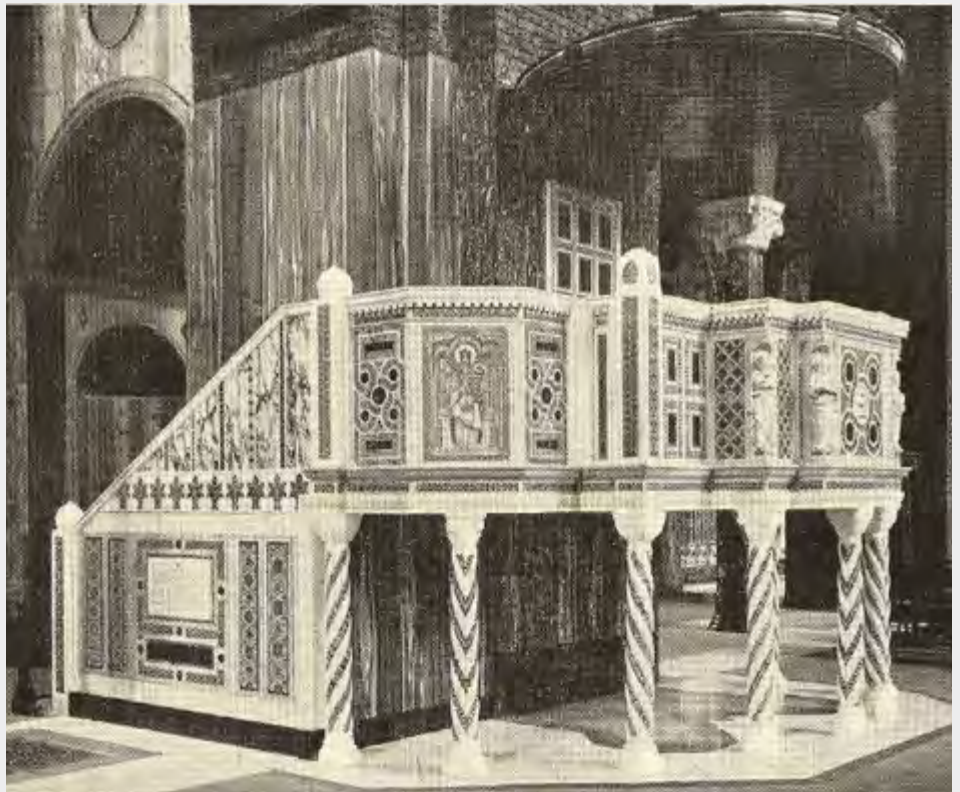
The original pulpit for the Cathedral which was presented by Mr E L Kennedy in 1908 (Fig 1) had proved to be inadequate to accommodate the retinue of the Cardinal Archbishop when preaching; those accompanying him would have been the Metropolitan Cross and train bearers along with a Master of Ceremonies. This pulpit was situated one bay lower than the present one. Six years later, in 1914, a temporary wooden pulpit was placed where the current one now stands and continued to be used for the next 20 years.

To mark his 30 years as Archbishop of Westminster and 50 as a priest and most importantly, the restoration of the pilgrimage in honour of Our Lady of Walsingham, Cardinal Bourne commissioned the Cathedral Architect, Laurence Shattock, to construct a permanent pulpit which incorporated much of the original one. (Fig 2) Eight new colonettes were made to support the weight of the enlarged structure, an inscription recording the new dedication (Fig 3) and an opus sectile panel of painted glass on a slate backing by John Trinick portraying Our Lady of Walsingham was put in place facing the sanctuary. Above the pulpit a highly decorated sounding board was placed; this was removed in the 1960s, its current whereabouts being unknown.

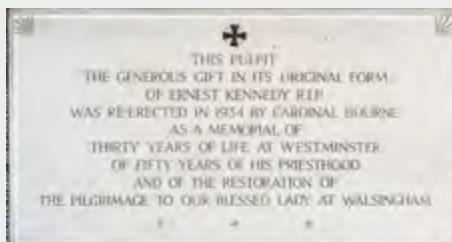
Four days later, on Sunday 19 August, Cardinal Bourne led the first national pilgrimage to Walsingham in 400 years assisting at the High Mass in St John's Church, now the Cathedral Church of the Diocese of East Anglia. It was estimated that between 10-12000 pilgrims attended the festivities in Walsingham.



