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EDITORIAL

« Take one look at the proud and bring them low ». (Job 40;11).

It could not be said that we were exactly resting on our laurels, ours was no more surely, than a gentle reposing. After all, the 1980 Venerabile *had come out by our intended deadline, and we had gradually built up a reasonable circulation again with three issues in three years after a not inconsiderable gap. And then, to read within the pages of the publication of a sister college ("had it been an enemy who had done this...") a reference to our own* Venerabile*: "It seems that the magazine has disappeared for good". A cruel blow! But worse was to follow.*

As the weeks passed, the post for this magazine was limited to subscriptions (Deo Gratias!), occasional bank statements and little else. Where, we wondered, is the great correspondence sparked off by last year's Nova et Vetera? *Where all the angry letters from "Unamused, Salford", or "Former Archivist, Birmingham"?*

Alas, we are humbled, it appears that not only do those outside the ranks of our limited subscribers not know of the existence of this journal, but those who do subscribe are not the avid readers we thought them. But perhaps we underestimate our readers (a dangerous thing when dealing with Venerabilini*), in continuing to publish this magazine, we hope that (with the assistance of our subscribers) we may produce a journal which cannot be overlooked.*

SAINT RALPH SHERWIN 1550-1581

On 1st. December 1581, Ralph Sherwin was executed on a charge of High Treason at Tyburn, aged thirty-one. As the Protomartyr of the College, it is fitting that we should recall the quater-centenary of his martyrdom with an account of his life and brief period as a missionary priest.

Ralph Sherwin was born some time in 1550 at Radesley, near Langford in Derbyshire. We know little of his family, but at the age of thirteen he was sent to Eton where he was educated as an Anglican as required by the recently enacted Acts of Supremacy and Uniformity. In 1567, after four years at Eton, he went up to Exeter College, Oxford, where he became a full Fellow in the following year. Exeter was a College with markedly Catholic sympathies, but it was not until 1575 that he was converted to Catholicism and resolved to study for the priesthood.

As this was no longer possible in England, he proceeded to Douai to study at the College founded by Cardinal Allen to train missionary priests for the re-conversion of England. Here, he was ordained on 23rd. March 1577. The hostilities between England and Spain prompted Allen to seek a safer centre for training missionary priests, and, after visiting Gregory XIII in 1576, he resolved upon the English Hospice in Rome as an ideal place. Thus was founded the English College, and eight students were already studying in Rome when Sherwin arrived in August 1577.

The early years of transformation from Hospice to College were turbulent ones, and let it suffice to say that Sherwin played a full and sometimes rebellious part in ensuring that the urgent missionary spirit of Douai was instilled at Rome, and that the College was placed under Jesuit control.

Ralph Sherwin's "ardent enthusiasm" to return to the English mission had been a striking characteristic since his ordination at Douai, when, contrary to his expectations, he was sent to Rome. But, in January 1580, he was appointed to the English mission, and on Low Sunday a group of fourteen, including Edmund Campion (who had travelled from Prague to join them), who was to suffer martyrdom with Sherwin, left Rome for England. Travelling via Milan, Rouen and Paris, Ralph Sherwin landed on the Hampshire coast in early August. It was almost exactly five years since he had left England.

His period of missionary work lasted barely three months. Despite the real hazards involved, and taking advantage of the dispensations granted by Rome to perform his priestly functions in secret, we learn that "he occupied himself in all the functions of priesthood with great zeal and charity." He was arrested sometime during the first week of November (ironically during a search for someone else) and was imprisoned in Marshalsea. A standard examination was carried out by the Bishop of London, but Sherwin "made a splendid profession of faith" without betraying those who had aided him.

He remained in Marshalsea for about a month before being transferred to the Tower for more rigorous interrogation, involving torture on the rack. He still refused to betray his fellow priests and the network of Catholic sympathisers who were their source of refuge and finance. Although threatened with further torture in early 1581, he remained comparatively undisturbed until Midsummers Day, when he was indicted under the Statute of Recusancy for failure to attend a Protestant service. He was found guilty and returned to the Tower.

On 14th. November, Sherwin was arraigned on a new more sinister charge, that of High Treason, to which he and his co-defendants pleaded "Not Guilty". Despite an eloquent defence, he, Campion and the other defendants were found guilty and condemned to suffer the traitor's death of execution by hanging, drawing and quartering.

He received the sentence with calmness and a cheerfulness which made a lasting impression on many. On 1st. December the largest crowd ever seen at an execution gathered at Tyburn. Edmund Campion was the first to die. Sherwin's turn was next. A contemporary account notes that "when mounting the scaffold he was full of joy and exultation." He embraced his executioner, kissed his hands stained with the blood of Campion and, confessing his own unworthiness and begging God's forgiveness on his persecutors, he calmly submitted to execution, saying so long as he was able: "Jesus, Jesus, be to me a Jesus."

