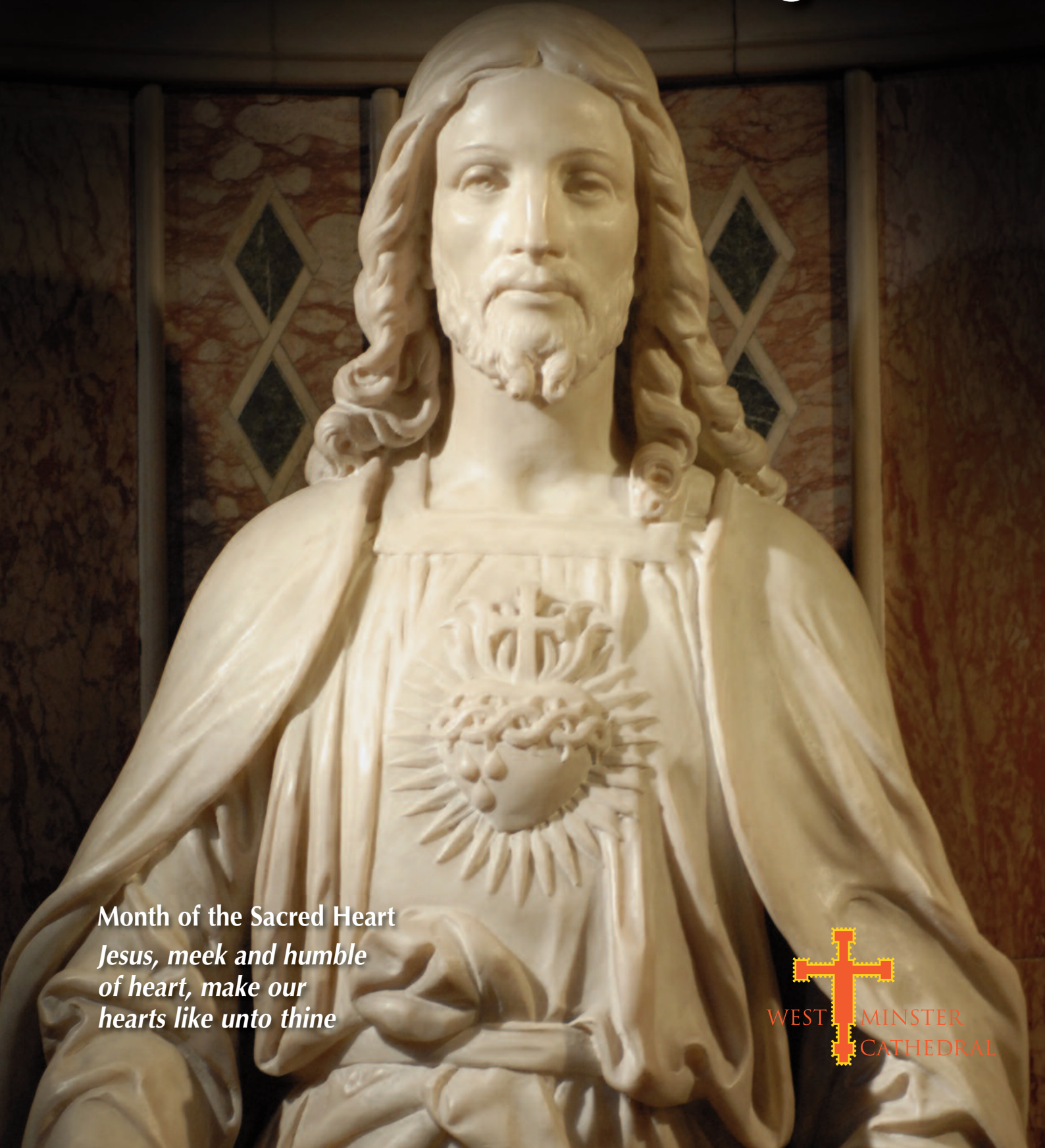


June 2016 | Edition Number 215 | FREE

# Oremus

## Westminster Cathedral Magazine



Month of the Sacred Heart  
*Jesus, meek and humble  
of heart, make our  
hearts like unto thine*





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The Statue of the Sacred Heart in the Cathedral's Shrine of the Sacred Heart. © Westminster Cathedral

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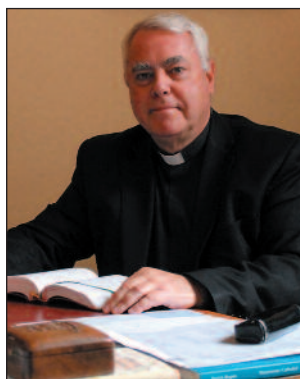
# From the Chairman

The theme of Remembrance seems to have been very much a part of my life in the last few weeks as a result of spending five days with former members of the Queen's Royal Surrey Regiment, with whom I served in the mid-60s, as we visited the battlefield of the Somme campaign. Our intention was to follow the route of the Surrey Battalions of Kitchener's Army from their base area in France up to the assault line from which they attacked the German positions on 1 July 1916. Having visited the battlefield we then visited the various cemeteries where many of the soldiers from Surrey are buried. A number of our group had relatives in these cemeteries and so it was fitting to lay wreaths, to pray for their souls and to keep a time of silence. We also visited the great memorial arch at Thiepval, which is a lasting memorial to the missing of the Somme campaign.

On Pentecost Sunday, I took part, along with a former Bishop to the Forces, in the dedication of a new memorial to the men of the Queen's Regiment at the National Arboretum in Litchfield, and here we remembered those who had been killed during the 26 years of the Regiment's existence, a number of whom were well known to me. The theme of Remembrance continued during the Friends' visit to the Royal Military Academy at Sandhurst, where, during the course of our visit, I was privileged to celebrate Mass,

which I offered for the intention of those officer cadets with whom I had served and who have since died.

Over the past few weeks we have enjoyed glorious sunshine here in London, and we hope that the fine weather will remain with us throughout the summer months. Lots of things are happening here at the Cathedral this summer, including ordinations to the diaconate and sacred priesthood. Please keep those who are about to be ordained in your prayers as they prepare to follow the Lord, becoming servants and shepherds in his own image. We also celebrate the solemnity of St John Southworth at the end of month. May his prayers and guidance remain with us, so that, like him, we may always remain loyal friends of Jesus.



With every good wish,

*Canon Christopher Tuckwell*

## The Sacred Heart of Jesus The living embodiment of Mercy

**To prepare for the great solemnity of the Sacred Heart of Jesus, which this year falls on Friday 3 June, we present here a few extracts on this great devotion from the writings of three popes.**

### Pope St John Paul II

I wish to express my approval and encouragement to all who in any way continue to foster, study and promote devotion to the Heart of Christ in the Church... The faithful still need to be guided to contemplate adoringly the mystery of Christ, the God-Man, in order to become men and women of interior life, people who feel and live the call to new life, to holiness, to reparation which is apostolic cooperation in the salvation of the world, people who prepare themselves for the new evangelisation, recognising the Heart of Christ as the heart of the Church: it is urgent for the world to understand that Christianity is the religion of love.

The Saviour's Heart invites us to return to the Father's love, which is the source of every authentic love: 'In this is love, not that we loved God but that he loved us and sent his Son to be the expiation for our sins' (1 Jn 4:10). Jesus ceaselessly receives from the Father, rich in mercy and compassion, the love which he lavishes upon human beings (cf Eph 2:4; Jas 5:11). His Heart particularly reveals the generosity of God

towards sinners. God's reaction to sin is not to lessen his love, but to expand it into a flow of mercy which becomes the initiative of the Redemption.

...Devotion to the Heart of Jesus has given form to the prophetic words recalled by St John: 'They shall look on him whom they have pierced' (Jn 19:37; cf Zec 12:10). It is a contemplative gaze, 'which strives to enter deeply into the sentiments of Christ, true God and true man. In this devotion the believer confirms and deepens the acceptance of the mystery of the Incarnation, which has made the Word one with human beings and thus given witness to the Father's search for them. This seeking is born in the intimate depths of God, who loves man eternally in the Word, and wishes to raise him in Christ to the dignity of an adoptive son' (*Tertio millennio adveniente*, n 7). At the same time devotion to the Heart of Jesus searches the mystery of the Redemption in order to discover the measure of love which prompted his sacrifice for our salvation.

The Heart of Christ is alive with the action of the Holy Spirit, to whom Jesus attributed the inspiration of his mission (Lk 4:18; cf. Is 61:1) and whose sending he had promised at the Last Supper. It is the Spirit who enables us to grasp the richness of the sign of Christ's pierced side, from which the Church has sprung (cf Constitution *Sacrosanctum Concilium*, n. 5). 'The Church, in fact', as Paul VI wrote, 'was born from the pierced Heart of the Redeemer' and from that Heart receives her nourishment, for Christ 'gave himself up for her, that he might sanctify her, having cleansed her by the washing of water with the word' (Eph 5:25-26) (Letter *Diserti interpretes*). Through the Holy Spirit, then, the love which permeates the Heart of Jesus is poured out in the hearts of men (cf Rom 5:5), and moves them to adoration of his 'unsearchable riches' (Eph 3:8) and to filial and trusting petition to the Father (cf Rom 8:15-16) through the Risen One who 'always lives to make intercession for us' (Heb 7:25).

*On the 100th Anniversary of the Consecration of the Human Race to the Divine Heart of Jesus (1999)*

### The Venerable Pope Pius XII

[D]evotion to the Sacred Heart of Jesus, of its very nature, is a worship of the love with which God, through Jesus, loved us, and at the same time, an exercise of our own love by which we are related to God and to other men. Or to express it in another way, devotion of this kind is directed towards the love of God for us in order to adore it, give thanks for it, and live so as to imitate it; it has this in view, as the end to be attained, that we bring that love by which we are bound to God to the rest of men to perfect fulfilment by carrying out daily more eagerly the new commandment which the divine Master gave to his Apostles as a sacred legacy when he said: 'A new commandment I give to you, that you love one another as I have loved you... This is my commandment that you love one another as I have loved you.'

...That form of piety, then, should be held in highest esteem by means of which man honours and loves God more and dedicates himself with greater ease and promptness to the divine charity; a form which our Redeemer himself deigned to propose and commend to Christians and which the supreme pontiffs in their turn defended and highly praised in memorable published documents. Consequently, to consider of little worth this signal benefit conferred on the Church by Jesus Christ would be to do something both rash and harmful and also deserving of God's displeasure.

This being so, there is no doubt that Christians in paying homage to the Sacred Heart of the Redeemer are fulfilling a serious part of their obligations in their service of God and, at the same time, they are surrendering themselves to their

Creator and Redeemer with regard to both the affections of the heart and the external activities of their life; in this way, they are obeying that divine commandment: 'Thou shalt love the Lord thy God with thy whole heart, and with thy whole soul, and with thy whole mind, and with thy whole strength.'

*Haurietis Aquas – On Devotion to the Sacred Heart (1956)*

### Pope Leo XIII

Jesus Christ, our God and our Redeemer, is rich in the fullest and perfect possession of all things: we, on the other hand, are so poor and needy that we have nothing of our own to offer him as a gift. But yet, in his infinite goodness and love, he in no way objects to our giving and consecrating to him what is already his, as if it were really our own; nay, far from refusing such an offering, he positively desires it and asks for it, 'My son, give me thy heart.' We are, therefore, able to be pleasing to him by the good will and the affection of our soul. For by consecrating ourselves to him we not only declare our open and free acknowledgment and acceptance of his authority over us, but we also testify that if what we offer as a gift were really our own, we would still offer it with our whole heart. We also beg of him that he would vouchsafe to receive it from us, though clearly his own.

...And since there is in the Sacred Heart a symbol and a sensible image of the infinite love of Jesus Christ which moves us to love one another, therefore is it fit and proper that we should consecrate ourselves to his Most Sacred Heart – an act which is nothing else than an offering and a binding of oneself to Jesus Christ, seeing that whatever honour, veneration and love is given to this divine Heart is really and truly given to Christ himself.

...When the Church, in the days immediately succeeding her institution, was oppressed beneath the yoke of the Caesars, a young Emperor saw in the heavens a cross, which became at once the happy

omen and cause of the glorious victory that soon followed. And now, today, behold another blessed and heavenly token is offered to our sight – the Most Sacred Heart of Jesus, with a cross rising from it and shining forth with dazzling splendour amidst flames of love. In that Sacred Heart all our hopes should be placed, and from it the salvation of men is to be confidently besought.

*Annum Sacrum (On Consecration to the Sacred Heart) (1899)*

*Most Sacred Heart of Jesus, have mercy on us.*

*Almighty and eternal God, look upon the Heart of Thy most beloved Son and upon the praises and satisfaction which He offers Thee in the name of sinners; and to those who implore Thy mercy, in Thy great goodness, grant forgiveness in the name of the same Jesus Christ, Thy Son, who livest and reignest with Thee forever and ever. Amen.*





# Bishop Thomas Thirlby

## A Tudor Bishop of Westminster



Fr Nicholas Schofield

**Westminster Abbey is one of the most famous churches in England. It is often forgotten, though, that for 10 years in the mid-sixteenth century it was a bishop's seat: the first Westminster Cathedral.**

The Tudor Diocese of Westminster was set up on 17 December 1540 and covered the county of Middlesex. In the aftermath of Henry VIII's break with Rome, a number of former monastic churches were raised to be cathedrals: not only Westminster but Bristol, Chester, Gloucester, Oxford and Peterborough. All but Westminster survive as Anglican dioceses to this day.

The first – and only – Bishop of Westminster was Thomas Thirlby. Although influenced by reformist ideas and holding episcopal office under Henry and Edward VI, he eventually returned to the Catholic faith under Mary I and was one of the bishops deposed and put under house arrest by Elizabeth.

He was born in Cambridge around the turn of the sixteenth century and educated in law at Trinity Hall. One of his fellow students was Thomas Bilney, later to be burned as a heretic under Henry VIII. The two men were neighbours at college and it seems that Bilney's studies were disturbed

by the future bishop playing his recorder rather too enthusiastically. Bilney thought music a dangerous thing, especially in church, and recited prayers to exorcise the musical demons.

Thirlby attracted powerful patrons in his youth, including Stephen Gardiner (Bishop of Worcester), Thomas Cromwell and possibly even Anne Boleyn herself. This ensured him quick promotion at court and his involvement in diplomatic missions.

Thirlby was consecrated as the first (and only) Bishop of Westminster on 19 December 1540 in the abbey's beautiful Lady Chapel, built by Henry VII. He seems not to have been overactive as a bishop, never conducting a visitation and not even attending the coronation of Edward VI in his own cathedral. He is accused of having spent money too freely, impoverishing his See. He did, however, have other duties to perform since he was not only a Privy Counsellor and Dean of the Chapel Royal but acted as Ambassador to the imperial court of Charles V. This involved much travelling and the broadening of the mind; he was even present at the battle of Mühlberg (1547) where the Lutheran Schmalkaldic League was decisively defeated. On returning home in 1548, the emperor noted that Thirlby had 'always acted with great modesty and discretion in the discharge of his duty.'