The original pulpit (1908)



The present pulpit (1934), with soundboard



The 1934 restoration recorded

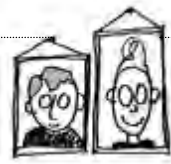
Sources:

Westminster Cathedral: An Illustrated History, Patrick Rogers, 2012
Including pictures of both pulpits.

Westminster Cathedral Chronicle, September 1934

Picture 3: Author's own

Art in Ashford



Oremus Congratulations to our designer Julian Game and his family for their fundraising initiative in support of Great Ormond Street Hospital. Readers of magazine small print will know that besides many years of *Oremus* editions, Julian's work appears in a number of diocesan and other ecclesiastical publications.

On Friday 3rd May, St Michael's Parish Centre, Ashford hosted an art exhibition by local artists, Julian and Emily Game, in support of Great Ormond Street Hospital (GOSH).

The event, which was attended by sixty guests and showcased over eighty original artworks, has helped to raise over £4,000 to date for the children's charity. Julian's granddaughter Mila recently underwent an operation at GOSH and is currently under their care. The event was organised as a way to say 'thank you' to GOSH for the incredible work they do treating and caring for children and young people.

Julian said: 'I can't begin to thank people enough for their generosity to this wonderful cause and especially the enthusiasm and support for this event.'



'I would, however, like to thank all those who worked tirelessly behind-the-scenes, whether it was setting up, meeting and greeting, baking on an industrial scale, clearing up, washing up, taking photographs, the loan of the stands (from Ashford Art Club) to present the artworks, the huge amount of discounted printing, and the use of the fabulous venue. Thank you!'

Valedictory Reflections

Christopher Too

When I was told I would be living with a handful of priests and 3 nuns, I must admit I was a little tentative. Little did I know that being warmly received into the life and family of Westminster Cathedral Clergy House has been one of the most formative, thought provoking, and side-splittingly hilarious experiences.

As an old Amplefordian, seeing clergy around every corner is not particularly alien to me. Coming together for Sunday lunch, relaxing in the house, or sharing a bottle (or two...) on a Sunday evening has been an important respite in what is a busy and oftentimes stressful Organ Scholarship. I will certainly miss the common yet baffling occurrence of walking between two nearby places, bumping into a member of the house, and suddenly it's 20 minutes later and you've forgotten where you were going in the first place!

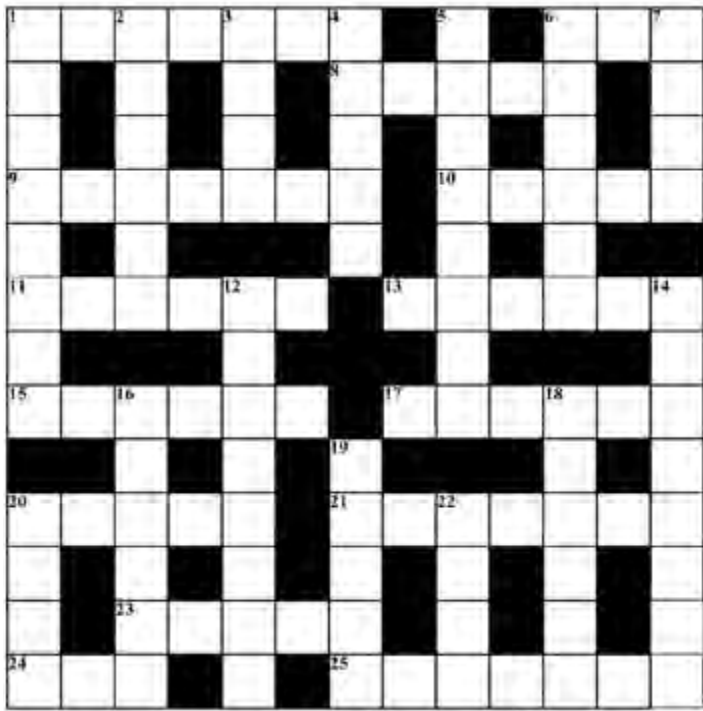
Working as a part of the music department has been a hugely informative and inspirational experience, from improvising to accompany a grand