THE WORK OF THE COMMITTEE FOR THE REORDERING OF THE COLLEGE CHURCH MARCH 1980-MARCH 1981

In this article it is my intention to describe as fully as possible the proceedings of the "Chapel Reordering Committee" from its beginning in March 1980 until March 1981. Over a period of twelve months, involving seventeen meetings totalling about forty hours of discussion, the committee was responsible for choosing and co-operating with an architect and designer in the preparation of a design for the comprehensive reordering of the College Church. This article begins at the point where Ray Matus left off in the last issue of the *Venerabile*, before any work had begun.

It will be readily appreciated that in dealing with such a large volume of material from a vantage point so close to the deliberations described, it is impossible to guarantee objectivity and a sense of proportion of the relative importance of different issues. Nevertheless, I have tried to express fairly all the opinions of members of the Committee and of architect and designer, and I apologise if I may have misrepresented, albeit unknowingly, any of their viewpoints and arguments.

I. The Beginning: Early Discussions & Issues

At the end of January, 1980, the Rector announced his intention to form a committee whose task should be the discussion of a permanent reordering of the Church and the preparation of a brief for an architect. He proposed that, under his chairmanship, the Vice-Rector, Senior Student and M.C. should be *ex officio* members, and that 2nd. cycle students should elect one representative from among their number, first cycle theologians should elect two representatives, and first cycle philosophers should elect one. Elections were held in February, and the Committee was formed with the following members: the Rector, the Vice-Rector (Rev. Philip Holroyd), Sean Healy (the Senior Student), Seamus O'Boyle (the M.C.), Bruce Harbert, representing second cycle, John Parsons and Guy Nicholls, representing first cycle theologians, and Mervin Smith, representing first cycle philosophers.

It is useful to recall that the Committee members were not beginning work without some guidelines and examples of proposals already made for a reordering of the Church. The Old Romans Association had offered to pay for a permanent and worthy reordering of the Church to mark the College's fourth centenary. Accordingly, the College's *"Ingegnere"*, Signor Campa, produced a series of varied ground-plans at the Rector's request, in preparation for the fourth centenary reunion of the Old Romans in October, 1979. These plans suggested different ways of using the available space, but they all concurred in owing nothing to the present layout and shape of our liturgy. This fact profoundly influenced the way in which the committee discussed the criteria for producing a full architect's brief. For purposes of comparison alone, Austin Winkley's design for reordering the Church, first made in 1973-4, was produced at the fourth centenary celebrations. Winkley's proposals had finally been rejected as unsuitable to the style of our liturgy, wasteful of space, and unsympathetic to the character of the building. The importance of respecting the Church's distinctive artistic character therefore became another influential factor in the early Committee discussions.

The Committee met for the first time on March 10th., 1980. The Rector opened the meeting with a brief synopsis of the areas the Committee would need to discuss, and of the means at its disposal. He suggested that a provisional target of £ 15,000 was a suitable figure to aim to raise, though bearing in mind that no details could yet be estimated at even an approximate cost. Of this figure, some £ 4,000 was already available from the Old Romans. However, the task of raising the money was not to be any part of the Committee's work. At that initial stage, it seemed that two meetings would suffice to determine the contents of an architect's brief. The Rector raised the question of the relative merits of English or Italian architects, before turning to the general scope of the Committee's task of discussing the extent of the reordering, i.e. which elements of the Church were to be altered, and which should remain intact; and which aspects were to be regarded as central, on whose foundation subsequent decisions would be based.

The underlying question which governed the discussion that followed seemed to be "How should we brief an architect?" Many points were raised for further thought, criteria for determining priorities were proposed, and strategies suggested. It gradually became clear that while some points were virtually unanimously accepted, others would require much thought and discussion if a decision were to be made by a satisfactory majority of the members. A few basic principles which emerged in the discussion can be summarised, not necessarily in the order in which they arose.

First, the reordering to which the Committee was working would be permanent. Consequently, it deserved as much time and money as we could afford if it were to befit the College with its present liturgy. Indeed, present usage was to be a primary guide in determining elements of the reordering. *Ingegnere* Campa's plans, for instance, had failed to take this into account. His circular layout disregarded the need for processional ways, an active liturgical use of the entire area of the Church in the celebration of Mass, and the need for

some antiphonal arrangement required for the celebration of the Liturgy of the Hours. The existing arrangement of president's seat and ambo at opposite ends of the main central axis, with the altar in the centre between them allows a rich and imaginative use of space and processions, and the parallel rows of benches facing into this nave axis provide both a sense of gathering around the central altar, and an eminently practical antiphonal choir for the Office.

Secondly, it was argued that we should guard against an inflexibility which might stifle future development. Harm had been done in that way in the recent past when the altar installed by Cardinal Heard almost immediately became obsolete. On the other hand it was argued that we had reached a new era of settlement; not a rigidity of form, but a stability in liturgical practice. We had to base our plans for reordering on what we believed to be worthy of preservation in our liturgy for future generations. We had inherited our liturgical norms from a recent past, and found them adequate. It was justifiable to assume that later generations would not wish or expect to alter the shape of the College liturgy in any fundamental way. It was nevertheless agreed that the design should be sufficiently flexible to allow for any change and development as far as could be foreseen.