In 1550, he was moved to the poorer see of Norwich, after Westminster was reunited to the Diocese of London, and in 1554 he was translated again to Ely, which was considered a promotion. Under Edward he was criticised for his pro-Catholic leanings. 'I expected nothing else,' the king was once heard to say, since he 'had been so long time with the emperor as ambassador.' On the accession of Mary, he was fully back in favour, being readmitted to the Privy Council, narrowly missing appointment as Lord Chancellor and going on several diplomatic missions, one of which took him to Rome to meet Pope Paul IV.

These were confusing times and the choices that had to be made were often at great personal cost. At the degradation of Thomas Cranmer, shortly before his execution as a heretic, Thirlby was 'observed to weep much all the while; he protested to Cranmer that it was the most sorrowful action of his whole life, and acknowledged the great love and friendship that had been between them; and that no earthly consideration but the queen's command could have induced him to come and do what they were then about.'

Regimes changed once again with Elizabeth, but Thirlby had the courage of his convictions to follow his conscience. He voted against the Act of Uniformity, which established the Book of Common Prayer as the official worship book for use in England, and refused to swear the Oath of Supremacy. On 3 June 1560, he was taken to the Tower and the following year formally excommunicated by the Church of England. By 1563, he was under house arrest in the

custody of the Archbishop of Canterbury, Matthew Parker. For seven years he lived at Lambeth Palace as a prisoner, though during times of political tension he was moved to the security of the Tower. When Archbishop Parker was accused of allowing Thirlby too much liberty, 'he ordered that the Bishop of Ely... should communicate with nobody, and should be kept close.' The old bishop finally died at Lambeth Palace on 26 August 1570 and was buried two days later in the nearby parish church. According to the register he had 'in the time of Queen Mary, returned to Papistry, and so continued in the same to his end, and died the Queen's Majesty's prisoner.'

Thomas Thirlby did not always make good and wise choices. Like many of his contemporaries, he adapted his conscience to very different regimes and kept his cards closely to his chest. As a bishop he could be extravagant and largely absent from the flock he was called to shepherd. However, he ultimately followed his Catholic faith and 'died worn out by long imprisonment.' His final courage has led many to believe that his cause, along with the other Marian bishops deposed by Elizabeth, should be considered. Whatever his failings, this first and last Bishop of Westminster should be remembered as a Confessor of the Faith.

*Fr Nicholas Schofield is the Diocesan Archivist and is the parish priest of Our Lady of Lourdes and St Michael's, Uxbridge. This article first appeared in The Catholic Times earlier this year.*

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# Bishop, Missionary and Friend

## Herbert Vaughan's time as Bishop of Salford



Fr Robert O'Neil MHM

**Cardinal Vincent Nichols celebrated Mass at Westminster Cathedral on the Solemnity of St Joseph. It was in thanksgiving for the Mill Hill Missionaries, a society founded 150 years ago by a priest who became Cardinal Archbishop of Westminster, Herbert Vaughan. In his homily Cardinal Nichols praised Vaughan's 'pioneering boldness' and many initiatives, one of which is Westminster Cathedral, and another being his advice to his first missionaries in Baltimore that they should learn from the Baptists in their ministry to liberated African-Americans.**

Vaughan also had a gift of friendship that included people as diverse as Lady Herbert of Lea and Isaac Hecker, founder of the Paulists in the United States.

Before he came to Westminster in 1892 he had been Bishop of Salford for 20 years. While there he made another of those friendships, with James Fraser, the second Anglican Bishop of Manchester.

Fraser was a reform-minded Anglican, who was active in issues of education, industrial relations and politics. In a chapel of Manchester Cathedral dedicated to him, the 'people's bishop', there is a 2001 painting celebrating 'the hidden presence of God in the midst of everyday city life – even including its grimmest aspects.'

Both Fraser and Vaughan shared a great affection for Lancashire and Fraser, like Vaughan, was also well known for his hard work, thrift and straightforward manner. Both, for example, held a similar opinion of the Temperance Movement. At a meeting of the Temperance League, soon after he arrived in Manchester, Fraser upset the organisers by saying that he was 'not one who would rob a poor man of his beer.' Vaughan, likewise, angered Manning and other leaders of a Catholic temperance meeting at the Free Trade Hall when he arrived saying that would not reproach a poor man who took a drink.

In 1879, Fraser wrote to a friend that Vaughan was '[an] able and accomplished man,' and whenever they met on neutral grounds, they always met as friends. 'I can get on with him much better than I can with some of our narrow-minded Protestant friends.' Vaughan had hopes that Fraser might 'come

over to Rome', but Fraser wrote, 'Bishop Vaughan... personally I much like, and all our personal relations are friendly. In reply to a very friendly note which I received from him, I have told him that there is nothing less likely than that I should ever join his communion, as he (I dare say quite sincerely) hopes may be the case...'

Fraser, in addition to his duties as bishop, was involved in almost every social movement of the day. He walked from place to place carrying his robe bag, sometimes addressing several meetings a day, and speaking unprepared. His critics said that 'omnipresence was his forte, and omniscience his foible.' But, 'his absolute frankness and fearlessness of speech won the heart of his people, and his strong good sense and honesty commanded their respect.'

On the death of Fraser in 1885, Vaughan wrote to his widow, 'I can never forget the nobility, the directness, and simplicity of your husband's character, and the sympathetic charm which played like sunlight on his countenance. The universal tribute of admiration must indeed be a great consolation to you.'

Because of his missionary commitments, first to a training college and then to foreign missions, clergy in Salford were disappointed when Vaughan was appointed their bishop. They wondered how he could both be their bishop and spend time in London. Pope Pius IX asked him to continue to be responsible for Mill Hill, but to find someone to take his place at the College. With his great energy and confidence in God's providence he did both, devoted himself to Salford and helped his Mill Hill Missionaries. From his desk in St Bede's College he reached out not only to his Diocese, but also to Mill Hill and overseas.

Among his missionaries there were regrets that Vaughan, while at Salford and later at Westminster, was never able to be more than an administrative Superior General. The first Society Archivist Fr John Thoonen felt that his work as a bishop kept him from undertaking again the kind of fact-finding and fund-raising tour he had made when his first missionaries went to the United States. If he had been able to do so in India, Borneo and East Africa, he would, in Thoonen's opinion, have been a direct inspiration to and leader of his missionaries.

Cardinal Herbert Vaughan died at 11.50pm on Friday 19 June 1903 (Feast of the Sacred Heart) at St Joseph's College, Mill Hill. His funeral was the first solemn religious service to take place in Westminster Cathedral. He was buried at Mill Hill on a small rise above the college. Over the years his grave became circled by a stand of tall trees and the graves of long forgotten supporters and missionaries. His remains were transferred to Westminster Cathedral in 2005.

Fr Robert O'Neil MHM will be the main speaker at the World Mission Conference at Heythrop College on 5 October. The conference is presented by the College, the Mill Hill Missionaries, the Catholic Missionary Union of England & Wales and Missio. Places are free and open to all but booking is necessary: [www.cmu.org.uk/conference](http://www.cmu.org.uk/conference) or 01704 533708. This article is abridged from a version by the same author.



# Making The Word Look Sacred

## The Saint John's Bible

*In 1998, Saint John's Abbey and University, Minnesota, commissioned the renowned calligrapher Donald Jackson to produce a hand-written and hand-illuminated Bible. Called The Saint John's Bible, it is believed to be the first such Bible to have been commissioned by a Benedictine Abbey since the invention of the printing press. On Wednesday 15 June, Donald Jackson will be invested into the Order of St Gregory the Great here at the Cathedral by Cardinal Vincent Nichols. Dylan Parry recently spoke with him.*

### How did this amazing project come about?



What is the plural of Genesis? There have been several beginnings. But when I was about 10 years old the headmaster of my little chapel school in Lancashire, loaned me some coloured inks, pens and a Victorian copy book as a reward for gaining the title of 'School Artist.' I was hooked and even my fumbling attempts to imitate the biblical illuminated letters in it gave me a thrill. This inspired teacher's encouragement to learn through playing with letterforms opened my eyes and changed my life.

Later, as an art student, I was again encouraged to follow the path as a calligrapher and to master the techniques of gilding and drawing – literally to bring light to the words and images on pages as they turn. Most of my heroes then were anonymous Christian scribes of medieval times. Historical studies were important. They taught me to be open to new ideas. People have always wanted words they believe are important, to look important too. Whether they're carved in stone in the walls of a temple or a triumphal arch or inscribed and embellished in a book of sacred texts. Had I been born in the Middle East, I may well have dreamt of writing out and illuminating the Koran or a Torah scroll. As it was, my early scripture lessons lead me to instinctively choose the Bible as my personal 'Mount Everest' – the calligraphers' Sistine Chapel.

I went on to become a graphic designer, and for many years worked on Royal documents for the Crown Office at the House of Lords, and artistic lettering commissions around the world. But over all of that time, the desire remained to illuminate the Bible – make the words of God come alive on a page.

I found myself teaching in the United States, and one of the locations was Saint John's Abbey and University in Minnesota. As we were gearing up for the Millennium in the UK, (remember the Archbishop of Canterbury's quote 'Let's not forget whose birthday it is', or something like that), I met with Fr Eric Hollas in Chicago, and over a glass of wine asked him what they were planning at Saint John's for the Millennium (this was 1995). He hadn't thought much about it, so I said to him, 'How about commissioning a handwritten Book of Gospels?' We talked a bit about logistics, he privately thought the idea was a little crazy, but back in the community the idea took root and spread. The President of the University, Br Dietrich Reinhart, saw it as an artistic project both religious and educational, which could ignite the spiritual imagination of the community and the wider world – a declaration of faith and celebration of the Word.

### The process involved must have been highly complex. How did you go about it?

Planning was difficult. After all, we had no modern precedent for such an endeavour. A budget had to be set and a production schedule projected – originally spread over an estimated period of five years to completion. We used the Catholic New Revised Standard Version of the Bible on a disk. It was a set text, strictly regulated down to the last comma. So that was quantifiable and we did have a computer! Spaces had to be built in for illuminations of differing size and complexity. Subjects were selected by theologians at Saint John's. Their main aim was to select stories which reflected modern day concerns and priorities. So whereas scribes of medieval bibles loved to include the exciting story of Jonah being swallowed by the whale, for our times they wished to focus more on the needs of the poor and dispossessed, as well as stories which highlighted the powerful roles of women in the scriptures.

First I had to create a script, readable to the modern eye, not too small to see or too large to fit sensibly

between the double columns I envisaged on each page. The lettering had to please the eye and convey the sacredness of the text for page after page. How do you make pages look regal, as in a royal document? How do you make them look authoritative as in legal documents? How do you make words look sacred? Throughout our lives we are conditioned to interpret on a subtle level how we should react to appearances 'Ye Olde Tearooms' in gothic script sends us a message of cosy antiquity. Different fonts have different subliminal messages. In the end choosing a script for our Bible was decided instinctively. It had to flow, be handsome and dignified and legible. Once I had the right size, the right look – frequent experiment gave us a pretty constant average of characters per line – the words were flowed between the columns, of 54 lines each, and after allowing for the many elements and variation of interlinear spaces such as book headings, chapters, paragraphs, poetry and decorative elements. We arrived at an estimate of around 1,025 double column pages. We knew we would need just over 250 prepared calfskins.

Balancing practicality on the one hand and theology on the other we had to decide how many days I could commit to each image. In other words a crystal ball was having to be used at this point on both sides of the Atlantic! In the event, even though I would have loved to have done the whole thing myself, I soon realised that going it alone wasn't an option. So I invited a small team of artists / calligraphers whose work I respected from around the UK and America to share the tasks ahead. In the end, designing and writing the main body of the text took around seven years to complete with the illuminations taking as long again.

### Why did you use quills and vellum?

Because they can express feelings. The handwritten words contain the emotions of their maker. We are immersed in the words. The beauty and energy of the forms adds value to the words. It isn't 'Let's make a pretty book', but rather 'Let's give the words the consideration they deserve.' The goose quill pen creating images on a vellum page can be like a bow drawn across the strings of a violin.

### Who designed the big pieces of art, such as the Seven Days of Creation page?

I did the majority, including the Creation page. The project didn't start with Genesis, but with the Gospels. It was the volume that was most important to my Benedictine patrons. They probably thought that if I died half way through the project then better to get the Gospels finished first! So it was in at the deep end and although the majority of illuminations were done by me, I also had to brief and collaborate with a small group of graphic artists, three in the US, two in the UK, plus a wonderful Greek Orthodox icon writer. A natural history artist embellished the page margins with paintings of exotic insects and animals. Some examples especially chosen from the prairies around Saint John's. Each artist had their special talents which added strength and depth to the work. At times we collaborated on the same illumination.

Some of the stories were difficult to understand, and get to the heart of, and sometimes the theological committee and I were at cross-purposes. Although I knew that perfection was never an option, there was constant pressure to come up with visual ideas to match the powerful messages in the text. Fear around where the next idea was going to come from meant that for months on end there was unrelenting tension – icicles pricking in the blood in the middle of the night. Very often simple pleasure would come from the making a single beautiful penstroke which flows and has life in it, or from the energy in an exploding brushstroke. There were many little victories like this as well as quite a lot of tiny disappointments too. We all of us experienced these feelings so it adds up to being a very

human artefact. It speaks from our heart to yours, our mistakes and our little triumphs mirrored by your own.

### Lots of illuminations are quite contemporary, such as the Twin Towers appearing in the St Luke Anthology.

The Luke Anthology page was a major challenge. I was struggling to interpret five parables, four of which were on the theme of the ungraspable magnitude of God's forgiveness – the lost sheep, the widow's lost coin, the Good Samaritan and the Prodigal Son. As the eldest son in my own family, I used to feel particularly irritated when I heard this last story as a child. I had asked Aidan Hart, the iconographer, to paint the figures of the father and son and was finishing the details



John Frontispiece and Opening, Donald Jackson (artist, scribe) © 2002, The Saint John's Bible and the Hill Museum & Manuscript Library, Order of Saint Benedict, Collegeville, Minnesota USA. Used by permission. All rights reserved.



Luke Anthology, Donald Jackson with contributions from Aidan Hart and Sally Mae Joseph, © 2002, The Saint John's Bible, Saint John's University, Collegeville, Minnesota USA. Used by permission. All rights reserved.





IN THE BEGINNING WHEN GOD CREATED THE HEAVENS AND THE EARTH THE LAND WAS FORMLESS AND DARKNESS COVERED THE FACE OF THE DEEP... AND GOD SAID 'LET THERE BE LIGHT' AND THERE WAS LIGHT... AND GOD SAID 'LET THERE BE A DOME IN THE MIDDLE OF THE WATERS'... AND GOD SAID 'LET THE WATERS UNDER THE SKY BE GATHERED TOGETHER INTO ONE PLACE'... AND GOD SAID 'LET THE DRY LAND APPEAR'... AND GOD SAID 'LET THE WATERS BRING FORTH SWARMS OF LIVING CREATURES'... AND GOD SAID 'LET THE EARTH BRING FORTH LIVING CREATURES'...