procession, to teaching the mischievous probationers at 8 o'clock in the morning. The nature of our musicmaking at Westminster Cathedral has meant that much less time has been spent learning numerous accompaniments, as is the way at most English Cathedrals, with more time available to expanding my repertoire and working on other aspects of organ-playing that are less obvious in practice, such as transposition, score-reading or improvisation. The weekend congregational Masses give the weekly opportunity to improvise in a number of different styles to suit the occasion, or indeed my mood! Simon and Peter are world-class musicians, their efforts evident on a daily basis, and to even just sit and absorb their musicianship is a joy!

Other highlights over the year have included the Christmas Celebration and Easter services, as well as the barrage of Ordination services in June. It was a joy, too, to host the Scholae of Ampleforth Abbey, getting the opportunity once more to play



for my former school choir, having given them a thorough tour of the Cathedral and its remarkably tall tower! As I head into my final few weeks of the term, I look forward to continuing to put the magnificent Willis III Grand Organ through its paces as we welcome in the summer holidays. I continue my tour of English Organ Scholarships, moving to St Paul's Cathedral in September. I particularly look forward to taking what I've learnt here and applying it to the often very different liturgy in the Anglican Church, alongside a life-long love of plainsong.



Alan Frost July 2024 – No. 123

Clues Across

- 1 Lines of poetry (7)
- 6 Dorothy, famous American activist in the Catholic Workers Movement (3)
- 8 See 16 Down
- 9 See 22 Down
- 10 & 13: Period of musical summertime extravaganza at the Albert Hall (5,6)
- 11 Cease from doing something (6)
- 13 See 10 Across
- 15 Unacceptable product, do not accept! (6)
- 17 High regard (6)
- 20 Franz -----, composer of 'The Merry Widow' (5)
- 21 ----- of Seville, early Saint and Doctor of the Church (7)
- 23 Game more commonly known as 'Bingo' (5)
- 24 Put to purpose (3)
- 25 Continued from where left off (7)

Clues Down

- 1 Supporter of a motion in a meeting (8)
- 2 Something you can count on! (6)
- 3 Native in South Africa (4)
- 4 Natives of the British Isles (5)
- 5 See 19 Down
- 6 Satanic beings (6)
- 7 Long-lived trees common in churchyards (4)
- 12 Protection from future difficulties, especially financial (8)
- 14 Identified by figural reference (8)
- 16 & 8 Across: Creator of the legendary George Smiley of 'Tinker, Tailor' (4,2,5)
- 18 Self-centredness (6)
- 19 & 5 Down: Amos, Micah and Nahum, e.g., in the OT (5,8)
- 20 Alban Berg opera, and 60's pop star (4)
- 22 & 9 Across: Four meeting places for barristers in London such as Gray's and Middle Temple (4,2,6)

ANSWERS

Across: 1 Stanzas 6 Day 8 Carre 9 Of Court 10 Proms 11 Destit 13 Season
 15 Reject 17 Esteem 20 Lehar 21 Isidore 23 Lotto 24 Use 25 Resumed
 Down: 1 Secunder 2 Abacus 3 Zulu 4 Scots 5 Prophets 6 Demons 7 Yews
 12 Security 14 Numbered 16 John Le 18 Egotism 19 Minor 20 Lulu 22 Inns

This is No Case of Petty Right or Wrong

Edward Thomas

That politicians or philosophers
 Can judge. I hate not Germans, nor grow hot
 With love of Englishmen, to please newspapers.
 Beside my hate for one fat patriot
 My hatred of the Kaiser is love true :—
 A kind of god he is, banging a gong.
 But I have not to choose between the two,
 Or between justice and injustice. Dinned
 With war and argument I read no more
 Than in the storm smoking along the wind
 Athwart the wood. Two witches' cauldrons roar.
 From one the weather shall rise clear and gay;
 Out of the other an England beautiful
 And like her mother that died yesterday.
 Little I know or care if, being dull,

I shall miss something that historians
 Can rake out of the ashes when perchance
 The phoenix broods serene above their ken.
 But with the best and meanest Englishmen
 I am one in crying, God save England, lest
 We lose what never slaves and cattle blessed.
 The ages made her that made us from dust
 She is all we know and live by, and we trust
 She is good and must endure, loving her so:
 And as we love ourselves we hate our foe.