Thirdly, it was felt by the whole Committee that the history and style of the Church should be taken into account by the architect, who would be asked to produce plans harmonious with the building's character. On this point there was much discussion. Should the architect be asked to produce something 19th. century in idiom, or something distinctively modern, yet capable of enhancing, and being enhanced by, the ornate 19th. century setting? The majority of the Committee believed that something distinctively of our period should be designed on the grounds that only a contemporary style could express fully the significance of a permanent contribution to the College's architecture in our own time. The Church itself is of a different age and style from the late 17th. century buildings of Cardinal Howard, and this did not seem detrimental to the overall harmony. Rather, each style reflects the circumstances of the age in which it arose. Nevertheless, it was fully agreed that nothing should be done either to alter the character of the Church that we have or to introduce any dissonant elements. This, for the Committee, ruled out any course of action as extreme as the proposals of Austin Winkley. Any architect approached would be expected to come and experience the Church as it stands and as it is used, and provide plans that respected both these aspects.

A fourth question raised at this meeting concerned the extent of the reordering. Once a single element had been altered, then because of the complex nature of the present Church ground-plan, all other elements would to a greater or lesser extent need to be brought into consideration. For instance, once the Heard altar had been removed, and the presiding celebrant and his deacon were seated further back in the space thereby created, the relationship between them and the priests, congregation and altar would change. The former would be further away from all the others. How would the space created in this, the former sanctuary area, be related coherently to all these interrelated elements? Should there be a presbyterium around the president's

seat? Would there not then be a necessity of bringing the altar closer to the presbyterium so conceived, and of bringing the congregation as close to the repositioned altar as they were to the altar in its present position, in the very centre of the Church? As these questions were being debated, it became clear that their complexity and interrelationship demanded further thought, and that no decision could be made at this early stage about any one of them alone.

The fifth point arose from the two previous, namely architectural style and coherence of elements. It was felt that any architect approached should be asked to design the various elements, altar, president's seat, lectern, tabernacle, and seating plan, as a unity. They would need to be closely related through a harmony of design, motif and materials, and careful positioning which would allow each part its proper place within the whole plan, while indicating the fundamental unity of purpose based on their liturgical role.

A sixth aspect adverted to briefly was the national dimension. Our Church is a pilgrimage Church. Many English pilgrims visit it each year, and this fact should not be overlooked. Here the place of the College Martyrs entered the discussion. Should their relics play a prominent part in the design of the altar, and if so, how? Moreover, it was suggested that our reordering might arouse interest in England on the grounds that it concerns an important church for English people, and a seminary church as well. We could and should aim to achieve an exemplary reordering, not to be imitated slavishly elsewhere, but rather to exemplify the depth of theological and liturgical thinking that should underly any church reordering. It could show that the issues involved run deeper than on the level of aesthetics alone, and must begin from an ecclesiological basis. It was also suggested that an imaginative, well thought-out plan might be capable of attracting funds from an interested public.

The final point was more domestic, concerning the Committee's relationship with the House. Constant consultation and information was agreed to be essential. Since the Committee was working on behalf of the College, and its task naturally concerned the entire College, the deliberations and decisions of the Committee should be reported regularly to the rest of the House, for approval and comment.

On the basis of this complex preliminary discussion it was proposed that three members of the Committee should each produce a specimen architect's brief for discussion at the next meeting. Bruce Harbert and John Parsons produced typed briefs for the other members to study before the second meeting. Philip Holroyd was unable to do this, but presented his ideas in discussion. Each of the first two briefs opened with an historical background to the Church, an appreciation of its style, and one noted that it stands uncompleted. They continued with surveys of the various uses to which the Church was put, regularly and occasionally, liturgically, and non-liturgically (e.g. private prayer and occasional concerts). The average attendance at various liturgical functions was noted, as was the way in which space is used. The extremes can be summarised briefly thus: on some weekdays Mass is celebrated with an attendance of between ten and thirty, with little movement

around the Church; but during the Paschal Triduum as many as three hundred and fifty persons have been present, and the ceremonial on these occasions demands more elaborate movements. It was further added that Masses celebrated by fewer than twenty persons were not to be a particularly important consideration in reordering the Church, because there already exists a small chapel, the Bede's Chapel, designed for that purpose.