PLANTS INCLUDING SEEDS OF EVERY KIND AND TREES OF EVERY KIND BEARING FRUIT WITH THE SEED IN IT... AND GOD SAID 'LET THE EARTH BRING FORTH LIVING CREATURES'... AND GOD SAID 'LET THE WATERS BRING FORTH SWARMS OF LIVING CREATURES'... AND GOD SAID 'LET THE EARTH BRING FORTH LIVING CREATURES'...

# Summer Events in Cardinal Place Plenty do see, do and eat in Victoria...



Jennifer McNeil  
**Land Securities, the company behind Victoria's ongoing transformation, is planning a summer packed full of events this June and July to excite Londoners in SW1.**

On Wednesday 15 June, Cardinal Place, opposite Westminster Cathedral, will be transformed into a glittering West End stage, as stars from award-winning musicals take over the roof garden for the annual, hotly anticipated West End LIVE preview. This annual free event invites anyone who lives, works or shops locally to reclaim their lunch break (12.30-1.30pm) and treat themselves to some midweek musical magic!

This year's preview event will again welcome the stars of hit musical *Wicked*, with more to be announced. The event is a preview to *West End LIVE* in association with MasterCard which takes place in Trafalgar Square on 18 and 19 June. Organised by Westminster City Council and Society of London Theatre and sponsored by Land Securities – *West End LIVE* features free performances from many of the capital's most loved musical shows.

But if sport and, specifically, tennis is your thing, be sure to catch the Great British Summer series serving up all of the action from Centre Court to Londoners with annual free outdoor screenings of Wimbledon.

For the two weeks of Wimbledon (Monday 27 June - Sunday 10 July), Cardinal Place roof garden in Victoria will be screening the tennis live from SW19 – with a pop up bar, free deck chairs and giant union jack cushion on hand for the ultimate screening experience. And if that's not enough, you can also catch all of the action from One New Change by St Paul's and New Street Square near Holborn too.

Fitness fans should make Victoria their destination to get Wimbledon-ready as Cardinal Place will be hosting a week-long series of outdoor exercise classes on its roof garden from Monday 20 June. As well as being a chance to dip your toe in to the energising and inspirational exercise classes which Victoria already has to offer from the likes of Gymbox and Frame, you can also get the blood pumping with a special one-off class from ITV's Lorraine Kelly and Maxine Jones.

Once you've worked up a sufficient appetite, be sure to satisfy yourself with the home-cooked food on offer from the much-loved Shepherds Markets. Offering a range of artisanal produce, Victoria plays host to some of the best weekly treats, from hand-crafted cakes and sweet treats to filling lunches such as delicious kofte and grilled halloumi wraps, every Thursday in Cardinal Place. And if the markets leave you wanting more, then give local restaurants such as M Restaurant, Jamie's Italian, Iberica or Zizzi a try. There really is something for everyone!



We'll be sharing stunning photos from the events from @CreateVictoria on Instagram, @CreateVictoria on Twitter and at Create Victoria on Facebook. There will also be special offers and treats in store throughout Great British Summer, so don't forget to use the #GreatBritSummer hashtag to get involved in the conversation.

Jennifer McNeil is the Senior Retail Marketing Executive (London Portfolio) for Land Securities.

## Poetry Corner

**Heart**  
Give me your heart, wise  
As a Lady Solomon's, yet patient  
To all my follies, sore, blatant as wheat fields  
Or the smiling sunflowers  
Under that painter's sky.  
  
Give me your heart, beating as  
If forever in our embrace, yet  
Soft as a whisper  
In the heat of a stolen kiss  
The balm of a summer afternoon.

Rabi Mariathan

To submit a poem for consideration, please contact the Editor – details on page 3.

when my wife came across to the studio and said, 'I think you'd all better come and see what's on television.' The planes had just flown into the Twin Towers. My helpless anger, as I tried to process the enormity of this event, linked instantly to the work on my drawing board. Both events so hard to forgive. At that moment I realised that the only answer to both questions is that you have to love your way out of this, you can't hate your way out of it. I went back and added two rectangular columns of gold in the background of the illumination, a permanent reminder of the challenge in the story.

### As you got to know the Scriptures in a deeper way over the years, did anything in the Bible itself stand out for you?

As a child and young man, I found the implausibility of the stories in the Bible were often too much to swallow. But after working with the text and burrowing into the meaning, with the guidance of the theologians – despite not always understanding them – the implausibility of the stories diminished. I realised that this way of story-telling was often symbolic of larger truths. I found that the Bible is an amazingly relevant document, 'Just like the Nine O'clock News', as a colleague used to say. People are still warring, dishonest, vicious and cruel. But there are wonderful stories of bravery, dignity and endurance too. Overall what comes through to me is the redeeming nature of love, so powerful and human – warts and all. It was a privilege to be given all those years with the Scriptures.

### How did you feel when you'd been told that you were going to be made a papal knight?

I was thrilled! It felt as if everyone involved in *The Saint John's Bible* project had received this official recognition. In May last year, I presented the seventh and last volume, a facsimile edition to Pope Francis in Rome. In the wonderful surroundings of the Vatican I was able to show him some of the pages of the Book of Revelation. It's nice to think that on 15 June this year I'll receive this honour from Cardinal Nichols on behalf of all the other artists and everyone involved in creating *The Saint John's Bible*. I really feel that, and I rejoice about it! It's a great honour. I know that's a cliché, but I do feel it's a great honour. I am not a Roman Catholic but I embrace the comradeship and the gesture – the reaching across boundaries, something that I hope *The Saint John's Bible* will continue to do, igniting the spiritual imagination for generations to come.

Donald Jackson MVO, KSG was born in Leigh, Lancashire 1938. He studied at Bolton School of Art, followed by postgraduate studies at Central School of Art and Goldsmiths College, London. He lives with his wife Mabel at The Scriptorium in South Wales.

To find out more about The Saint John's Bible or information about purchasing related merchandise, please visit [www.saintjohnsbible.org](http://www.saintjohnsbible.org). Westminster Cathedral has its own hand-written and hand-illuminated Bible, commonly called the Bulley Bible, which was produced between 1699 and 1983 and given to the Cathedral by Edward Bulley. We hope to feature this exquisite Bible in a future edition of Oremus.



# How do our Choristers Learn to Sing?

## An interview with voice trainer Anita Morrison

Corinna Ferros

**As the mother of two choristers in Westminster Cathedral Choir, I wanted to find out more about how the boys prepare for and maintain their intense singing schedule. The choristers sing seven services each week and there are daily morning and afternoon rehearsals to facilitate this, but how do they maintain good vocal health and freshness while working so hard? The key is their weekly individual singing lessons with voice trainer Anita Morrison. Anita has been teaching the choristers since 1990 and, as well as working with other groups of treble voices around London, performs recitals and operatic roles all over the world. How does she teach my boys to sing? Indeed, what does it mean to ‘teach singing’? I decided to interview her to find out, arranging to meet using email. Anita’s email signature at the bottom of every message is: ‘Make the impossible possible, the possible easy and the easy elegant.’ I am struck by this quote: can one really make ‘the impossible possible’?**

### Why do you use this quote as your email signature?

Well, it is by Feldenkrais, and is one of my favourite quotes. I have just qualified as a Feldenkrais practitioner. I think everybody can make some sort of improvement in whatever they do. You can be somewhere on a scale and even if it feels it is impossible, you can find the ‘possibilities’ if you have an open mind.

### How can one have an ‘open mind’?

A closed mind is often due to a fear of failing. I try to be as encouraging and supportive, to try to teach in way that there is always a safety net and encourage boys to do things wrong. That removes the fear of failing.

### Can you give me an example of encouraging boys to do something wrong?

For example, if a boy is having problems with joining their voice up because sometimes you get little clunks in it, I would encourage him to make those clunks even bigger, even more obvious, and then to play around with an option of joining it up, to work out for himself ‘where I can let go’, as that is often due to muscular tension. That links to somatic work in Feldenkrais, which is to increase the tension that is already there so that you are then enabled to release it and go in the other direction. Rather than thinking about things in terms of ‘right’ and ‘wrong’, I think about ‘inappropriate’ and ‘appropriate’ for whatever situation you are in. Sometimes, I ask a boy to imagine it has just snowed outside, unexpectedly, and to look out of the window. Then I ask him, ‘What does that do to your breath, what does it make you sense?’

### And when the boy reacts to that, what is the purpose of his reaction?

Using imagination is a way to find the reflex nature of the breath. Breathing is below the level of conscious



control, like the heart beating, but we breathe differently in different situations. However, if we overthink it, we can easily breathe in a way which is not ideal for singing, especially when thinking about where breaths go in a phrase. Or knowing you have to get to the end of a phrase, which may involve taking a big breath and then shutting off all the mechanisms for allowing it to flow out of them. So something imaginative that makes them think ‘That is amazing!’ will help them find a reflex. Equally, you can use mechanical techniques, for example, just blowing without gripping too hard and then letting everything go until you can’t go any further. My other favourite is just thinking of blowing out little candles – when you do that you don’t even notice the breath coming in.

### How do you ‘teach singing’?

Right from the start I was allowed to just get on and trusted to explore things. It was James O’Donnell then – he must have thought I was mad! I am very experimental and use a lot of gesture. I brought a ball in, which we threw and bounced around. I also get the boys to imagine they are throwing balls, so that they sense the natural reflex use of their breath.

I am trying to help the choristers find their own way into understanding their voice, so that it is exploratory, rather

than me telling them what to do; to make them realise they are unique, that only they can play their instrument. I try to create an environment in which learning can take place rather than me being too didactic and dogmatic. I encourage them not to listen to themselves as singers, but to try to ‘sense themselves’.

### What makes a boy stand out?

You can always hear the potential and if their voice is clear. Even if they have never found their upper register before, if they can find that easily and have a good ear, then that is the most important thing. They should also be able to repeat a pitch back and have developed a good oral memory – we learn everything to do with physical motion like standing, walking and so on. from experimenting at birth. Equally, we will mirror sounds that we hear and match pitches that we hear from birth, and the pitch-matching is really a muscular coordination of what the ear hears and the voice is replaying. It’s like catching or kicking a ball – some boys do that earlier than others. We are looking for boys with that natural ability. It is possible to teach that to most boys, but there is not enough time to teach that here so it should be a natural ability to start with.

### What do the choristers most gain from this experience?

An extraordinary self-discipline and musical integrity and an opportunity to explore their emotions at a deeper level because of what the music demands. When they are in the top two years, I find what they are capable of emotionally amazing, and the way they can use their imagination, as well as seeing their self-confidence and independence. Being able to just get up and sing a solo, to have the opportunity as they are going through to have little solos, which develop into the bigger ones over the years. That is an amazing opportunity, as most adults would be scared to do that!

### What makes Westminster Cathedral a world-class choir?

I teach the same singing methods everywhere but all of the choirs are very different. Martin Baker has an extraordinary ear for detail and for line and shape, and he really wants to find that connected *legato* sound. Also, his musical commitment comes across with his particular passion and commitment for the music and repertoire the choristers sing here. There must be something in the way the boys sing a lot in Latin and plainsong, the way the space is organised in the apse that gives Westminster Cathedral choir a special quality.

### How do these individual boys come together as one body, one choir?

The younger boys learn a massive amount from the older boys – we all have a mirroring gene – and I think they can’t help but be influenced by what is going on around them, which sometimes can have a slightly negative influence when occasionally one of the top year boys’ voices starts to change and become a bit fruity.

And of course by listening, concentration, and a certain amount of courage, some boys lead and some follow, which is OK as a choir needs both. When everybody is working together, and the boys who have been following

have the courage to start leading, that’s when it becomes ‘one choir’, otherwise things can tend to drag if everyone is following. You need all of them to know and think ‘I am going to make this sound on the beat’, which is how they develop their sight-reading. They also start to have the courage to make mistakes, noticing those mistakes and being able to change them. The ones who are terrified of doing it wrong tend not to become proficient sight-readers.

### Does singing sacred music require a distinct quality or focus?

I don’t think you make a distinction between the way you connect emotionally to something sacred or to singing a Schubert song. But when singing sacred music, it needs to be ethereal, so you will need more depth of emotion. But I think that comes naturally through the music rather than a deliberate intention. However, in a sacred place like Westminster Cathedral, you are always aware that you are the orator for the congregation, for example, by asking for mercy, and so you are aware that these are real immersions which inform the music.

When I teach them an *Agnus Dei*, I will often ask them why they are singing it. Most of the boys here have had a Catholic upbringing since birth and so they have a spiritual background and devoutness which they get from home. That comes across and makes this place special. There is a deeper understanding and connection to the sacred side, and even if they haven’t particularly considered it, it doesn’t take much discussion to get them to understand what they are doing.

### Does it help them in their own journey of faith?

I think it would certainly help them to understand the roots of their faith, both historically and culturally, and give them a deeper knowledge and the tools to be making some of their own decisions in terms of their faith by singing this extraordinary music and knowing the background to pieces. It gives them an ability to empathise with some of the situations in history, certainly with the Catholic faith in this country, how difficult it was, and that it is the strength of personality and commitment to faith that has kept it alive.

### What have you found most rewarding in this role?

When they get something and the penny drops – and when they make me cry! Occasionally they will come up with something extraordinary in the way they sing a phrase. Maybe we will have discussed something like the emotion to use in singing *Zerfließe, mein Herze, in Fluten der Zähren* from the *St John’s Passion* – it is a sustained note that then travels, and occasionally you can just be working on finding an emotional connection to the breath, down the phrase and to the end, and when they find something like that, it goes straight to the heart.

It is not about concerts here but their daily worship – and yet having prepared them to do their arias, just being witness to them growing in confidence, committing and standing up there; I find that extraordinary!



# Cathedral Mosaicists: Gertrude Martin

Patrick Rogers



Gertrude Martin.

After looking at George Bridge, we now turn our attention to one of his young assistants, Gertrude Martin, who became the only woman master mosaicist in the country. For her story we rely heavily on two of her great-nieces who, in clearing out their mother's house some years ago, found several boxes of photographs, sketches and notebooks relating to Gertrude. It is through them that most of the information about her life and career has been gathered.

Gertrude Martin was born of Irish descent on 21 November 1881 in Thornton Heath, Croydon, one of ten children of whom five were girls who remained unmarried. By 1903, the family was living in a nine-roomed house at 24 St James Road (later St James Crescent) in the area of Brixton known as Angell Town, and this was Gertrude's home until her death in 1952. Two of her brothers were killed during the 1914-18 War and are commemorated by two mosaics produced by Gertrude in 1929 for the family parish church, St John the Evangelist, Angell Town.

In a subsequent press interview Gertrude relates how she was studying commercial art in London when she heard of the team of art college students that George Bridge was recruiting to produce the mosaics in Westminster Cathedral. On visiting the Cathedral she watched the students at work and decided to join them, being put to work first on the mosaics in the Holy Souls' chapel using the direct method, from 1902 to November 1903 and, when these were complete, on the chapel of St Gregory and St Augustine using the indirect or reverse method, until May 1904. As she herself put it 'I just loved the work from the first. Each piece is treated differently, one takes a different point of view each time.'