.....

Edward Thomas (1878–1917)

Edward Thomas was a poet, critic, and biographer who is best known for his careful depictions of rural England and his prescient understanding of modernity's tendency toward disconnection, alienation, and unsettledness.

Thomas wrote his first poems in 1914 at the urging of the American poet Robert Frost, with whom he forged a friendship during Frost's years in England. Two years later his first book of verse, *Six Poems*, was published. Due to Thomas's fear that it would be unfairly dismissed by the critics if it were published under his own name, this collection was published under the pseudonym of Edward Eastaway. These six were the only poems that Thomas lived to see in print: in 1915 he enlisted in the infantry and was killed two years later in the Battle of Arras, while the first edition of his *Poems* (1917) was being prepared for press.

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

An Accommodation Crisis

About two years ago (February 1922) we published a letter pointing out the need of a Catholic hostel in London for young men. Another correspondent has just written on the lamentable want of such hostels, not only for men, but also for the ever-increasing number of Catholic women in Business in London. As we know that our correspondent has a long experience in the matter about which she writes, we give the letter in full: -

There is very great need of Catholic Residential Clubs for men and women in London. I am quite sure they could be made self-supporting under careful management – after the initial outlay had been overcome. We are confronted by examples in the YWCA and YMCA, the ‘Mary Curzon Hostel’ at King’s Cross, the ‘Shrimpton Homes’, etc. I find many of our Catholic business girls in these places. I have questioned one Catholic girl who is working under me, and she tells me she has a very nice (small) room, properly furnished with all that is necessary and home-like (YWCA). For this she pays 22s 6d. per week, which sum includes breakfast and supper every day and all meals on Sundays. (the food, however, is not very satisfactory). There are proper sitting rooms, and everything reasonable for a girl at business during the day. Do you not think some of our Catholic people could be induced to show some interest in such an essential similar undertaking?

I contend that Catholics should not be forced to take up their abode in non-Catholic clubs and hostels, and that there is no necessity for our places to be uncomfortable or rough and ready.

Many business women prefer quiet, private apartments with a family; but others prefer the intercourse provided by a residential club. Many are interested in this matter, and have tried to formulate various schemes, but lack of money has retarded them. It seems to me that the time has come when we should do something. Much is done for girls of another category, viz. ‘unmarried mothers’, but little is attempted for the good, reliable business girl or woman, of



Driscoll House, New Kent Road. Driscoll House is a Grade II listed building on the New Kent Road. It first opened as ‘Ada Lewis House’ in 1913, offering accommodation for working women.

which class the backbone of our Catholic life is formed. I maintain that anything done on the lines of residential clubs could be made self-supporting.

With regard to convent hostels, I find nuns, good as they are, do not, as a rule, understand the modern business girl or woman. Irksome restrictions are made with regard to being in early of an evening. Often things are very rough and ready. Few arrange for private rooms – dormitories or cubicles only are available. There are no facilities for washing and ironing small articles of dress – a privilege much appreciated.

Although letters are not opened, they are scrutinised – a practice much resented. Sometimes there is no proper lighting in the evening, making needlework, etc, almost impossible. These are a few of the complaints I have received. There are one or two exceptions, of course, but these only go to confirm all that I have heard, seeing that they are always full. Indeed, when well-managed, allowing reasonable freedom, and giving some sort of home atmosphere and comfort, there is always a waiting list – which demonstrates the need of more hostels well run on ‘home’ lines for business girls.

Tales of the English Martyrs: Thomas Maxfield, Priest

On 1 July 1616, the day of his execution, to draw away the crowd, a woman was burnt at Smithfield, but to no purpose. A multitude on horse and foot accompanied the martyr through the crowded streets, the Catholics, Spaniards and English, openly showing their reverence, with bare heads begging his blessing. Tyburn gallows was found to be beautifully decorated with garlands and wreaths and the ground covered with sweet-smelling herbs and greens and amidst these emblems of his triumph the martyr won his crown.