Both briefs concurred in the importance of the central position of the altar, both physically (being at that time on the very central point of the floor pattern), and psychologically. Thus they considered the altar first. Around it the liturgy revolved, and to it the positions of the other liturgical elements were to be related. Both felt that the dimensions of the present temporary altar should be retained in a new altar, constructed of stone, harmonious in colour with the building. This shape seemed suitable both because of its relation to the floor pattern for which the temporary altar had been designed, and because a rectangular altar would seem more likely to divide the two ends of the church from each other. Unity around the altar, and the "flow" of the central axis precluded adoption of any but a square-shaped altar, in the opinion of the majority of the Committee. Both briefs suggested that the altar might stand on a single step to give it presence and visibility. This was judged desirable on the grounds that the congregation generally stands for the Eucharistic Prayer. This proposal was discussed for some time by the Committee. Some felt that it would set the altar apart on a pedestal, and so distance it from the people. Why should the main celebrant and deacon stand on it, and not all the concelebrants? It was realised that standing on a step at the altar would not necessarily imply the superiority of the presiding celebrant or his deacon over the other concelebrants, but that nevertheless it might appear to some to be a barrier preventing, or at least reducing, closeness to the altar. A further question raised concerned the size of the proposed step. Obviously it should be the same height as any other steps in the Church, but it was extremely difficult to determine how extensive it should be. Some suggested that it should be large enough only to contain altar, celebrant and deacon, so that a member of the congregation could approach it e.g. to receive the Precious Blood, without needing to negotiate a step. It was pointed out that this would increase the height of the altar mensa from the floor, which, given that the present mode of administering the chalice involves the communicants' taking the chalice from the altar at the deacon's invitation, might make this more difficult if the altar were higher. On the other hand, it was agreed that this manner of administering the chalice was not unalterable. A more difficult problem lay in the alteration that such a step would make to the visible dimensions of the altar, if it did not extend beyond the front or sides. Such a step might well make the altar appear too tall. Opinion tended gradually towards preferring a step which would extend equally on all sides, although the problem of negotiating a step when approaching the altar from the front or the sides remained. The subject of the altar step recurred in later meetings. We shall return to it in due course.

One brief proposed that the processional cross should stand at one of the

front corners of the altar, facing towards the celebrant. The second brief did not mention the cross. It suggested the possibility of moving the altar further back towards the celebrant's seat beneath the Martyrs' Picture. This arose from the discussion at the first meeting already mentioned.

Both briefs continued with considerations of other elements in the central axis: the lectern and the sedilia for the presiding celebrant and deacon(s). The further question of the position of the tabernacle was related to this discussion, but must be considered separately on account of its complexity. For the lectern, both retained the present position at the west end of the church, close to the middle pillar and facing the altar. This position allowed processions to pass easily around the lectern. Hence also the lectern should be no wider than is compatible with this requirement. In this position the lectern is dignified in its own right, and permits a Gospel procession through the entire length of the church, from chair to lectern around the altar. Both briefs stressed that the lectern should be fixed and constructed of the same stone as the altar. One in particular stressed that it should stand, like the altar, on a step, and that a reading light should be incorporated. These suggestions were discussed with some interest, but a third suggestion, that a stone paschal candlestick should be incorporated on the model of some ancient Roman *ambones* was not accepted for two reasons: first, that it would make permanent a largely seasonal element of the liturgy; secondly, that it would stand between some part of the congregation and the reader. The second brief proposed that the reading desk should be adjustable, and that the lectern should allow for the possibility for hangings of the liturgical colours.

Similarly, for the presiding celebrant's chair, both agreed that it should be placed underneath the Martyrs' Picture on a platform at least one step high, so that the president could be seen clearly by all when seated. One emphasised that the chair should not look like a throne, the other stressed the need for the chair to have presence through being constructed in the same stone as the altar. Provison was to be made for two deacons to sit beside the presiding celebrant on the platform, although since there is normally only one deacon, these seats should be moveable, and hence preferably of wood.

As far as the rest of the seating was concerned, both briefs dealt with concelebrants and congregation together. There was no suggestion that there should be a separate presbyterium from the congregational seating, but that the concelebrants should sit on the front benches on either side of the altar. The notion of a separate presbyterium was considered in these early discussions, but without much enthusiasm for the idea. Several problems seemed to preclude it. First there was the difficulty of flexibility: a fixed presbyterium, whether in wood or stone, implied a fixed number of places, but the number of concelebrants changes considerably from day to day, so that there could either be several empty seats, or too few for large ceremonies. It was suggested that habits of concelebration might conceivably change in the future and make a presbyterium unnecessary, but this objection did not carry too much weight by itself, precisely because it seemed to be too speculative, and the Committee had already agreed in principle that it would make allowance for such develop-

ments as could be reasonably foreseen in our present position. Secondly, it was felt that a separate presbyterium would divide the concelebrants from the congregation. Nevertheless, it was admitted that there was already, and would continue to be, an awkward hiatus between the presidential platform and the rest of the assembly, which would increase as soon as the president was sitting even closer to the wall. On this question there was much development in later discussions with the architect.

Some discussion took place concerning the possibility of distinct places in the church for lectors and acolytes. Since it is encouraged that all ministries be exercised in the liturgy, and that their role should be reflected in the layout of seating, the Committee considered the possibility of such special seats. It was clear, however, that unless we had a distinct presbyterium, it would be inappropriate to introduce distinctive seating for lectors and acolytes.

As far as the ground-plan was concerned, both briefs specified that the seating should be arranged in parallel lines facing the central axis, in the traditional choral arrangement. Both preferred wooden benches to chairs, of wood or any other material, but specified that they should be moveable. It was hoped that any new seating plan would avoid the impression of long straight lines "running" along the church, and also dividing completely the nave from the aisles. In order to achieve this it was suggested in the first brief that the benches might be staggered and less solid than those at present in the Church. It was also suggested that the front row might not be furnished with a kneeler, to give a greater sense of space and openness. These ideas were subsequently discussed at greater length.