George Bridge believed that a novice required at least two years before doing figure work in mosaic. Clearly Gertrude excelled and she remained with Bridge until becoming a professional mosaicist in her own right in 1911. After the death of Cardinal Vaughan in 1903, commissions at the Cathedral dried up and in 1908-9 Gertrude is recorded as one of three assistants working for Bridge on mosaics designed by the church architect, Sir Charles Nicholson. His designs were for an upper and a lower frieze of angels in the apse of Wilton parish church near Salisbury in Wiltshire. Still with Bridge she then returned to Westminster Cathedral where in 1910 she worked on the St Joan of Arc panel in the north transept, subsequently sketching the designer's (W C Symons) cartoon for this from memory, very accurately, in early 1911.

By now Bridge had moved down to Brighton in apparent preparation for retirement and Gertrude had established herself as a mosaicist in her own right. Her first independent commission came from Professor Robert Anning Bell RA, a leading figure in the Arts and Crafts Movement, who worked with Bridge in 1900-01 on the mosaic facade of the Horniman Museum in Forest Hill, London. Gertrude's commission was for the altarpiece of Our Lady bearing the Christ Child and four niche mosaics of Daniel, Ezechiel, Jeremiah and Isaiah (all of whom had foreseen the Incarnation) in the Lady chapel of Westminster Cathedral. They were executed by Gertrude with great skill in 1912-13 and the altarpiece in particular is one of the most popular mosaics in the Cathedral. It is noticeable that the pale blue colour of these mosaics closely resembles that used by Gertrude in Wilton church. Also, in 1913, both Gertrude and Anning Bell put forward designs for the Stations of the Cross at the Cathedral but the commission went to Eric Gill.

In 1914, Gertrude designed and produced another altarpiece, this time of the Annunciation, for a side chapel in the Pugin-designed Catholic church of St Mary in Utoxeter. At the outbreak of war she was working on a



Lady chapel altarpiece, Westminster Cathedral. 1912.



*The Scaffold A-Building. Self-portrait of Gertrude Martin at work in the Lady chapel of Westminster Cathedral. 1913.*

Bridge and Anning Bell all preferred, in 1921-22. She also worked on the Wilton church main apse mosaic, which she sketched in 1922.

Some of Gertrude's most accomplished work was to follow. Anning Bell had been asked to produce mosaics for the Central Hall of the Palace of Westminster, where St George of England and St David of Wales were already portrayed. Again, he chose Gertrude as his mosaicist and St Andrew of Scotland and St Patrick of Ireland were unveiled in 1923-24, to be followed in 1925-26 by St Stephen the Proto-Martyr and King Edward III, for St Stephen's Hall. The following year Sir Charles Nicholson, clearly impressed by Gertrude's work at Wilton and Westminster, commissioned her to execute his mosaic designs for St Anne's Cathedral, Belfast. These mosaics were to occupy her from 1927 until 1934, sometimes until eight in the evening, and consisted of the Baptistry semi-dome, the chapel of the Holy Spirit and three *tympana* above the entrance doors at the west end of the Cathedral. She worked with her sister Margaret (Madge) as her only assistant. The Baptistry mosaics, in particular, received much praise, as did her portrayal of St Patrick sailing to Ireland, above the entrance to the chapel of the Holy Spirit.

Gertrude's last major commission was again from Nicholson and was for the apse of the Lady chapel in Wilton church. Once again she used the light blue *tesserae* she had used so successfully before both at Wilton and in the Lady chapel mosaics at Westminster Cathedral, drawing on the pre-war stocks of blue *smalti* bought by the Cathedral from Venice. Her letters to Lawrence Shattock, the Cathedral architect-in-charge, relate how her sister Dora, who acted as her assistant, collected the *smalti* for her. But in 1947 Gertrude caught her heel on a piece of carpet in Wilton church and broke her thigh. As a result she was hospitalised for a considerable time before completing the Lady chapel apse mosaic there in 1948. By now she was 67 and becoming increasingly frail.

small commission for Sir Philip Sassoon at Port Lympne, but during the war 'there was nothing doing' and she worked in an office in order to keep open the job of one of her brothers, who had joined the army, until he resumed it after the war. After seven years working in an office Gertrude was probably relieved to take up her role as a professional mosaicist again. In 1921, she returned to Westminster Cathedral for the mosaics in the twin alcoves on either side of the choir. Like the blue mosaics in the Lady chapel, these were designed by Robert Anning Bell and Gertrude executed them, using the direct method which she,



*One of two mosaics produced by Gertrude Martin in 1929 for her family parish church in Angell Town, to commemorate her two brothers killed in the 1914-18 War.*

Gertrude Martin was the only woman master mosaicist in the country – in the world according to *The Daily Telegraph*, which described her as 'largely responsible for the twentieth century revival of mosaic art in Britain'. Yet she never really received the rewards she was due. These were reserved for architects and artists rather than for mosaicists and other craftsmen. Nor did she make much money from her mosaics and what she did earn she spent travelling – particularly to Italy to see the Byzantine mosaics of Ravenna, Venice and elsewhere. Fortunately, Winston Churchill's wife arranged for her to receive a small pension from the Royal Charities in recognition of her work at the Palace of Westminster. On 22 February 1952, at the age of 70, she died peacefully in her sleep in the family home at 24 St James Crescent, Angell Town.



*Entrance to the chapel of the Holy Spirit, St Anne's Cathedral, Belfast.*

*The Friends of Westminster Cathedral are organising an evening tour of the Cathedral mosaics with Patrick Rogers in September 2016. Further details in next month's Oremus*



# Dominican Vespers

On Friday 29 April, the Feast of St Catherine of Siena, Cardinal Vincent Nichols officiated at Solemn Vespers to celebrate the 800th anniversary of the foundation of the Order of Friars Preachers (Dominicans). Vespers was sung by nearly 50 Dominican friars, and included Dominican chants and a specially composed setting of the Magnificat by Sir James MacMillan. The homily was preached by the Archbishop of Liverpool, the Most Revd Malcolm McMahon OP, and those present were addressed by the Master of the Order of Preachers, Fra Bruno Cadore OP, and the Provincial of the Province of England, Fra Martin Ganeri OP.



© Westminster Cathedral

# Extraordinary Form Mass in the Crypt

Before setting off on the annual Notre-Dame de Chrétienté Paris to Chartres Pilgrimage on Friday 13 May, some members of the British Chapter gathered for Mass in the Crypt at Westminster Cathedral at 7.00am. As this Mass was being celebrated another Mass was offered on the St Edmund of Canterbury altar.



© Westminster Cathedral

# Ecumenical Vespers with the Abbey

On Friday 13 May, the clergy and choir of Westminster Abbey, including the Dean of Westminster, The Very Revd Dr John Hall, visited the Cathedral for a joint celebration of Vespers with the clergy and choir of the Cathedral. This annual ecumenical event is held in honour of Our Lady of Westminster. Vespers was led by the Cathedral's Sub-Administrator, Fr Martin Plunkett. The choirs were directed by Martin Baker (Master of Music at Westminster Cathedral) and James O'Donnell (Organist and Master of the Choristers of Westminster Abbey).



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# Mass for Migrants

This year, the annual Mass for Migrants in honour of St Joseph the Worker took place at Westminster Cathedral on Monday 2 May. Cardinal Nichols was the principal celebrant, and was joined by bishops from the dioceses of Westminster, Southwark and Brentwood.



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# Cardinal Charles Bo of Myanmar

Cardinal Charles Maung Bo SDB, Archbishop of Yangon in Myanmar-Burma celebrated the 5.30pm Mass at the Cathedral on Thursday 12 May. Cardinal Bo is a prophetic voice in his home country, standing up for the religious freedom and human rights of all the people of Myanmar. He was visiting the UK at the invitation of Missio, Aid to the Church in Need and Christian Solidarity Worldwide. The visit was also supported by the Bishops' Conference of England and Wales. He is pictured here with Bishops John Sherrington (right) and Nicholas Hudson (left).

# Our Lady of Fatima

On Friday 13 May, the Franciscan Sisters of Our Lady of Victories, who look after the priests in Clergy House, marked the optional memorial of Our Lady of Fatima in a special way. The Sisters, whose order was founded in Portugal by an Englishwoman, have a very strong devotion to Our Lady of Fatima. This photo shows Sr Jacina Eco with Oremus volunteer Manel Silva and a statue of Our Lady of Fatima in the convent chapel.



© Westminster Cathedral

# Annual Mass for Matrimony

On the afternoon of Saturday 14 May, the Vigil of Pentecost, Cardinal Nichols celebrated the annual Mass for Matrimony. Over 700 couples, celebrating a total of over 25,000 years of marriage, attended the Mass. In his homily, the Cardinal reflected on the words of Pope Francis in *Amoris Laetitia* that 'the family is the engine of history.'



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# Confirmations on Pentecost Sunday

This image was taken at the 12 noon Mass on Pentecost Sunday, 15 May, during which Cardinal Vincent Nichols and Bishop Mark Jabalé OSB administered the Sacrament of Confirmation to young members of the Cathedral parish. Please keep the newly Confirmed members of the parish in your prayers.



© Westminster Cathedral

# Friends' visit to Sandhurst

On Tuesday 17 May, The Friends of Westminster Cathedral visited the Royal Military Academy at Sandhurst. During the day, Canon Christopher Tuckwell offered Mass in the Academy's Catholic chapel.

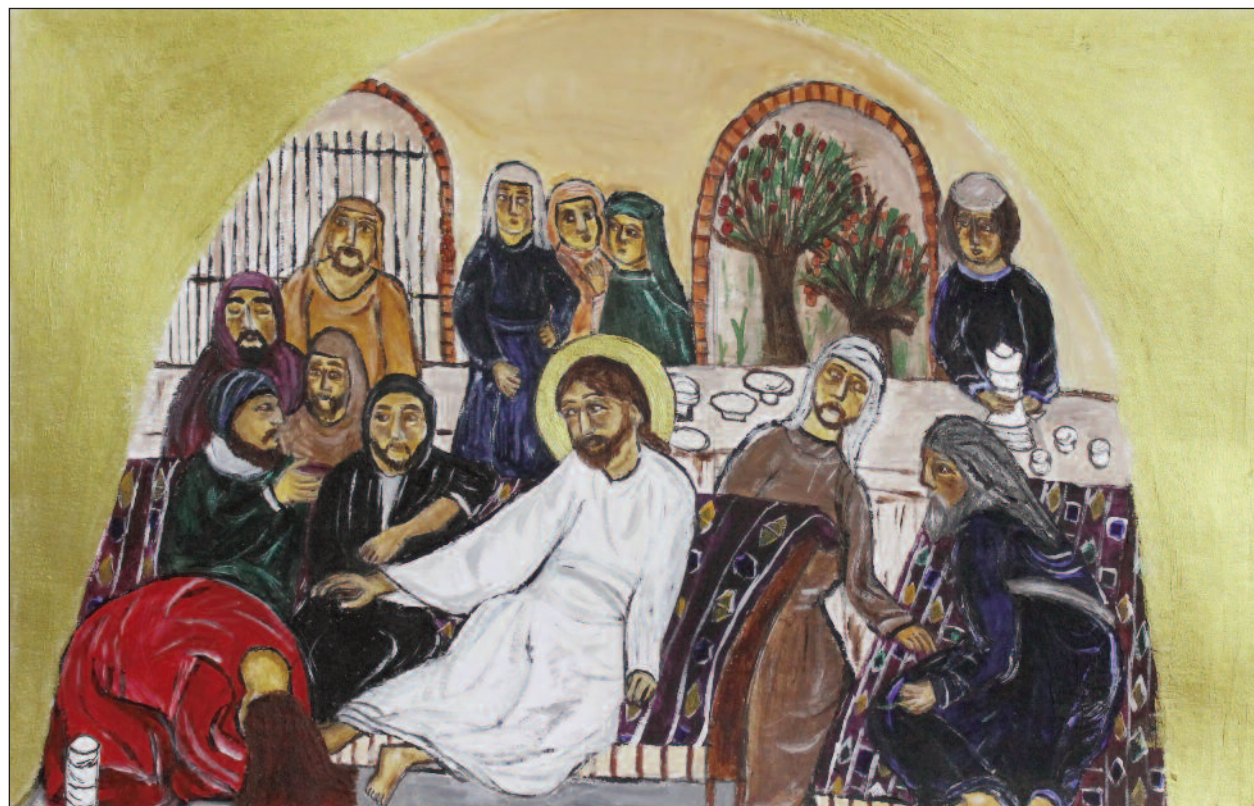


© Kevin Greenan



# Stories of the Spirit

## The Gatecrasher at the Dinner Party



Sharon Jennings

**The Gospel story of Jesus being anointed by a woman as he sat at dinner, which is recorded in all four gospels, ends with Christ's own assurance that 'wherever the gospel is preached throughout the world, what she has done will also be told, in memory of her.' This has been fulfilled in the sense that her action has always been well known and often thought about; yet the Evangelists' accounts vary so widely that the details of the event, including even her identity, have been the subject of much debate.**

The icon pictured follows the account in St Luke's Gospel (7: 36-50), which is so different from the other three that many scholars believe it to refer to another incident altogether. It is by far the most moving. Jesus is sitting at the table of a Pharisee named Simon, when 'a woman of the city, who was a sinner' came in carrying an 'alabaster flask of ointment' and stood behind him, weeping. Like Zaccheus, she had heard that Jesus was there and felt impelled to seek him out. This would have taken quite a bit of nerve, since, as the other guests delight in pointing out, she is well known to be a sinner. Her feelings of embarrassment and shame are overcome by the Spirit, who gives her both *sapientia* – wisdom, and *consilium* – right judgement. His gift of *intellectus* – understanding – assures her that Jesus will not reject her in the way the rest of society does.

She also understands her own condition. As a sinner, all she can do is to weep. In a wonderful gesture of repentance,

she 'wet his feet with her tears, and wiped them with the hair of her head.' This is not only repentance and an acknowledgement of her unworthiness; like the returning Prodigal Son, she does debase herself, but unlike him – who declares himself too unworthy to continue being a son – she does not renounce her position of intimacy with Jesus. Inspired by the gift of *scientia* – knowledge – she goes on to kiss his feet many times.

She then anoints his feet with the ointment. This gesture is common to all the gospel accounts of this or a similar incident, and the writers of both St Mark and St John name the ointment as nard or spikenard, an extremely rare and precious perfume. Despite having been hijacked by the practitioners of our modern new age philosophies, the custom of anointing is an extremely ancient one, not least in Jewish culture. Important visitors were often anointed with oil by their hosts, and the bodies of the dead with perfumed oils and ointments. In the Old Testament, ceremonial anointing is reserved for prophets, priests and kings as a sign and seal of their calling. More than that, it is often presented in both Old and New Testaments as being closely linked to the reception of the Holy Spirit – and is of course a major part of many of the sacraments. The names *Messiah* and *Christ* both mean 'the anointed one' in Hebrew and Greek respectively; and Jesus began his ministry in the synagogue at Nazareth by declaring fulfilled the prophecy of Isaiah, 'The Spirit of the Lord is upon me, because he has anointed

me to preach good news to the poor.' In her action, the woman is showing that she knows who Jesus is: prophet, priest and king, filled with the Holy Spirit.

This *scientia* is in stark contrast to the attitude of his host, who mutters, 'If this man were a prophet, he would have known who and what sort of woman this is who is touching him, for she is a sinner' – declaring himself to be entirely ignorant of Jesus' identity, although he has clearly spent some time speculating on it.