A Spanish print of Blessed Thomas

The Months of July & August

The Holy Father's Prayer Intentions

JULY

For the pastoral care of the sick

Let us pray that the Sacrament of the Anointing of the Sick grant the Lord's strength to those who receive it and to their loved ones, and that it may become for everyone an ever more visible sign of compassion and hope.

AUGUST

For political leaders

Let us pray that political leaders be at the service of their own people, working for integral human development and the common good, taking caring of those who have lost their jobs and giving priority to the poor.

Monday 1 July

Ps Week 1

DEDICATION OF THE CATHEDRAL (1910)

5pm Solemn Second Vespers
5.30pm Solemn Mass (Full Choir)
Palestrina – Missa brevis
Malcolm – Terribilis est locus
 Organ: *Vierne* – Carillon de Westminster
 Cathedral Chapter attends Mass

Tuesday 2 July

Feria

Wednesday 3 July

St THOMAS, Apostle

Thursday 4 July

Feria
(St Elizabeth of Portugal)

Friday 5 July

Friday abstinence

Feria

(St Anthony Mary Zaccaria, Priest)

Saturday 6 July

Blessed Virgin Mary on Saturday
10.30am Mass of Ordination to the Permanent Diaconate (Bishop Curry)

No **12.30pm** Mass

Sunday 7 July

Ps Week 2

14th SUNDAY IN ORDINARY TIME

§ Sea Sunday
12 noon Solemn Mass (Full Choir)
Mozart – Krönungsmesse (K.317)
Dupré – Laudate Dominum

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, [1-12 July: Sung Vespers 5pm (Latin, Choir, except Tuesday, English, Cantor), Solemn Mass 5.30pm (Choir, Tuesday 9th: Boys' voices, Wednesday: Men's voices). [15 July – 31 August: Evening Prayer (said) 5pm, Mass (said) 5.30pm.]

Saturday: Morning Prayer 7.35am, Mass 8am, Mass 10.30am (Latin), Confessions 11.30-12.30pm, Mass 12.30pm *, Confessions 5-6pm, Sung Vespers 5.30pm (English, Cantor), Sung Mass 6pm.

Sunday: Mass 8am, Sung Morning Prayer 9.30am, Sung Mass 10am, Confessions 10-12.30pm; Solemn Mass 12noon *, Solemn Vespers (English) and Benediction 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 during the summer, please consult the Cathedral diary on the website.

* Live streamed via the Cathedral website.

Organ: *Duruflé* – Toccata (Suite Op.5)
4pm Solemn Vespers and Benediction
Palestrina – Magnificat primi toni
Howells – Take him earth for cherishing
 Organ: *J.S. Bach* – Toccata in D minor (BWV 538)

Monday 8 July

Feria

Tuesday 9 July

Feria
(St Augustine Zhao Rong and his Companions, Martyrs)

Wednesday 10 July

Feria

Thursday 11 July

St BENEDICT, Abbot, Patron of Europe
§ Europe

Friday 12 July

Friday abstinence

Feria

Saturday 13 July

Blessed Virgin Mary on Saturday
(St Henry)**9.30am – 4.30pm** A Day with Mary

Sunday 14 July

Ps Week 3

15th SUNDAY IN ORDINARY TIME

12 noon Solemn Mass (Men's voices)
Lassus – Missa Bell' Amfitrit' altera
Victoria – Laudate Dominum
Guerrero – O sacrum convivium
 Organ: *Vierne* – Final (Symphonie II)
4pm Solemn Vespers and Benediction
Guerrero – Magnificat primi toni
Lassus – Omnia tempus habent
 Organ: *J.S. Bach* – Passacaglia (BWV 582)
 Choral Services cease for the Summer break.