These two briefs, however, represented a strong divergence of opinion both within the Committee and the House on the question of the place of reservation of the Blessed Sacrament. The complexity of this issue requires a chapter of its own, but in this context it would be too great a diversion from the subject with which we are immediately concerned. But by way of giving the necessary background to the Committee's work in this area, it should be noted that a debate had taken place in the House between Spring and Autumn of 1979 on the question of reservation of the Blessed Sacrament in the College. Primarily raised as a question concerning the fittingness of reserving the Sacrament in both the Church and the Martyrs' Chapel, it developed through reflection on the theology of Reservation in the teachings deriving from the Second Vatican Council, which is fundamentally ecclesiological and liturgical. Many were of the opinion that the Reservation of the Blessed Sacrament should be more clearly seen to be a sign of unity, and that one only of the two existing places of reservation in the House should remain. Another aspect of this debate arose from the recent instructions which state that the Blessed Sacrament is preferably not to be reserved in the place where Mass is celebrated, on the grounds that to reserve the Sacrament on the altar, or close to it, obscures the sense of the unfolding of Christ's presence in the Mass, which should culminate in the presence "par excellence" in the eucharistic species. Many also argued that a greater respect would be shown to the Blessed Sacrament by resisting the temptation to manipulate it for our own convenience, as, it was objected, we

were guilty of doing in maintaining two distinct places of Reservation.

Others argued that unity was not impaired by two places of Reservation, on the grounds that they fulfilled different functions. The Church and the Martyrs' Chapel are not merely two domestic chapels to the College; the Church is a semi-public oratory, and as such is frequented by many visitors. The dividing-line between communities, and the interconnections make the question more complex and subtle than was implied by the arguments in favour of a single Reservation for a single community. Moreover, the Martyrs' Chapel is desirable as a place of Reservation for uninterrupted private prayer, for which the Church itself is not suitable by reason of the various uses to which it is put outside the liturgical celebrations, e.g. serving, and music practices. Nevertheless, the Martyrs' Chapel could not be conceived of as a suitable Blessed Sacrament chapel to the Church because of its distance and separation from the Church, when it seems right that the Reserved Sacrament should be closely associated with the place where Mass is celebrated.

Such were the arguments put forward until, some time before the formation of the Reordering Committee, the Rector announced his decision to retain the existing practice of reserving the Blessed Sacrament both in the Church and in the Martyrs' Chapel. The Reordering Committee was therefore presented with this requirement: to decide the most suitable mode of reserving the Sacrament in the reordered Church. In can be seen that some disagreement would inevitably arise on the basis of the different attitudes and arguments that had characterised the discussions of the previous months. Given that the Blessed Sacrament was to be reserved in the Church, how was the tabernacle to be sited in a noble and worthy manner, and in accordance with the requirements of the liturgy and the building?

Many of the Committee members agreed that the best solution would take the form of a distinct Blessed Sacrament Chapel with access from the Church. One member had suggested that such a chapel might be built adjoining the Church behind the sacristy wall, by demolishing the disused "Queen Mary" range of bathrooms. Access would be from either the first or second bay of the aisle wall. In this way the chapel could be at one and the same time a part of the Church, in close relationship to it and the altar, and yet not a focus of attention during the celebration of Mass. It was assumed, however, that such a proposed chapel would be beyond our financial capacity, and other suggestions were sought. Accordingly, in the first brief it was proposed that the tabernacle should stand on a plinth against the East wall of the South aisle. The second brief, however, noted the various other proposals without stating a preference: in the East wall beneath the Martyrs' Picture, above and behind the presiding celebrant; in a pyx hanging above the Altar; in the East wall of the nave, off-centre; in the place suggested in the first brief; in the special chapel as outlined above, adding that it seemed to be beyond our resources.

In order to understand the complexity of the discussions that took place, it should be noted that any one of the various options available might be supported for different reasons, or different ones for identical reasons. For in-

stance, the proposal that a small chapel be purpose-built was agreed by many to combine dignity with the merit of being removed from too great a proximity to the altar. It could combine presence to the Church as a whole with separation from the main axis, on which the liturgical action takes place. But once this suggestion was thought to be most probably beyond our means, the various alternatives were argued for on a wide variety of bases.

Some argued that the tabernacle should be placed somewhere on the central axis: only in this way could it be sited in a truly dignified manner, and make sense in a building which does not admit separate chapels within its existing bounds. To site it in one of the aisles would create an asymmetry within the Church, and would require many of the congregation to turn their backs towards the tabernacle during any liturgical celebration. To place the tabernacle in the aisle would be undignified in its own right, and would be inconvenient for private prayer. Of those who preferred that the tabernacle should be placed on the central axis, some thought that the existing position of the tabernacle behind the president was preferable to the possibility of a hanging pyx over the altar. These had not felt any incongruity or discomfort in the presiding celebrant's sitting and standing with his back towards the Sacrament. They also felt that the space between the chair and the Martyrs' Picture would appear uncomfortably empty, particularly outside Mass. Those who preferred the idea of reserving the Blessed Sacrament in a hanging pyx over the altar argued that this was the most suitable place both inside and outside the celebration of Mass. During Mass, the pyx would be sufficiently far above the altar to prevent its being over-conspicuous, yet it would still express the close connection between the altar and the reserved Sacrament. Outside Mass, the Blessed Sacrament would be visibly at the centre of the Church, well-placed for the needs of private prayer.