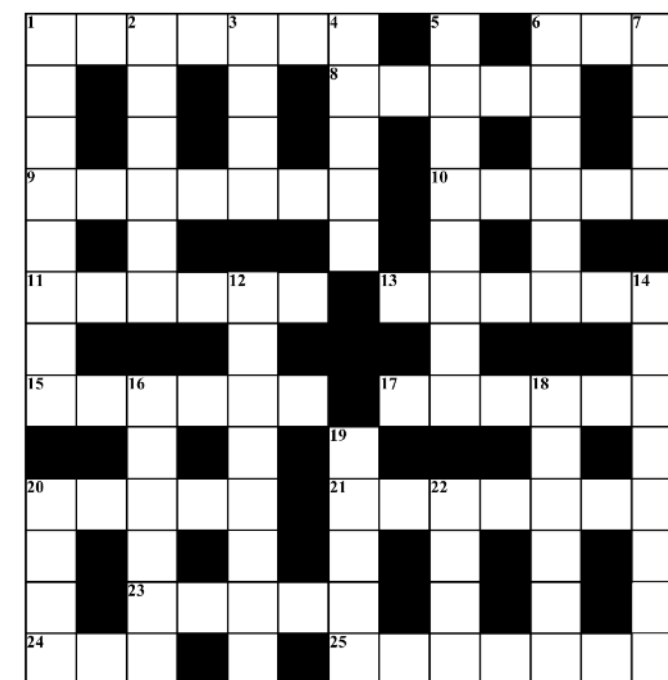
Distancing ourselves from the familiarity of this story, we can see that the woman's action is astoundingly presumptuous. No wonder the Pharisee complains! She is a sinner; not one of the upright and important people who administered anointing on behalf of God. She is not even the host of the dinner party. Yet the Spirit, who has shown her who Jesus is, has qualified her to anoint him.

In the other Evangelists' accounts, it is the disciples who complain about her action on the grounds that the use of the ointment is a shameful waste of money which could have been given to the poor. Jesus counters their objection by telling them that she has done 'a good thing' – translated rather wonderfully in the Revised Standard Version as 'a beautiful thing.' The balance between charity and beautification is one which the Church has always found difficult to get right. It seems natural to reflect the 'beauty of holiness' in our buildings, music, vestments, and so on, yet at the same time we are required to love the poor. In this case at least, it could be said that in her impetuous heedlessness, the woman is in fact imitating the 'foolishness of God' – his extravagant, lavish and unreasonable love.

Although so intimate, the woman's actions are inspired by *pietas et timor Domini* – reverence and fear of the Lord – because she has been made aware of Jesus' power to save her. They are prophetic, foreshadowing his own future actions: washing the disciples' feet, pouring out his life for mankind, undergoing death and burial.

At the end of the story as recorded in St Luke's Gospel, Jesus counters the criticism of his host by pointing out that he did not wash his feet, kiss him, or anoint him; he did not welcome him. It is difficult to avoid the conclusion that he invited Jesus only in order to test him against his own very narrow precepts. He is rewarded with another example of Jesus' shocking behaviour when he tells the woman, 'Your sins are forgiven.' Just before this, Jesus makes a fascinating link between love and forgiveness. 'I tell you,' he says, 'her sins, which are many, are forgiven because she loved much; but he who is forgiven little, loves little.' It is not, of course, that Simon and his companions have sinned little; they are simply unaware of their sins because their hearts are not open to the Spirit.

Love, the first of the fruits of the Spirit, is beautifully demonstrated by the woman. Indeed, we can see many of his other fruits in her: patience, goodness, kindness, self-control, and faithfulness, as she follows the insight given her even in a hostile place. Before she leaves, Jesus adds another. 'Your faith has saved you,' he says, 'go in peace.'



May 2016 Alan Frost

**Clues Across**

- 1 Early material for writing upon, especially in Ancient Egypt (7)
- 6 Book of the Old Testament (3)
- 8 Pigment used for colour in paint (5)
- 9 Saint, founder of the Premonstratensian order (7)
- 10 See 1 Down
- 11 One of the Prophets with Jesus in the Transfiguration (6)
- 13 Hilaire, a major 20th century apologist for the Faith, poet and writer (6)
- 15 OT strongman betrayed by woman whose namesake betrayed Tom Jones! (6)
- 17 '----- Palace', official residence of the French President (6)
- 20 Washed by the priest at the Lavabo (5)
- 21 Mid-day prayer commemorating Gabriel's address to Mary (7)
- 23 Cathedral in the West Country (5)
- 24 River giving name to place of Cathedral in the West Country (3)
- 25 See 12 Down

**Clues Down**

- 1 & 10 Acr: Daughter of Queen Elizabeth (8,5)
- 2 'Pot -----', a mixture of dried petals to give off a fragrance (6)
- 3 St ---- of Lima, first canonised Saint of the Americas (4)
- 4 Worthless direction for the Cathedral's martyred Saint! (5)
- 5 River in Oxford a source of the Thames (8)
- 6 Fictional Doctor quite the opposite of 20 Down! (6)
- 7 'Big Ben' for example (4)
- 12 & 25 Acr: Patron Saint of Catholic youth, Feast Day June 21 (8,7)
- 14 'Troilus and -----', play by William Shakespeare (8)
- 16 Very little Waltz by Chopin! (6)
- 18 'Who is -----. What is she...!', poem or song in Shakespeare's *Two Gentlemen of Verona* (6)
- 19 One of the two statues of the guardians of London in the Guildhall (5)
- 20 Famous London park (4)
- 22 Richard, Welsh Saint, one of the Forty Martyrs (4)

**ANSWERS**

**Across:** 1 Papyrus 6 Job 8 Ochre 9 Norbert 10 Royal 11 Elijah 13 Belloac 15 Samson 17 Elysee 20 Hands 21 Angelus 23 Truro 24 Exe 25 Gonzaga  
**Down:** 1 Princess 2 Pourri 3 Rose 4 South 5 Cherwell 6 Jekyll 7 Bell 12 Aloysius 14 Cressida 16 Minute 18 Silvia 19 Magog 20 Hyde 22 Gwyn



# The Theory of the Immense

## A personal retrospective

Colin Mawby

**My younger son Clement is studying physics at Warwick University. Listening to him has opened an entirely new world. He has recently written an article for the University magazine about Einstein entitled: 'Gravitational waves and our place in the theory of the immense'.**

Clement has given me a far greater idea of the sheer size of the Universe; but when compared with the immensity of its Creator it becomes very small. Who or what is this Creator who can build such an extraordinary place? Now that I have reached the age of 80 this question assumes profound significance: I find it essential to clarify my thoughts and attempt a deeper understanding of God and his infinite love for humanity, that is, for you and me.

St Paul writes about 'running the race and winning the prize to which God has called him.' I fear I have only just managed to leave the starting blocks, but at least I am stumbling on my way. Martin Luther King once said, 'If you can't fly then run, if you can't run walk, if you can't walk crawl, but whatever you do, keep moving forward'. But we can only do this in a spiritual context when guided by faith. In the illuminating words of that great Carmelite writer Ruth Burrows, 'Faith is a profound mystery that we can never adequately explain, it is an interplay between Divine Grace and the human mind and will.'

### The essence of prayer

Ruth Burrows's book *The Essence of Prayer* has been a great source of inspiration and it is fascinating to note that her book *Guidelines for Mystical Prayer* changed the life of the previous Archbishop of Canterbury, Dr Rowan Williams, when he read it 40 years ago. She stresses that, 'Prayer is essentially God's work. Our part is to give time, to keep attention.' She goes on to write, 'Prayer is essentially God's business, not ours, we should never talk of failure no matter how unsatisfactory prayer seems to us.'

We search for successful techniques in prayer, attend study days and blame ourselves for distractions – 'why can't I concentrate; why do my thoughts dance from subject to subject?' But this is very 'me-centred', and has nothing to do with prayer as defined by Ruth Burrows. When one talks with a friend, one doesn't keep asking, 'Why can't I pay attention to what is being said, why have I no contact?' No, one just talks, listens and enjoys the company. Similarly, when talking to God, surely our greatest friend, we should love his presence, talk to him and listen to what he says. Prayer is not a performance or a question of technique, it is not 'me-centred'; rather, it is about God and our relationship with him. Ruth Burrows has been a great help to me.

I see music in terms of prayer, a bridgehead to God, millions of light years in length, but despite this seemingly awesome barrier, a God who is very near. One gazes at the immensity of space and wonders about its Creator. For much of my long life natural arrogance has prevented me from learning about the spiritual. I pray that this has been overcome, and now understand that the 'Big Bang' was one of the most extraordinary spiritual events in the history of the Universe. Everything flows from it: humanity, love, redemption, the complexity of our brains; nothing would exist without it. I remember talking with Michael D Higgins, the President of Ireland, when he was its Minister of Culture. He said that Ministers have little power but what they can do is build 'structures.' This is precisely what the Creator has done, but his are entirely beyond our comprehension.

### Wonder is essential

I have always felt that wonder is an essential part of faith. The contemporary world seems to have lost this and is much the poorer for so doing. Science looks for answers and needs things to be proved. It finds difficult to comprehend what is beyond explanation and this closed attitude tends to destroy belief in a Creator – if there isn't an explanation it doesn't exist. This is a very easy answer to the inexplicable – sweep it under a very thick carpet!

Having reached 80, I now see the colours of nature in a more vibrant manner, the proximity of death concentrates the mind. I recently witnessed the most extraordinary sunset, and was struck most forcibly by the knowledge that the Almighty has not only created stunning colour, but also the ineffable beauty of music. All his creation is programmed into the 'Big Bang' – totally extraordinary. One can only marvel at the nature of God. Astronomers search for life on other planets while believers search for their Creator, the origin of life. Astronomers use complex telescopes, marvels of our age, but Christians rely on faith, prayer and the sacraments. Both roads can be hard, but they are also challenging and exciting.

### Speech is not enough

My dear friend Mgr Wilfred Purney, a previous Precentor of the Cathedral, once said to me, 'Saving one's soul is a lifetime's work.' My own belief has ranged from certainty to total disbelief, and I suspect this mirrors that of most other people. Ever present in my life has been the beauty and wonder of music. It has underpinned my spirituality. Pope Emeritus Benedict wrote, 'Liturgical music is at the heart of Divine Worship. When human beings come into contact with God, mere speech is not enough.' He also stated that when he first heard the *Kyrie* in Mozart's *Coronation Mass* he experienced very deeply

the presence of God, he felt the gates of heaven opening. These are sentiments that I understand and reverence.

Putting aside the beauty of music, one can only marvel at its structure. Most emanates from seven white notes and five black. This seemingly restrictive straitjacket has produced millions of compositions ranging from plainchant to contemporary classical, jazz and pop. This seems to be the pattern of Creation: immense grows from small, human beings from the joining of two cells, the entire Universe from one explosion. What a total mystery it is that the complexity of Creation arises from the apparent simplicity and economy of its structures. Mgr Purney always said that when we discover the answer to Creation it will be very simple, but surely, the answer lies in the infinite love of the Creator, simple but inexplicably complex, something beyond our comprehension. We again face the immensity that lies beyond the immense.

### The quality of humility

Essential to our search is the quality of humility. Without it our quest will be much more difficult or even in vain. Arrogance blinds in the same manner as pride, they are both dangerous self-deceptions. Cardinal Heenan used to say that true humility is based upon self-knowledge. If one is good at something acknowledge it, if bad accept it. Our world, beautiful though it is, can be a grave distraction in our search for God, although living in love with one's neighbours is essential for salvation. The balance between enjoying the world and remaining true to faith is difficult to achieve. One can work towards it helped by prayer and self-knowledge, but this does not make it any easier. Without God's help it is impossible.

Age encourages us to see things from a different perspective. Grasping the essential and ignoring the ephemeral becomes easier. One sees things in the perspective of death and judgement, neither of which should be feared as we are protected by the love of God.

I have a great admiration for the late Mother Angelica, the founder of EWTN. In her early life, unable to walk and facing radical back surgery, she asked God to allow her to walk again and in return she would build a monastery in the South (USA) to pray for racial healing. After the operation, she was able to walk but only with a back brace and crutches. She commented, 'When you make a deal with God be very specific about what you ask for!' The specific request of the Christian is that he/she may live in love with the Trinity for all eternity. One can't be more specific than that – it is the privilege and glorious climax of life.

*Colin Mawby KSG is an acclaimed composer, conductor and organist. He was Master of Music at Westminster Cathedral from 1961-1976.*

## Companions of Oremus

We are very grateful for the support of the following

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## Summer Fair

SATURDAY, 6 AUGUST 2016

12 to 5 pm

WESTMINSTER CATHEDRAL HALL,  
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And much more

Admission £1

(children free)





## New members welcome!



Christina White

**The Friends convened at the V&A on Friday 6 May for a delightful stroll through the new European Galleries. We have been planning this trip since time immemorial, and after some late changes at last a date was found.**

The galleries are a celebration of some of the finest objects which the museum has in its collection, covering the period 1600-1815, and displayed in a suite of seven rooms with all the latest gadgetry and wizardry on hand. This is a far cry from the dull and dusty museum rooms of the past, with a plethora of beautiful set pieces and a rather lovely interactive display that puts the viewer in the heart of a masked Venetian ball.

Near the start of the tour was my highlight: a stunning statue of St Joseph and the Child Jesus which showed a more youthful and energetic St Joseph carrying his young charge. The sculpture by Jose Risueno dates from 1720 and reflects a growing devotion to St Joseph that swept through Spanish art in the seventeenth and eighteenth centuries. Sculpted in terracotta, the statue also incorporates linen stiffened with gesso to form the abundant drapery that makes the piece

so alive. It is a thing of beauty and a far cry from the rather static and elderly depictions of St Joseph with which we are more familiar. We were all taken with a rather strange seventeenth century confection of a bull's head in a tree trunk that displayed a 'growth' of unknown origin. Paul explained that it reflected Europe's fascination with science and a desire too to show off one's knowledge gained in a time of enlightenment and study. Carved from marble and wood the Paduan bull could have been taken from Shakespeare – in the spirit of Bottom and his ass's ears.

As an added bonus the classical guitarist Laura Snowden was in the gallery the evening we visited giving one of the V&A's scheduled recitals. We sat in the huge wooden globe, an installation commissioned from the Cuban collective *Los Carpinteros*, which provides seating and a room within a room for discussions and events. Laura played the beautiful *Recuerdos de la Alhambra*. A fitting end for our Grand Tour.

Coming up, we have our trip to Chichester on 16 June when Canon Christopher will be concelebrating Mass in Chichester Cathedral in honour of St Richard of Chichester. We also have a lovely day planned in Oxfordshire with a trip to Littlemore and Rousham. The gardens at Rousham are beautiful, so prayers for good weather please. Planning well ahead, the historian Alison Weir will be coming to the Cathedral on 18 October for a talk on her new book focusing on Katherine of Aragon. Please keep the date. For details of all these events please check the Cathedral website and the Friends' Facebook group.

Please look out for us on the 4/5 June for the Friends' Recruitment Weekend. We want to sign up new members in advance of the Friends' 40th anniversary next year. Do please join up and help to support Westminster Cathedral.