Monday 15 July

St Bonaventure, Bishop & Doctor

Tuesday 16 July

Our Lady of Mount Carmel

Wednesday 17 July

Feria

St Mary's University Graduations, morning and afternoon ceremonies

10.30am Mass cancelled

Thursday 18 July

Feria

St Mary's University Graduations, morning and afternoon ceremonies

10.30am Mass cancelled

Friday 19 July

Friday abstinence

Feria

Saturday 20 July

Blessed Virgin Mary on Saturday
(St Apollinaris, Bishop & Martyr)

Sunday 21 July

Ps Week 4

16th SUNDAY IN ORDINARY TIME

12 noon Solemn Mass
4pm Solemn Vespers (English) and Benediction

Monday 22 July

ST MARY MAGDALENE

Tuesday 23 July

ST BRIDGET of SWEDEN, Patron of Europe
§ Europe

Wednesday 24 July

Feria

(St Sharbel Makhluaf, Priest)

Thursday 25 July

St JAMES, Apostle

Friday 26 July *Friday abstinence*

Ss Joachim and Anne, Parents of the Blessed Virgin Mary

Saturday 27 July

Blessed Virgin Mary on Saturday

Sunday 28 July *Ps Week 1*

17th SUNDAY IN ORDINARY TIME

12 noon Solemn Mass

4pm Solemn Vespers (English) and Benediction

Monday 29 July

Ss Martha, Mary and Lazarus

Tuesday 30 July

Feria

(St Peter Chrysologus, Priest)

Wednesday 31 July

St Ignatius of Loyola, Priest

Thursday 1 August

St Alphonsus Liguori, Bishop & Doctor

Friday 2 August *Friday abstinence*

Feria

(St Eusebius of Vercelli, Bishop; St Peter Julian Eymard, Priest)

Saturday 3 August

Blessed Virgin Mary on Saturday

4pm Low Mass (Blessed Sacrament Chapel)

Sunday 4 August *Ps Week 2*

18th SUNDAY IN ORDINARY TIME

12 noon Solemn Mass

4pm Solemn Vespers (English) and Benediction

4.30pm Mass for the Deaf Service (Cathedral Hall)

Monday 5 August

The Dedication of the Basilica of St Mary Major

Tuesday 6 August

THE TRANSFIGURATION OF THE LORD

Wednesday 7 August

Feria

(St Sixtus II, Pope, and Companions, Martyrs; St Cajetan, Priest)

Thursday 8 August

St Dominic, Priest

Friday 9 August *Friday abstinence*

ST TERESA BENEDICTA OF THE CROSS, Virgin & Martyr, Patron of Europe & Europe

Saturday 10 August

ST LAWRENCE, Deacon and Martyr

Sunday 11 August *Ps Week 3*

19th SUNDAY IN ORDINARY TIME

12 noon Solemn Mass

4pm Solemn Vespers (English) and Benediction

Monday 12 August

Feria

(St Jane Frances de Chantal, Religious)

Tuesday 13 August

Feria

(Ss Pontian, Pope, and Hippolytus, Priest, Martyrs)

Wednesday 14 August

St Maximilian Mary Kolbe, Priest & Martyr

5.30pm Vigil Mass of the Assumption (fulfils obligation)

Thursday 15 August

THE ASSUMPTION OF THE BLESSED VIRGIN MARY

Holy Day of Obligation; Masses at the usual times

Friday 16 August *Friday abstinence*

Feria

(St Stephen of Hungary)

Saturday 17 August

Blessed Virgin Mary on Saturday

Sunday 18 August *Ps Week 4*

20th SUNDAY IN ORDINARY TIME

12 noon Solemn Mass

4pm Solemn Vespers (English) and Benediction

Monday 19 August

Feria

(St John Eudes, Priest)

Tuesday 20 August

St Bernard, Abbot & Doctor

Wednesday 21 August

St Pius X, Pope

Thursday 22 August

The Queenship of the Blessed Virgin Mary

Friday 23 August *Friday abstinence*

Feria

(St Rose of Lima, Virgin)

Saturday 24 August

ST BARTHOLOMEW, Apostle

Sunday 25 August *Ps Week 1*

21st SUNDAY IN ORDINARY TIME

12 noon Solemn Mass

4pm Solemn Vespers (English) and Benediction

Monday 26 August (Bank Holiday)

Feria

(Blessed Dominic of the Mother of God, Priest)

Mass at **10.30am**, **12.30** and **5.30pm**;

Confessions **11.30 – 12.30pm** only

Tuesday 27 August

St Monica

Wednesday 28 August

St Augustine, Bishop & Doctor

Thursday 29 August

The Passion of St John the Baptist

Friday 30 August *Friday abstinence*

Feria

(Ss Margaret Clitherow, Anne Line and Margaret Ward, Martyrs)

Saturday 31 August

Blessed Virgin Mary on Saturday

(St Aidan, Bishop, and the Saints of Lindisfarne)

Choral services resume on Sunday 1 September.