Others argued in favour of placing the tabernacle in the aisle of the Church rather than on the central axis for various reasons. Some thought that to place the tabernacle on the central axis would create an undesirable confusion of foci, and that the main liturgical area should not contain within it the reserved Sacrament, since it has no truly liturgical role. Hence it should be placed, as far as possible, outside the area in which the liturgy mainly takes place, viz. the nave. But if the Sacrament were to be reserved at some point in the aisles, how closely should it be related to the rest of the Church as a whole? If the object of placing the tabernacle in the aisle was to remove it from the area of liturgical celebration, then, some argued, it should be made as distinct a part of the Church as possible, perhaps by the use of metalwork screens to divide it from the rest of the Church. Others, however, felt that even though it should be removed from the main area of liturgical celebration, the tabernacle should nevertheless be as openly present to the rest of the Church as possible, especially outside Mass.

This paradox was never fully settled, nor is it possible to see how it could be. Can the reserved Sacrament be both a distinctive feature for the whole Church *outside* the Liturgy, and also separate from it for the purposes of liturgical celebrations? No solution could equally fulfill both criteria; in the end one

would have to predominate. On this question was found the least agreement among the Committee members and in the House. It was, however, to develop more satisfactorily at a later stage.

Another aspect covered in the first brief and discussion was the reform of the lighting in the Church. The present system of floodlights and spotlights casts much light over the nave, the ceiling, and the Martyrs' Picture, but very little in the aisles. It was felt desirable that brighter lighting should be obtainable in the aisles for those occasions when the Church is full. By way of contrast, it should also be possible to light smaller areas to suit the requirements of smaller numbers of people celebrating Mass. At present the lighting of the nave is by no means capable of such subtle variation. So too it should be possible to illuminate certain areas, as e.g. the Tabernacle, separately from the rest of the Church. At present virtually all the lighting is controlled from the sacristy.

A suggestion was made in the first brief that the Table for the Gifts, from which the Offertory Procession moves to the Altar, should be moved from its present position, against the back of the left-hand corner column of the nave by the door, because there it increases the already strong bias towards sitting on the left-hand side of the Church, created by the position of the Church door. It was proposed that the table be placed against the back wall, to the right of the door, in the line of the central axis, where the large Holy Water stoup stands at present. The stoup might stand on the same axis, but further towards the Altar, by being placed on the opposite side of the column at which the Lectern stands. This brief also proposed that the Credence Table be moved from the East wall of the North (left) aisle, to allow this place to be taken by the icon or statue of Our Lady.

Both briefs mentioned that restoration of the paintwork should be undertaken where necessary, and that the mosaic floor was to be repaired where damaged. One of the briefs suggested that if the cost of the restoration were considered too great, then other forms of floor should be considered.

I have omitted a description of the third brief until now because it was based on very different fundamental priorities from those of the other two. Philip Holroyd believed that the seating and the lectern were the two elements most in need of rethinking in our existing arrangement. He suggested that the seating might be gathered around the altar and the lectern by placing them both in the same area. This would permit angling of the seats, and the possibility of a presbyterium behind the altar and lectern to signify the unity of the concelebrants with the presiding celebrant. He pointed out the value of the aisles for free and unobtrusive movement around the Church, an important contribution to the Committee's discussions of the seating plan. The basic schema was not, however, accepted, but provoked discussion which helped to clarify some issues that had not previously been explicit. It was, for instance, strongly felt by the other members that the loss of the co-ordination of chair, altar and lectern an the central axis, and of the seating around the axis, was undesirable. Not only were they satisfied with the way in which it had worked since its

invention some six or seven years earlier, but felt that it had even more strongly positive advantages. Some of these have been noted above, such as the processional space and antiphonal choir arrangement, but others became clear as soon as a concrete alternative plan had been suggested. It was remarked that seating "in the round" would seem awkward in a rectangular building, particularly set against the markedly linear mosaic pattern, and that it would be inappropriate and contradictory to the style of the Church to abandon some kind of alignment of liturgical elements on the central axis. In favour of preserving the present position of the lectern against the column at the back of the Church it was argued that from that position the Word is proclaimed both *from* within the assembly, and *to* the whole assembly. If a lectern were to be placed near to the altar it would be more difficult to ensure that everyone, including the concelebrants in the presbyterium, was being addressed equally. Although it was asked how far it mattered for the lector to stand face-to-face with the congregation, this question was not fully elaborated until the architect was present two months later.

In summary, it was clear that the alignment of chair, altar and lectern on the central nave axis was strongly approved by the Committee, to the extent that the architect would be asked not to consider seriously any other arrangement in drawing up plans for the reordering.