And finally, we were treated on 28 April to a wonderful talk by Professor Richard Wilson on Shakespeare's Catholic origins. The turnout was regrettably small and the talk was superb. Do please look out for Professor Wilson's books – available online and through reputable booksellers.

### Forthcoming Events

**4/5 June:** Friends' Recruitment Weekend

**8 June:** Friends' AGM. Westminster Cathedral Hall. 6.30pm.

**16 June:** Day trip to Chichester. The Friends will join the congregation of Chichester Cathedral for a Catholic Mass to celebrate the Feast Day of St Richard of Chichester. In the afternoon we have a tour of the Cathedral and we will round off our day with a cream tea in the lovely Cloister Tearooms. Coach departs Clergy House at 8.30am. Tickets: £45

**28 June:** Littlemore and Rousham House. In the morning we visit Blessed John Henry Newman's foundation at Littlemore with a guided tour of the buildings and the church he founded. In the afternoon we travel to Rousham, an historic house and gardens in beautiful north Oxfordshire. Please bring a packed lunch. Afternoon tea included. Coach departs Clergy House at 8.30am. Tickets £48

**12 July:** The Friends' Shakespearean Summer Party. BBQ and play 'Will's Will' in the beautiful surroundings of Allen Hall with a free Tempest cocktail on arrival. Tickets: £40. Allen Hall: 6.30pm

### How to contact us

- Write to: Friends' Office, 42 Francis Street, London SW1P 1QW
- Call: 020 7798 9059
- Email: friends@westminstercathedral.org.uk

Registered Charity number 272899

# Celebrating the Church's newest Saint

## The woman who refounded the Brigittines

Joanna Bogle



**This month a remarkable woman, who re-founded one of the Church's great religious orders, will be canonised in Rome. She is Mother Elizabeth Hesselblad – and the story has a notable link with England.**

The Brigittines were originally founded by St Bridget (Birgitta) of Sweden. She was born in 1303, a noblewoman – her father was a great landowner and through her mother she was related to the Royal Family of Sweden.

Married to Ulf Goodmarsson, another nobleman, she was widowed after 20 years and established the Order of the Most Holy Saviour – which became known as the Brigittines. It included both men and women. They ran homes for the poor and hostels for pilgrims, and became an immensely important part of the Church throughout the Middle Ages, with a great house by the Thames, Syon Abbey, in Isleworth, where they were known for the beauty of their chant. St Bridget had a house in Rome, where she played an important part in the events of the Church as they unfolded there during the time of the Avignon papacy and its aftermath. She was critical of the moral laxity that she saw in the Church of her day, but was widely loved in the Eternal City because of her goodwill and kindness.

At the Reformation, the Brigittine houses in Sweden and in England were destroyed and the order effectively crushed. An English Brigittine priest, Fr Richard Reynolds, suffered martyrdom.

Then in the early years of the twentieth century, another remarkable Swedish woman revived the Order – Mother Elisabeth, born not of a noble family but of a comparatively poor and humble one. As a young woman, she emigrated to America in search of work and it was there that she

encountered the Catholic Church. She had been raised as a devout Lutheran and she found in Catholicism a fulfilment of her childhood faith, and devoted the rest of her life to reviving the tradition of St Bridget and seeking fresh bonds between Lutherans and Catholics.

In re-establishing the Brigittine Order, she had two enthusiastic early supporters – Madeleine Hambrough and Katherine Flanagan, both from Britain. Madeleine, born into an Anglican family, was received into the Church as a small child with her parents at the church of St Mary Magdalene in Brighton. Katherine grew up in South London in a Catholic family and attended Mass at St Gregory's, Earlsfield. Both of these women took the Brigittine habit in the early 1900s and helped Mother Elizabeth to re-establish the order, while she acquired St Bridget's original house in the Piazza Farnese in Rome.

The Brigittines are sometimes known as the 'Hot Cross bun nuns' because of their distinctive head-dress, a white cross with red marks denoting Christ's five wounds. They flourish anew today in England: Mother Katherine established a guest house at Iver in Buckinghamshire, and there is also one at Holywell in Wales, and Brigittine sisters run the hospitality for students at the Maryvale Institute in Birmingham.

Madeleine Hambrough took the name Richard (feminine: Riccarda) after St Richard Reynolds and worked in Rome with Mother Elizabeth. During World War II the Brigittine house in Rome became a place of refuge for Jews, hidden by the nuns against the ruthless Nazi round-ups which sent so many to the death-camps at Auschwitz and elsewhere. The heroism of Mother Elizabeth Hesselblad and Mother Riccarda Hambrough ensured that many were saved, including the Piperno family from Siena, who had fled to Rome seeking shelter. Piero Piperno, who as a teenage boy was hidden by the sisters, remembers Mother Elizabeth's warm welcome, and her insistence that they should honour their own Jewish faith and not be forced into attending Mass or accepting Catholic beliefs. She had a strong commitment to religious freedom and tolerance, which combined with a sense of determination and an ability to remain calm under pressure: she hung a large Swedish flag outside the convent and refused to allow German soldiers to search the premises.

In this month, as Mother Elizabeth is canonised, Brigittines around the world will be converging on Rome to celebrate. Here in Britain the Association of Catholic Women is organising a 'Brigittine Day' at Iver on 12 September. There will be Mass, and talks on the story of the English Brigittines and on Mother Elizabeth and the heroic World War II story. The Brigittine guest-house at Iver has a beautiful outdoor shrine to Our Lady and Fr Nicholas Schofield will lead us in devotions there. More details from the Association of Catholic Women at pattifordyce@hotmail.com – come and join us!

*Joanna Bogle DSG is a writer, journalist and broadcaster.*



# The Feast of Sts Peter and Paul

Hannah Boyle (aged 9)

**On 29 June, the Church celebrates the Feast of Sts Peter and Paul. St Peter was one of the Twelve Apostles. Jesus actually chose him to be one of his closest friends. We find the first pieces of information about him in the Gospels.**

Before Peter met Jesus he was called Simon. Jesus changed his name to Peter. Before Jesus was crucified, when he was arrested and questioned by the chief priests and temple leaders, Peter followed Jesus to see what would happen to him. Outside the palace Peter was warming himself by a charcoal fire; a lady asked him if he as a follower of Jesus and he said, 'No!' Two people before had asked the same thing. Then he heard the cock crow three times just as Jesus had told him. Peter then realised he had denied Jesus. Peter felt very ashamed about this, he ran away crying.

At the Sea of Galilee Jesus cooked breakfast for his friends to show that he was alive. At another charcoal fire Jesus asked Peter, 'Do you love me?' three times. Jesus was helping Peter to say sorry for denying him. Peter felt ashamed, but he answered, 'Yes, Lord you know I love you!'

Jesus asked him to feed his sheep. Jesus was preparing Peter to become the first pope. Jesus called Simon by the new name Peter, which means 'rock.' Jesus called him this because he wanted Peter to be leader of the Church after his Ascension and to proclaim the Word of God at Pentecost.

I think Peter had very strong feelings about his beliefs and opinions and always wanted to get his own way. But when things went wrong he became embarrassed, ashamed and backtracked. Pentecost changed him. He never doubted he was a follower of Jesus again. He travelled everywhere telling people to believe in him. He was even willing to give up his life for Jesus. He died, crucified upside down, because he felt he was unworthy to die the same death as the Lord.

St Paul was not one of the twelve friends of Jesus. He was a persecutor of Christians. We first meet him at the stoning of St Stephen. He was in the crowd and looking after the coats of the stoners.

He was from a good Jewish family and skilled at making tents. While he was on the road to Damascus on his horse to persecute Christians a bright light caused his horse to rear up and he fell off. Paul heard a voice say, 'Saul, Saul why are you persecuting me?' Paul was blinded by the light and was guided to Damascus. Jesus told a believer in a vision to go to Paul and restore his sight. Paul became a follower of Jesus, changing his name from Saul to Paul.

He became a true believer and he travelled everywhere telling the people about Jesus and setting up little churches. Then Paul wrote letters to his churches to help them to believe and to become stronger. When we go to Mass on Sunday the second reading will usually be from one of the letters that Paul wrote.



Like Peter, St Paul was arrested because of his faith. He was taken to Rome because he was a Roman citizen and he was beheaded with a sword.

I think St Paul was a very persuasive person. He was very clever and he used it to preach to the people in a very convincing way. He wouldn't give up telling his message.

Sts Peter and Paul were very different people, but trying to do the same thing.

I am an altar server at Westminster Cathedral and I shall serve the 5:30pm Solemn Mass on the Feast of Sts Peter and Paul. Being an altar server is fun and I have learnt a lot about the Church and its liturgy and ceremonies. It is very special to take part in this way. When I think about Sts Peter and Paul I think they served Jesus in a very brave way: so I will serve their Mass gracefully and respectfully.

*Hannah Boyle is a Year 5 pupil at St Vincent de Paul School and an altar server at the Cathedral.*

# Visiting Choirs: Dorset Chamber Choir & The Orlando Singers

Staff Writer



**It began with William Christian Symons, an artist known to many who are familiar with the early history of Westminster Cathedral. A friend of John Bentley, the Cathedral architect, Symons designed some of the mosaics in the Cathedral, namely the Holy Souls' chapel, the panel of the 'Veronica' in the Sacred Heart chapel, the altarpiece of St Edmund blessing London in the crypt and Joan of Arc in the north transept.**

Over a century later Jacqui Kirsch, a great granddaughter of Symons, is singing with the newly-formed Dorset Chamber Choir. The choir mainly sings sacred music and its Director, David Everett, is keen to sing the music liturgically, as well as in concerts. After singing services in Romsey Abbey, Salisbury Cathedral and with a weekend residency in Rochester Cathedral in the offing, Jacqui approached David to ask if the choir was at a good enough standard to join forces with David's other chamber choir to sing at Westminster Cathedral.

The Orlando Singers was established by David in 1993. In addition to giving concerts across the south west, it has sung services in over 15 UK cathedrals as well as Westminster Abbey and St George's Chapel, Windsor Castle. It has also performed in churches and cathedrals across Europe and Africa, including the Catholic cathedrals in Valletta (Malta) and Tangier (Morocco).

The idea of bringing the two choirs together was very attractive – particularly because they would provide a great sound: a combined choir of nearly 50 singers would make an impressive sound in the Cathedral.

An initial approach to the Cathedral was followed by submitting audio clips of both choirs and then an email confirming that we could sing at a Saturday 6.00pm Mass on 4 June. There then followed numerous emails confirming the



choral music – a rather splendid mix of Palestrina, Langlais, Byrd and David Everett – the congregational music and liturgy, as well as rehearsal times and venues.

Back in Dorset there was further planning; the coordinating of singers, music, rehearsals, travel, lunch at Reuben's on the day of our visit and producing a bespoke order of service. It's quite a major operation!

So why do we do it? David Everett has spent much of his life involved in church music. As a chorister at Manchester Cathedral and student at Chetham's School of Music he became immersed in the music and drama of liturgy. As an adult this continued as a choral scholar, cathedral lay clerk, conductor and composer. He even played the organ a bit. He was Assistant Organist at St George's church in Altrincham for a couple of years, although he was very relieved when a young organist from Chetham's, Martin Baker, came along as organ scholar (whatever happened to him?) He is keen to share his passion with the singers in his choirs. Putting sacred music back into its liturgical context brings it to life.

'In the beginning was the Word' is a mantra he uses in rehearsals. Composers through the centuries and across the world have been inspired by sacred texts. Yes, many have been employed to compose music for the Church and this has sometimes resulted in much mundane music. However, among some clinker are to be found beautiful jewels, where the composer has become a channel, a well-crafted tool that has brought something of heaven to earth. One does not have to be a Christian to sing sacred music, indeed a good number of singers would not claim to be Christian in the traditional sense, but we are all spiritual beings and can respond to things spiritual and aspirational. When David takes choirs to sing in cathedrals they are there to be part of a glorious tradition of worship dating back centuries. For a few precious hours they become the choir for that cathedral, not a choir (or two choirs) from Dorset giving a concert.

There is a strong link with William Christian Symons. He, and those involved with the building of the great churches and cathedrals through the ages, brought his God-given talents and skills to illuminate and make concrete his Christian beliefs through his chosen medium, mosaic. Through inspired words and music, choirs fill these buildings with sound. In the visit by Dorset Chamber Choir and The Orlando Singers to Westminster Cathedral the singing will echo off the mosaics of W C Symons, uniting the media of mosaic and music.



# Lost Family Portraits

## Powerful images of tragedy and loss

By Anna Ford

**From the war-torn streets of Syria they flee, whenever and however they can, many with only the shirts on their back.**

The journey to safety is desperately difficult and some will die *en route* because of a lack of food or medical attention, but as the war in Syria enters its sixth year, the number of families seeking sanctuary in other countries shows no sign of abating.



*Khawle's Family: Without her husband Khawle managed to escape on foot. On the way she ran into an armed group, who beat her daughter.*

Since the outbreak of the Syrian conflict in March 2011, the United Nations estimates that more than 250,000 people have died and more than 4.6 million have fled to neighbouring countries. CAFOD, the Catholic Agency for Overseas Development, which is the official aid agency for the Catholic Church in England and Wales, has been working with Church partners to support refugee families across the Middle East and Europe for many years.

Last December, working with the creative agency M&C Saatchi and reportage-style photographer Dario Mitidieri, we launched a campaign to highlight the plight of some of the four million people whose stories would never otherwise be heard – and of the desperate choices they had to make. Our team met Syrian families living in informal tent settlements in the Bekaa Valley, Lebanon – and their stories were heart-breaking.

Forty-year-old Razir's husband was kidnapped and executed. Unable to raise enough money to bring all of her children to safety, she was forced to leave her two eldest girls behind. 'I have nothing now,' Razir said. 'My home is gone. I have lost my husband. I have lost everything. I don't even have a place to be buried: the cemetery where all my family are buried has been destroyed.'

The team also met Mahmoud, 35, who returned home with his children from buying food one day to find a missile had hit his house. His wife was inside. 'We have no reason to live,' Mahmoud said. 'We are desperate. My daughters are desperate because of the change – because of their mother's death. I worry about the future for them. What do they have?'

Mitidieri took a series of 'studio like' family portraits of the families including empty chairs to represent the loved ones they had lost or been separated from since war broke out. A media campaign followed with coverage as far afield as the US, Australia and China. We also created an online interactive gallery [CAFOD.org.uk/lostfamilyportraits](http://CAFOD.org.uk/lostfamilyportraits) where people can explore the images in detail and discover more about the families.

CAFOD's Humanitarian Director, Matthew Carter, said: 'These photographs are a reminder that we need to share the stories of refugees. We see the faces of people who have fled for their lives. They are not merely statistics.'