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

The Intercession of Blessed Carlo

At the end of May Pope Francis recognised a second miracle attributed to London-born Blessed Carlo Acutis, paving the way for him to become the first millennial saint.

Liliana, a mother from Costa Rica, prayed at the beatified teenager's tomb in Assisi after her daughter Valeria suffered severe head trauma from a bike accident and was given little chance of survival. Having prayed for the intercession of Blessed Carlo, on the same day, the hospital informed her that Valeria had spontaneously started to breathe. The next day, she began to move and partially regained her speech. In just a few months she had made a complete and miraculous recovery.

Cardinal Vincent Nichols commented: 'This is the fast-track to sainthood! Carlo Acutis, born in London, baptised in the Church of Our Lady of Dolours, Fulham Road, died at the age of 15 in 2006, computer savvy and sometimes bullied at school, he is now held before the world as an inspiration for all. Why?

He understood the purpose of life. He said that he was not afraid to die because he had not wasted a minute of his life on things that didn't please God. He had a pathway to follow. He said "The Eucharist is the highway to heaven". He lived each day cheerfully, "always united with Jesus". A joyful, courageous, generous, faith-filled teenager. A saint for our day and every day. And a Londoner! A star!

Who is Bl Carlo Acutis?

Despite what one might think of a young candidate for sainthood, Carlo was an absolutely normal boy, just like most of his peers, but with an exceptionally special harmony, thanks to his deep friendship with Jesus.

In addition to his main duties as a student and son, he found time to teach catechism to children preparing for their First Holy Communion and Confirmation; volunteer at the soup kitchens run by the Capuchins and the Missionaries of Charity; help the poor in his neighbourhood;



assist children struggling with their homework; engage in online evangelism; play the saxophone; play football; design computer programmes; enjoy video games; watch detective movies; and make home videos with his dogs and cats.

'Being always united with Jesus, this is my life plan,' he wrote when he was only seven years old. And from then on, he remained faithful to this plan until his departure for Heaven on 11-12 October, 2006, at San Gerardo Hospital in Monza. From a young age, Carlo always showed a great attraction towards Heaven. Due to his uncommon maturity in matters of faith and his great love for the Blessed Sacrament, Carlo received his First Holy Communion at just seven years old. From that moment on, he never missed his daily appointment with Holy Mass and a period of Eucharistic Adoration either before or after Mass, as well as his daily Rosary.

Carlo wrote that 'when you stand in front of the sun, you get tanned... but when you stand before Jesus in the Eucharist, you become a saint.' For Carlo, 'the Eucharist is [his] highway to Heaven', and the most powerful means to quickly become a saint.

His famous saying goes: 'Everyone is born an original, but many die as photocopies.' To avoid dying as a photocopy, Carlo drew from the source of the Sacraments, which for him were the most powerful means to grow in virtues, effective signs of God's infinite mercy towards us. The Eucharist also fuelled in him a strong desire to constantly tune in to the Lord's voice and live always in His presence. By doing so, Carlo managed to bring this lifestyle learned from the school of the Eucharist to everything he did: being in the classroom, at the pizzeria with friends, or on the square playing soccer, or using the computer, all became lived Gospel.

Carlo managed in an extraordinary way, despite living an ordinary life like many others, to dedicate his life, moment by moment, to the highest purpose to which all men are called: eternal beatitude with God.

Carlo, 'the lover of God,' lived this strong divine presence in his earthly life and sought in every way to generously share it with others. Even now, he continues to intercede so that everyone can put God first in their lives and say like Carlo: 'Not I, but God; sadness is looking at oneself, happiness is looking at God'.

Sanctification is not a process of addition but of subtraction. Less me to leave room for God.