II. The Choice of an Architect and the period of Experimentation.

The third meeting opened with a discussion on the subject of choosing an architect. Peter Burman, an architect friend of Bruce Harbert, had visited the college a week earlier and left the names of five architects interested in church restoration and reordering. In addition to this information, Peter Burman's professional assessment of our requirements was most helpful. He was of the firm opinion that there should be no attempt to do too much to the Church, and that it would be highly desirable to experiment with different arrangements, as far as possible, in order to judge how far certain changes might affect the character of the liturgy and the building. He also suggested that the reordering might be accomplished with £ 20,000 or less, depending on the extent of restoration work undertaken.

The Rector decided to contact all the architects recommended by Mr. Burman while he was in England the following month, in order to find out more about their work and interests. By the time that the next meeting was held in early May, the Rector had gathered information on all of these as a basis for choosing one of them. Every one had shown interest in the Church and in the possibility of accepting a commission by making contact with the Rector in England. The Rector visited all of them and saw examples of their work, except one whom he was unable to visit. Given the great amount of information gleaned from all the others, it seemed reasonable not to consider this architect any longer. The Rector had recorded his impressions for the Committee, pointing out that an architect's personal character mattered almost as much as

his artistic ability and competence if co-operation were to be close. It was established that from the information we had, letters of reply to the Rector, photographs of work, and the Rector's personal impressions, we were to try to make a choice at that meeting. It was important not to allow the process to be lengthened unnecessarily.

Awareness of liturgical values, as much as aesthetic sensibility underlay the Rector's personal preferences. Corinne Bennett seemed an appropriate choice because the nature of her work as architect to Winchester Cathedral demanded sensitivity to the building in which she worked. The Rector felt that she had this sensitivity and could apply it well to the Church. Most of the Committee had felt drawn towards choosing Corinne Bennett even before the Rector's enthusiasm for her work, and she had the additional advantage of being a Catholic. Nevertheless it should be pointed out in fairness that she was not the only Catholic on the list. It was particularly in Corinne Bennett's favour because so much else recommended her. An awareness of the liturgy we celebrate and a sense of its potential and drawbacks would be particularly helpful in planning with the Committee. It was also felt that she seemed to have the flair needed to lift the reordering above the level of the purely functional, a factor sadly lacking in the English Church in general.

It was decided, therefore, to ask Corinne Bennett to come to Rome for a few days, before the College moved to Palazzola, in order to experience the greatest possible variety of the liturgy in a short time. The suggestion was made that, if it were convenient, the days around Trinity Sunday would be of particular value, showing the normal uses of the Church and a patronal feast, celebrated with special solemnity.

After Easter, 1980, an experimental period began in the College Church. The first change involved the removal of the mensa of Cardinal Heard's Altar and the repositioning of the presiding celebrant's and deacons' seats further back against the former back wall of the altar. At the same time the Tabernacle was moved away to the East wall of the South aisle, one of the places which had been suggested for its new positioning. A large wooden platform, variable in size, was constructed for the altar to stand on. This was installed in its greatest possible dimensions, a square extending equally on all four sides of the altar. In order to accommodate this, and allow passage space between platform and benches, a whole row of benches on either side of the altar was removed. The priests still sat, as before, on the front bench on either side, but now further away from the altar. To counteract the distancing of celebrant and deacon caused by the removal of the old mensa, and to restore space in front of the altar which had been lost by the introduction of the step, the altar was moved towards the East wall by half a bay of the arcade.

This significant set of changes was carried out as soon as possible to allow time for further alteration, and, if possible, for a certain degree of familiarisation with the new arrangements. A warning was made that experimentation should not have departed too far from our normal liturgical patterns by the time Corinne Bennett saw the Church. Regarding details, the

Committee seemed to be fairly pleased with the effect of the altar platform, finding that it gave the altar presence and visibility. Some objected that raising the altar had set it too far apart from the congregation, and the width of the step distanced people from the altar. It was accepted that different sizes of platform should still be tried out. When it was proposed that the tabernacle should be placed in the South aisle, some objected that this would prejudge the question of its ultimate destination, but nevertheless, it was sufficiently clear that once the Heard mensa had been removed there would be no room in which to retain the tabernacle without further adjustment. Moreover, it was felt by many that it would be better to take advantage of the opportunity to celebrate the liturgy without the tabernacle in the midst of the assembly. Some were still unhappy that in moving the tabernacle to the South aisle there would be at least an implication that this was the first preferred position, whereas in fact the other suggested positions were merely more difficult to put to the test.

On discussing seating, most were dissatisfied with the fact that the congregation was pushed back into the aisles, but it was agreed that this owed at least as much to the unwieldy benches as to the experimental step. Some therefore suggested that smaller, backless, benches be used in their place. It was also suggested that the kneelers be removed from the front benches. To this it was objected that it was wrong to exclude the possibility of kneeling at these places, also that a "bar" to lean against is an important aid to kneeling for many people, and that some people, particularly but not only women, might feel uncomfortable when sitting at an exposed front bench.