*To help provide refugee families with warm clothes, blankets, food and medical assistance please visit [www.cafod.org.uk](http://www.cafod.org.uk)*

- At the end of May the first World Humanitarian Summit was due to be held in Turkey, the country that has received the highest number of Syrian refugees at almost 3 million. Along with other agencies, CAFOD called on Prime Minister David Cameron to attend and for the British Government to do everything it can to make sure 2016 is the year the Syrian conflict ends.
- In this Year of Mercy, Pope Francis encourages us to show special compassion for refugees and migrants. CAFOD has produced resources to help families, parishes and schools reflect and respond. Please visit [www.cafod.org.uk](http://www.cafod.org.uk)



*Razir's Family: Razir's husband was kidnapped and executed by armed men. Unable to raise enough money to bring all of her children to safety, she was forced to leave her two eldest girls behind.*

## Cathedral History

## A Photographic Record

### Cardinal Griffin's last public Mass – 28 June 1956

This picture shows Cardinal Bernard Griffin preaching at High Mass for 'Catholic Holders of the Victoria Cross', which was celebrated in the Cathedral on 28 June 1956. This was to be the Cardinal's last function in the Cathedral, as he suffered a heart attack while preaching and died a couple of weeks later, from another heart attack, on the evening of 19th or the early hours of 20th August 1956 – the 20th being his feast day, St Bernard of Clarivaux. This particular Mass marked the centenary of the Victoria Cross.

In a special tribute edition of the *Westminster Cathedral Chronicle* (a forerunner of *Oremus*) later that year, it was reported that Cardinal Griffin had suffered his first heart attack in the summer of 1918, when he was a young man, not yet 20, serving in the Royal Naval Air Service. Writing for the *Chronicle*, the Cardinal's twin brother, Dom Basil Griffin (a monk of Douai Abbey) said that despite 'the pain [being] too severe for him to be able to walk' Bernard Griffin refused to take sick leave. Writing of the heart attack suffered by Cardinal Griffin during his last public Mass, the then Mgr Derek Worlock said, '[Griffin's] hand moved suddenly under his *cappa magna* to his heart. But few can have guessed that, while preaching on bravery – "It is to God we render homage for the courage he has given to men" – the Cardinal preached right through a severe coronary thrombosis.' *Paul Tobin/DP*



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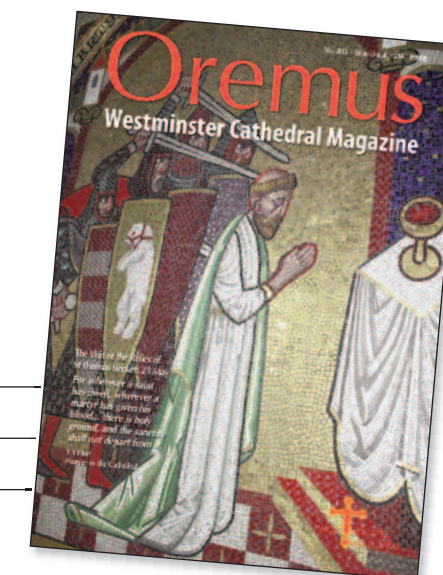
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# The Carthusian Martyrs of London

## Blessed James Walworth and his Brothers

Robert Walworth



**As an American of English ancestry making my first visit to England, a visit to the chapel of St George and the English Martyrs at Westminster Cathedral commenced a journey through the history of the English Reformation and the story of a Catholic Martyr who shares my surname. Blessed James Walworth was a Carthusian monk who lived at the London Charterhouse during the early 1530s, and as a faithful servant of Christ, his supreme witness to the Faith would result in martyrdom under Henry VIII in 1537.**

The London Charterhouse was a cloistered monastery in the City of London that housed monks of the Carthusian order under the leadership of Prior John Houghton. The cloistered lifestyle of the monks stood in stark contrast to the more worldly clerics of London, many with secular, monetary, and political entanglements. The humble Carthusians were well respected men of faith in London prior to Henry VIII's 'Great Matter', but would soon be caught up in the King's manoeuvrings.

### Dissent and Royal Response

While many English clergy were persuaded to follow the king in breaking from Rome, the monks of the Charterhouse demonstrated an unbreakable obedience to the successor of Peter. In early 1534, Henry VIII unleashed Thomas Cromwell upon the members of the community, and Fr James and his brothers would begin a three-year ordeal, testing their witness to the truth of their Catholic faith.

When Prior Houghton refused to take the newly instituted Oath of Obedience, he was incarcerated in the Tower of London and subjected to a month of intimidation and coercion. Holding firm in his determination that the directives of the civil authorities were contrary to the moral order, Houghton eventually convinced the Royal Commissioners to add the term 'as far as the Law of God Permits' to the oath.

With this clause added, the monks of the Charterhouse signed on 6 June 1534. However, Henry found this compromise unacceptable, so Cromwell engaged his considerable political skills, inducing Parliament to implement the Act of Supremacy in November 1534. Most relevant to the monks, this act abolished the saving clause from the oath. Prior Houghton gathered James Walworth and his religious brothers to prepare them for the trials to come. While initially fearful, they realised their call to pick up and carry the cross of persecution on Christ's behalf. In solidarity with each other, they pledged: 'Let us die together in our integrity, and heaven and earth shall witness how unjustly we are cut off.'

### The Protomartyrs of the English Reformation

Father Houghton had reached out to his fellow priors at other Carthusian Charterhouses in England regarding the great risks the monks now faced. When fellow priors Augustine Webster and Robert Lawrence arrived in London,

Cromwell had the three arrested and taken to the Tower for refusing to accede to the new oath. At their trial, the jurors struggled to convict these ordained men of God, but returned a guilty verdict after two days of deliberation when Cromwell threatened: 'If you do not find them guilty, you yourselves shall die a traitor's death!' They were sentenced to be hung, drawn, and quartered.

On 4 May 1535, they were dragged from the Tower to Tyburn with two other priests, Richard Reynolds and John Haile. As the first to be brought to the gallows, Houghton's final words pierced the hearts of his brother monks, and provided a stirring witness for those who would later fall victim to this anti Catholic purge: 'I am therefore bound in conscience, and am ready and willing to suffer every kind of torture rather than deny a doctrine of the Church. Pray for me and have mercy on my brethren, of whom I have been the unworthy Prior.'

After these powerful words were delivered, these men became the first Martyrs of the English Reformation. Three weeks later, three additional monks were arrested (Frs William Exmew, Humphrey Middlemore, and Sebastian Newdigate). They were indicted together with Cardinal John Fisher, and the show trial at Westminster returned the expected verdict and sentence. On 19 June, the monks were executed in the same manner as Houghton six weeks earlier. Three days later, Cardinal Fisher was beheaded. Two weeks later, the beheading of Sir Thomas More concluded this bloody opening chapter of the suppression of the Catholic Church in England.

### Continued persecution

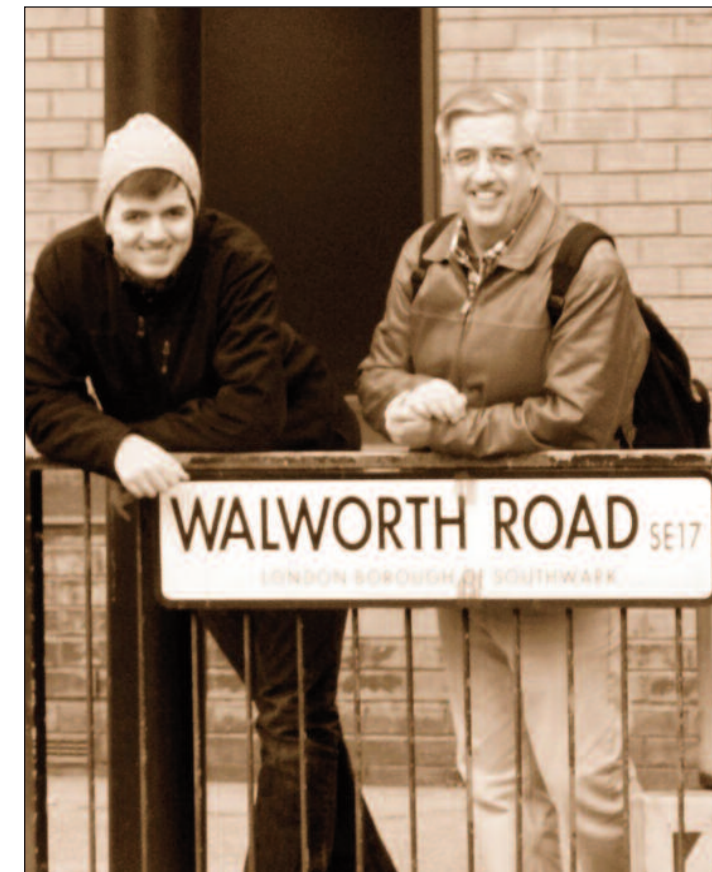
Over the next two years, the remaining monks were exposed to less violent, but more trying tactics, which proved just as dangerous. Additional coercive measures were introduced over time, with the aim to break the spirit and will of the religious of the Charterhouse. Their regimented daily routine was continuously interrupted with lengthy lectures from clergy who had accepted Henry's new decrees, who chided and admonished the monks for their unwavering loyalty to Rome. One Sunday, James Walworth and three others were dragged out of Mass, taken to St Paul's Cathedral, and subjected to a lengthy tirade on the legitimacy of the King's claims. As the monks continued to cling to Christ, their suffering increased as they were denied food and all religious books, including the Bible, the intense study of which had heretofore occupied most of their days.

Over the next year, the vast majority of the monks held firm, setting up Cromwell's next move that would continue Fr James' path to martyrdom and beatification. On 4 May 1536, the one year anniversary of their prior's martyrdom, Frs James Walworth and John Rochester were sent to the Charterhouse of St Michael in Hull. The monks' arrival coincided with the beginning of the Pilgrimage of Grace insurrection, when northern Catholics rose in opposition to Henry's break from Rome. This uprising was quickly suppressed and more than 200 were executed.

There are few details of Walworth and Rochester's time in Hull, but their continued staunch resistance to the civil authorities finally earned them their crowns of martyrdom. Charges against the two for failing to submit to the King's

claim of Supremacy were combined with false charges associated with the Pilgrimage of Grace insurrection. The Duke of Norfolk held a show trial at York, during which the following charges were formally made: 'They falsely, traitorously and maliciously said and affirmed, and either of them said and affirmed, that the aforesaid lord the King was not now Supreme Head on earth of the Church of England, but that the Bishop of Rome was and is Supreme Head on earth of the same.'

Thus accused, they were convicted of being Catholic and condemned to die. On 11 May 1537, Walworth and Rochester were hung by chains on the city walls of York in another spectacle of kingly intimidation. Their dead bodies were left to rot for weeks; thus, to borrow a phrase of St Ignatius of Antioch, they had literally become '... the food of the beasts, through whom it will be given me to reach God.' This first wave of English Martyrdom continued through 1545, including ten more Carthusian monks, effectively forcing Catholic dissent into the shadows.



*The author with his son during their visit to London last year.*

In 1886, Pope Leo XIII beatified James Walworth, together with his martyred Carthusian brothers. This recognised the Martyrs' entrance into Heaven and their ability to intercede for those who pray in their name. As we pray for those in the world suffering persecution for being Christians, remember to call on these Blessed Martyrs for intercession.

Blessed James Walworth and your Carthusian Brothers, pray for us.

*© Robert James Walworth (2016). The author, who is from Michigan, USA, visited Westminster Cathedral in March 2015 during a trip to see his daughter who was then studying at the University of Westminster.*



June

2016

"Just as the root feeds the tree, so humility feeds the soul. The spirit of humility is sweeter than honey, and whoever is fed by this sweetness produces fruit."

St Anthony of Padua Feast Day: 13 June



## The Month of June

### Holy Father's Intentions for May

*Universal:* That the aged, marginalised, and those who have no one may find – even within the huge cities of the world – opportunities for encounter and solidarity. *Evangelisation:* That seminarians and men and women entering religious life may have mentors who live the joy of the Gospel and prepare them wisely for their mission.

### Wednesday 1 June

St Justin, Martyr

### Thursday 2 June

Feria *or* Sts Marcellinus and Peter, Martyrs

### Friday 3 June (No Friday abstinence)

**THE MOST SACRED HEART OF JESUS**  
Diocese consecrated to the Sacred Heart, 17 June 1873

**5.00pm** Solemn Second Vespers (*Men's Voices*)

**5.30pm** Solemn Mass (*Men's Voices*)

Mass for four voices *Byrd*  
Improperium expectavit *Lassus*  
Tollite iugum meum *A Gabrieli*  
*Organ:* Toccata in D minor (BWV 538) *J S Bach*

### Saturday 4 June

**The Immaculate Heart of Mary**

**12.30pm** Vocations Mass

**6.00pm** Visiting Choir: Dorset Chamber Choir & Orlando Singers (see page 27)

### Sunday 5 June (Ps week 2)

**TENTH SUNDAY OF ORDINARY TIME**

Friends' membership appeal at all Masses

**10.30am** Solemn Mass (*Full Choir*)

Missa cantate *Sheppard*  
Exaltabo te Domine *Palestrina*  
*Organ:* Præludium in F sharp minor (BuxWV 146) *Buxtehude*

**3.30pm** Solemn Vespers and Benediction (*Full Choir*)

Magnificat primi toni *Victoria*  
Te lucis ante terminum *Gardiner*  
*Organ:* Cathédrales *Vierne*

### Monday 6 June

Feria *or* St Norbert, Bishop  
**1.05pm** Perth Cathedral Group attend Mass

### Tuesday 7 June

**5.30pm** Chapter Mass: Mgr Canon Harry Turner

### Wednesday 8 June

**2.00pm** Chorister Outreach performance

### Thursday 9 June

Feria *or* St Ephrem, Deacon & Doctor of the Church *or* St Columba, Abbot  
**10.30am, 12.30pm and 1.05pm** Masses in Hall  
**11.00am** Good Shepard Mass

**2.00pm** Good Shepard Mass: celebrated by the Cardinal

### Friday 10 June

(Friday abstinence)

### Saturday 11 June

St Barnabas, Apostle  
Morning Prayer and **12.30pm** Mass cancelled  
**10.30am** Ordination of Deacons  
**4.30pm** Latin Mass Society Low Mass

### Sunday 12 June

(Ps week 3)

**ELEVENTH SUNDAY OF ORDINARY TIME**

**9.00am** Family Mass

**10.30am** Mass celebrated by the Cardinal marking the 90th Birthday of HM The Queen. (*Full Choir*)

Mass in G minor *Vaughan Williams*  
O Lord make thy servant Elizabeth *Byrd*  
Ave lesu Christe *Philips*  
*Organ:* Orb & Sceptre *Walton arr. Gower*

**3.30pm** Solemn Vespers and Benediction (*Full Choir*)

Magnificat octavi toni *Anerio*  
Buccinate in neomenia tuba *Croce*  
*Organ:* Concerto in C major (BWV 594) *J S Bach*

### Monday 13 June

St Anthony of Padua, Priest & Doctor of the Church

### Tuesday 14 June

**5.30pm** Friends of the Holy Father attend Mass: Cardinal

### Wednesday 15 June

**12.00pm** The Cardinal will invest Mr Donald Jackson as a Knight of the Order of St Gregory the Great on behalf of the Holy Father and St John's Abbey and University, Collegeville, Minnesota. (See pp 10 to 12)  
**12.30pm** Mass celebrated by the Cardinal

### Thursday 16 June

Feria *or* St Richard of Chichester, Bishop

### Friday 17 June

(Friday abstinence)