The Reliquary Shrine at Corpus Christi, Covent Garden

In May 2021, His Eminence, Vincent Cardinal Nichols gifted Corpus Christi a first class relic of Bl Carlo, containing a piece of Bl Carlo's hair. To enable this relic to be venerated, a unique reliquary was commissioned from Ferdinand Stuflesser in Italy. The money for the Shrine was donated by people from all over the world, and was raised within a week of launching the appeal. The names of all the donors are inscribed inside the Shrine and sit behind the relic.

Two Fond Farewells

Rachel Storey and Ann Fothergill

This summer SVP School says goodbye to two senior members of staff who have given much of their careers to teaching and forming local children. Oremus asked them to look back over the years.

You don't choose to work at St Vincent de Paul Catholic Primary, it chooses you'. For any member of staff who works next door at the Cathedral's Parish School this phrase will be very familiar. Indeed, with new staff we await the time they'll say it – and soon enough they always do. Working at St Vincent de Paul is not a choice you make: it's a calling.

Our journeys to this school have been different with personal anecdotes shaping our paths.

'Many times I have told a story from my own childhood – when as a Year 6 child (then Top Juniors), I made a school visit to London from a tiny Catholic Convent in a Norfolk village, to see the Tutankhamun Exhibition – which was full, clearly these were the days before teachers planned trips in detail. One of the nuns decided a close second would be a trip to Westminster Cathedral – for me it was a first in every way. With my spending money, I bought Rosary Beads in a shiny white case with a viewer in the centre that showed a picture of the Cathedral – so many times at home later I gazed at the image and wished and prayed that one day I'd be back.' Rachel.

'I grew up locally and with my Secondary school would regularly visit the Cathedral for Mass. It was always a place of comfort and familiarity so when I came for interview I went into the Cathedral, lit a candle and prayed that the outcome would be what it was supposed to be. The Cathedral has been a place of such joy over my years here. I look back with great fondness at the monthly Family Masses led by the choir of St Vincent de Paul School, First Holy Communions, Nativities and Passion Plays – all such a privilege to be part of.' Ann

As teachers, we were both happy in our previous schools and weren't looking to move – others around us guided us here – we both like to think that the Holy Spirit was behind this. St Vincent de Paul Catholic Primary is a place of great stability and yet constant change. The stability comes from its Catholic ethos but there's a special spirituality here – maybe it's being in the shadow of the Cathedral or maybe it's the traditions that remind us of our own Catholic childhoods: The May Procession, the daily prayers and the joyous singing of the children. Catholicity permeates all we do here. Having both worked at the school for approximately 20 years we know this will be another change for the school community but it is time for us both to hand the reins over to others.

Throughout the years we have witnessed so much success: children come back and tell us about their studies at Russell Group Universities, about their First Class Honours Degrees at Oxford (4 in one class a few years back), scholarships to prestigious public schools or starting their own businesses – to name but a few. Parents often attribute their children's success to the solid foundation they received here. In this school its 'cool to be clever,' and that's what makes the school thrive academically.



Rachel Storey (Assistant Head Teacher) and Ann Fothergill (Deputy Head Teacher)

We would like to take this opportunity to thank the Diocese and the Cathedral for their constant support, our dedicated and hard-working colleagues, our ambitious parents, who entrust us with us with their children and most importantly our exceptional children for always living up to and beyond our expectations.

Good bye and God Bless,



A. FRANCE & SON
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Sanitation block for Nyabondo Centre for the Disabled, Kenya

Sr Ludovena, a Franciscan Sister of St Anne, has a vision and enthusiasm which is ever expanding. She runs the Nyabondo Centre for the Disabled which provides corrective surgeries for children, but also helps them to access education and vocational training, all within the compound of the centre. There is a particular focus on those with cerebral palsy.



Current condition of the boys' pit latrine

We are appealing for support to fund the construction of an accessible sanitation block which would accommodate wheelchair users. As Sr Ludovena said in her application, "The existing toilets are in bad shape and are no longer safe for children to use. We are in dire need of clean and safe toileting facilities for these children."

Her request is for a solid, eight cubicle structure, with extra-wide doors and helpful additions such as hand grips. The total cost of the project is £7,000. Can you help us provide these children with a new toilet block which is more tailored to their needs?

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

Cheques should be made out to SPICMA

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

Name: _____

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GIFT AID

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