Cardinal Hume's anniversary (1999)

### Saturday 18 June

Feria *or* Saturday of the BVM  
**2.00pm** Deanery Confirmations: Cardinal

### Sunday 19 June

(Ps week 4)

**TWELFTH SUNDAY IN ORDINARY TIME**

Cardinal Vaughan's anniversary (1903)

**10.30am** Solemn Mass (*Full Choir*)

Missa Rigensis *Praulinš*  
In spiritu humilitatis *Croce*  
Panis angelicus *Rebello*  
*Organ:* Allegro maestoso (Sonata in G) *Elgar*

**3.30pm** Solemn Vespers and Benediction (*Full Choir*)

Magnificat primi toni *Lassus*  
Wie lieblich sind deine Wohnungen *Schütz*  
*Organ:* Choral no. 3 in A minor *Franck*

### Monday 20 June

St Alban, Protomartyr of Britain

### Tuesday 21 June

St Aloysius Gonzaga, Religious  
**2.30pm** Good Samaritan Mass: Cardinal

### Wednesday 22 June

STS JOHN FISHER, Bishop and THOMAS MORE, Martyrs  
**7.30pm** Grand Organ Festival Recital

### Thursday 23 June

Feria *or* St Etheldreda (Audrey) Virgin  
**10.30am** Mass transferred to Crypt  
**11.00am** Talk to the Clergy: TBC  
**12.30pm** Jubilee Mass for Priests: Cardinal  
**1.05pm** Mass cancelled

### Friday 24 June

(No Friday abstinence)

**THE NATIVITY OF ST JOHN THE BAPTIST**

**5.00pm** Solemn Second Vespers (*Men's Voices*)

**5.30pm** Solemn Mass (*Full Choir*)  
Spatzenmesse (K.220) *Mozart*  
This is the record of John *Gibbons*  
Fuit homo missus a Deo *Palestrina*  
*Organ:* Fugue in B minor (BWV 544) *J S Bach*

### Saturday 25 June

Feria *or* Saturday of the BVM  
Morning Prayer and **12.30pm** Mass cancelled

**10.30am** Ordination of Priests: Cardinal

**6.00pm** Visiting Choir: Excelsis

### Sunday 26 June

(Ps week 1)

**THIRTEENTH SUNDAY IN ORDINARY TIME**

Second Collection: Peter's Pence

**10.30pm** Solemn Mass (*Full Choir*)

Messa a 4 voci da cappella (1651) *Monteverdi*  
Beati quorum via *Stanford*  
Ave verum corpus *Mawby*  
*Organ:* Allegro risoluto (Symphonie II) *Vierne*

**3.30pm** Solemn First Vespers of St John

Southworth and Benediction (*Full Choir*)  
Magnificat octavi toni *Bevan*  
Give unto the Lord *Elgar*  
*Organ:* Organ Solo (Glagolitic Mass) *Janaček*

**5.30pm and 7.00pm** Masses for the Solemnity of St John Southworth

### Monday 27 June

**ST JOHN SOUTHWORTH, Priest & Martyr**

**5.00pm** Solemn Second Vespers sung around St John Southworth's shrine (*Men's Voices*)

**5.30pm** Solemn Mass (*Full Choir*)  
Missa brevis *Berkeley*  
The Lord is my Shepherd *Berkeley*  
Iesu dulcis memoria *Dering*

### Tuesday 28 June

St Irenaeus, Bishop and Martyr

### Wednesday 29 June

**STS PETER AND PAUL, Apostles**  
Anniversary of the election of Pope Francis  
**5.30pm** Solemn Second Vespers (*Men's Voices*)

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

Mass in G *Schubert*  
Tu es Petrus *Widor*  
*Organ:* Marche pontificale (Symphonie I) *Widor*

### Thursday 30 June

Feria *or* The First Martyrs of the Holy Roman Church  
**5.00pm** First Vespers of the Dedication of the Cathedral (Solemnity)  
**5.30pm** Mass attended by the Patrons of the Sick and Retired Priests' Fund: Cardinal

### Friday 1 July

**DEDICATION OF THE CATHEDRAL**  
(No Friday abstinence in the Cathedral parish)

## From the Registers

### Baptisms

Rafe Bousfield  
Marlie Fitzgerald  
Francesco Putignano  
Lily Taphouse  
Mia Price  
George Paiva

### Marriages

Edward Toman and Inga Vaivadaite

### Confirmations

James Bozzato  
Alan Carey  
Domenico Ceci  
Paul Corry  
Luca Evangelisti  
Jeremiah Fitzgerald  
Pietro Foschi  
James Hamill  
Joseph Jebelli  
Pawel Kornacki  
Andrea Loforte  
Dany Matosinhos Da Silva  
Emanuel Matosinhos Pereira  
Wesley Moreira  
Katherine Anderson  
Giulia Buzano  
Samantha Lamberti  
Paula Lopez  
Christiana MacArthy-Woods  
Nilza Machado  
Jacqueline Marr  
Francesca Martin  
Samantha Montes  
Mara Pirisi  
Rosana Scapinelli  
Nathalie Serrano

**Extraordinary Form:** For the liturgical calendar of the Extraordinary Form (1962 Missal) of the Roman Rite, please visit the Latin Mass Society website: [www.lms.org.uk/](http://www.lms.org.uk/)

**Key to the Diary:** Saints days and holy days written in CAPITAL LETTERS denote Feasts, those in **BOLD CAPITAL LETTERS** denote Solemnities, those not in capitals and where there is a choice denote Optional Memoria, all others not in capital letters are Memoria.

## What Happens and When

### Public Services

The Cathedral opens shortly before the first Mass of the day; doors close at 7.00pm, Monday to Saturday, with occasional exceptions. On Sunday evenings, the Cathedral closes after the 7.00pm Mass. On Public and Bank holidays the Cathedral closes at 5.30pm in the afternoon.

### Monday to Friday

Masses: 7.00am; 8.00am; 10.30am (said in Latin); 12.30pm; 1.05pm and 5.30pm. Morning Prayer (Lady Chapel): 7.40am. Evening Prayer (Latin Vespers\* sung by the Lay Clerks in Lady Chapel): 5.00pm (\*except Tuesday when it is sung in English). Solemn Mass (sung by the Choir): 5.30pm. Rosary will be prayed after the 5.30pm Mass.

### Saturday

Masses: 8.00am; 9.00am; 10.30am; and 12.30pm. Morning Prayer (Lady Chapel): 10.00am. Solemn Mass (sung by the Choir): 10.30am. First Evening Prayer of Sunday (Lady Chapel): 5.30pm. First Mass of Sunday: 6.00pm.

### Sunday

Masses: 8.00am; 9.00am; 10.30am; 12.00 noon; 5.30pm; and 7.00pm. Morning Prayer (Lady Chapel) 10.00am. Solemn Mass (sung by the Choir) 10.30am. Solemn Vespers and Benediction 3.30pm. Organ Recital (when scheduled): 4.45pm.

### Holidays of Obligation

As Monday-Friday, Vigil Mass (evening of the previous day) at 5.30pm.

### Public Holidays

Masses: 10.30am, 12.30pm, 5.00pm.

### Exposition of the Blessed Sacrament

This takes place in the Blessed Sacrament Chapel every Monday to Friday following the 1.05pm Mass until 4.45pm.

**Confessions** are heard at the following times: Saturday: 10.30am-6.30pm. Sunday: 11.00am-1.00pm; and 4.30-7.00pm. Monday-Friday: 11.30am-6.00pm. Public Holidays: 11.00am-1.00pm.

**Funerals** Enquiries about arranging a funeral at the Cathedral or Sacred Heart Church, Horseferry Road, should be made to a priest at Cathedral Clergy House in the first instance.

## Throughout the Year

### Mondays

11.30am: Prayer Group in the Hinsley Room. 6.00pm: Scripture Discussion Group in Clergy House. 6.00pm: Christian Meditation Group in the Hinsley Room. 6.30pm: Guild of the Blessed Sacrament in the Cathedral

### Tuesdays

6.30pm: The Guild of St Anthony in the Cathedral. 7.30pm: The Catholic Evidence Guild in Clergy House.

### Wednesdays

12.00pm: First Wednesday Quiet Days on the first Wednesday of every month in the Hinsley Room.

### Thursdays

6.30pm: The Legion of Mary in Clergy House. 6.45pm: Scripture Discussion Group in Clergy House.

### Fridays

5.00pm: Charismatic Prayer Group in the Cathedral Hall – please check in advance for confirmation. 6.30pm: The Diocesan Vocations Group in the Hinsley Room on the last of each month.

### Saturdays

10.00am: Centering Prayer Group in the Hinsley Room. 2.00pm: Justice and Peace Group in the Hinsley Room on the last of the month.

### Westminster Cathedral

Cathedral Clergy House  
42 Francis Street  
London SW1P 1QW

Telephone 020 7798 9055  
Service times 020 7798 9097  
[www.westminstercathedral.org.uk](http://www.westminstercathedral.org.uk)

### Cathedral Chaplains

Canon Christopher Tuckwell  
*Administrator*  
Fr Martin Plunkett  
*Sub-Administrator*  
Fr John Ablewhite, *Registrar*  
Fr Gerard O'Brien, *Acting Precentor*  
Fr Michael Donaghy  
Fr Brian O'Mahony  
Fr Michael Quaicoe

### Sub-Administrator's Intern

Francis Thomas

### Also in residence

Franciscan Sisters of Our Lady of Victories

### Music Department

Martin Baker, Master of Music  
Peter Stevens, Assist Master of Music  
Alexander Pott, Organ Scholar

### Cathedral Commercial Manager

John Daly  
*Cathedral Facilities Manager*  
Sarah Dorgan  
*Estates Manager*  
Neil Fairbairn

### Chapel of Ease

Sacred Heart Church  
Horseferry Road SW1P 2EF



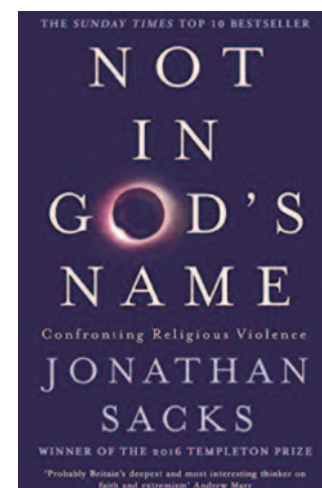


# The myths and realities of religious violence

**Not in God's Name: Confronting Religious Violence**  
Jonathan Sacks  
Hodder & Stoughton  
£9.99

Gill Ingham-Rowe

**In the opening pages of his fascinating and deeply thoughtful book, Jonathan Sacks debunks three of the most commonly heard opinions about the rise of radical political Islam and its merciless persecution of 'unbelievers'.**



The first – echoing the sentiment of John Lennon's *Imagine* – is that religion is a major source of violence, and should be abolished. Sacks argues on the contrary, that the secular society, based upon relativism and apparent freedom, has left such a hunger for 'identity' and meaning, that it is itself partly responsible for the growing popularity of religious extremist groups. He cites statistics suggesting that only 10% of wars throughout history have been religious in

some way or another. He explores the relationship between violence and religion, which he describes as 'oblique'. Man, he says, is 'the most social of animals', well equipped for living in large groups in which the best qualities like altruism and kindness can come to the fore. From the earliest times shared religion has proved to be the most effective social 'cement'. The problem arises when a group encounters the stranger, an individual or group unlike itself in all aspects, including religious practice. Then the worst side of human nature rears its ugly head, and the result is hatred and bloodshed. But, argues Sacks, the ensuing violence is not about anything intrinsically religious; it is about the fear of the other.

The second opinion he counters is another we often hear: that the Islamist terrorists are not motivated by religion at all, but by a desire for power. This he refutes in a sentence: 'When military groups invoke holy war... and commit murder while declaring *God is great!*, to deny that they are acting on religious motives is absurd.'

The third of the comments he rebuffs is that the fault lies in one particular religion, but not in the one we happen to belong to. This he describes as 'in-group bias', pointing out that although all three Abrahamic faiths define themselves as religions of peace, they have all gone in for war at some point or another, and he later elaborates with an in-depth account of the Jewish wars against Roman occupation between 66 and 136 AD – conflict which lost the Jews their

ancestral homeland and centre of worship. He also cites the Crusades as an example of Christian violence.

It is the relationship between the three 'people of the book' which Sacks explores in the main part of his own book. The relationship is summed up in the title of the fifth chapter: 'Sibling Rivalry', 'the most primal form of violence.' He takes four different episodes literally from the very beginning, the Book of Genesis: Cain and Abel, Isaac and Ishmael, Jacob and Esau, and Joseph and his brothers. Over several chapters, he deconstructs these stories in great detail, gradually unfolding their mysteries and hidden messages. As he does this, his love of the Hebrew Bible – both its message and the subtle and gentle way in which it is expressed is palpable and very moving. He also brings to bear the centuries long tradition of meditation and interpretation of the texts by learned rabbis and scholars, which is fascinating, and offers some explanations for the often puzzling examples of God's 'unfair' treatment of his people. For instance, Sacks asks the question, 'Why was Cain's sacrifice not acceptable when Abel's was?' He traces the answer in the Hebrew language: the name Abel – *Hevel* in Hebrew – has as its root the word for 'a fleeting breath', suggesting that Abel humbly knew his place and his dependence; whereas Cain is derived from the verb 'to acquire, to own'; he desires power and possession.

From his extended analysis of the Genesis stories – especially that of Joseph – Sacks concludes that the way they are written deliberately encourages the reader or listener to sympathise with the outsider: Cain, Ishmael, Esau and Joseph's brothers. The 'hero' of the stories is often the least appealing character: Isaac crows in triumph, Joseph is boastful. We empathise with the brother who has been cast off, and this is intended to teach us to identify ourselves with him.

The underlying question behind the rivalry between the three faiths, particularly between Islam and Christianity, is 'Why does God need to choose in the first place?' Sacks considers this in his final chapters, again going back to ancient stories from the Book of Genesis: the Flood and the Tower of Babel. He interprets the former as the judgement on a world without law and order; about the latter, he concludes that the seemingly idyllic world in which all spoke the same language was in fact an example of tyrannical empire. The tower was destroyed in order to allow diversity and freedom. From this he concludes that God chooses all, in different ways and for different purposes.

Sack's passionate wish is clearly that his readers will share his delight and insight into Hebrew scripture; yet he seems unaware that Christians are also taught to value and analyse it, and that we see revealed in its pages the same Father of love and mercy. When commenting upon the Gospels and the letters of St Paul, he is understandably perhaps not so painstaking, and in many passages – particularly those discussing St Paul's attitude towards converting Jews – offers only a superficial reading.

When I had finished reading Sack's book, I must admit to a certain feeling of disappointment: the sort of religious tolerance and respect he advocates was in fact the norm in many parts of the Middle East for a long time – as he himself points out at the beginning. Resolutely unpolitical, he fails to take into account the effect of both tyrannical secular governments and theocracies in the Middle East. It would also have been interesting to learn his views about the behaviour of the State of Israel towards the Palestinians. Nevertheless, in such times, a reminder of our shared kinship as children of a loving God, can never come amiss.

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