At the first meeting of the Committee after these changes had taken place and been discussed, it was decided to leave the arrangements undisturbed for a fortnight, then to meet again and discuss the reactions of the House as a whole at the end of that period. At this subsequent meeting, held on May 19th., two new Committee members were co-opted, the new Senior Student, Brian Purfield, and the new M.C., Edward Koroway, the previous Senior Student and M. C. being invited to remain. The first point of discussion was the altar step. It had been suggested that the corners might be trimmed off in such a way that they could coincide with the angles of the floot pattern, and still allow the priest to walk on the step all the way around the altar. It was, however, felt that this should not necessarily be tried in the experimental period. Rather, as one member suggested, would it be better to experiment for the time being with the step extending only behind the altar, as the construction of the platform allowed. Nevertheless, the basic dichotomy remained between those who felt that the altar gained in presence and visibility from the step, and those who felt that it was a hindrance to the sense of gathering around the altar. The new sense of space gained around the altar was unanimously accepted as a great improvement, but those who objected to the step felt that without it the space created by moving the benches back could, and should, still remain.

Given the relationship between the increased presence of the altar on the step and large Masses, it was once more pointed out that small Masses were not our primary consideration in deciding for or against the step. This seemed to suggest that the step enhanced the kind of liturgies for which we were primarily

reordering the Church. It was agreed by all that the architect should nevertheless be given an opportunity to attent Mass in the Church without the altar-platform, to enable her to make a fair judgment of its advantages and disadvantages.

A proposition was made that the seating plan should be revised radically. Two of the long benches should be placed on either side of the presiding celebrant's and deacons' seats, at right angles to the back wall. These benches should be occupied by concelebrating priests, thus forming a kind of presbyterium. This proposal was accepted, to be tried during the following week. It was also urged that the altar should be restored to the very centre of the Church, whence it had been moved at the time of the initial changes. This had the effect of filling the awkward gap between the president and his deacon(s), and the rest of the congregation. Another result was the proximity of the people to the altar. They no longer sat behind a row of concelebrants.

The vexed question of the position of the tabernacle showed no sign of resolution at this stage. The argument became confused on the discussion of altar and tabernacle as focal points in the Church. Both those who sought a reservation on the central axis (particularly in a hanging pyx over the altar) and those who preferred that the tabernacle should be placed in the South aisle, felt that a double focus was undesirable. But it was clear that the term was being used with different significances. Those who preferred the hanging pyx solution felt that the coincidence of focal points here avoided the uncomfortable disjunction of altar and tabernacle in a Church which formed a unity in itself. Placing the tabernacle in the aisle was not by itself sufficient, for it was still in a part of the Church which related to the whole, yet at the same time could not relate as a separate and distinct part. Because the aisle is subsidiary to the nave, it was strongly felt that to place the tabernacle there was to push it into a corner as though it were an extraneous embarrassment. On the other hand, there were some who believed that to combine the foci of altar and tabernacle in the hanging pyx was to draw attention to them both at the same time, and in this way to create an undesirable split focus. Nevetheless they did not wish to see the Blessed Sacrament reserved in a chapel separated by screens from the rest of the Church, but rather that it should continue to relate as far as possible to the whole Church, despite the fact that this only emphasised the kind of split focus that those who supported the pyx solution wished to avoid. Not only was opinion divided, as we have seen, but the issue naturally aroused strong feelings. On balance, however, at the end of this meeting, there was a majority of the Committee in favour of retaining the experimental place of reservation, in the last bay East of the South aisle.

III. The Architect.

A new stage in proceedings began with the arrival of Corinne Bennett, who attended the liturgy over several days and became familiar with the reordering issues raised so far through reading the minutes of the Committee, and through

conversation with staff and students. On June 2nd. she met the Committee and explained her reactions to all that she had experienced over the previous days.

The first factor that she noted was how little had been settled. In fact, the only determination the Committee had reached was on the question of the axial arrangement of chair, altar and lectern. She then explained her impressions and preferences. Beginning with the position of the altar, Corinne looked at the Church's groundplan as though totally empty of furniture. Noting that apart from the central longitudinal axis there are smaller transverse axes running through the centre of each bay of the arcade, she felt that the altar should stand on the intersection of one of these smaller axes with the main axis.

Having considered all of these, the most satisfactory place seemed to be in the centre of the second bay from the East wall. This removed the altar from the central point of the nave, but by removing it from between the columns, Corinne was certain that it would gain in presence from a sense of space around it, and that access to it from the side would be more satisfactory, since it could be approached in a direct line from the credence table in its proposed new position against the wall in the second bay of the North aisle, more elegantly than the approach from various angles, necessary when the altar stood between the columns. For visibility and audibility it should stand on a platform. Given the fact she was more influenced by the rectangular groundplan and intersecting axes, Corinne was inclined not to recommend a square altar, such as the present one, which had been designed to harmonise with the square mosaic floor pattern, but a very slightly rectangular altar. She also insisted that symmetry be restored by the replacing of the two altar candles at either end, in contradistinction to the recent and popular Italian practice of placing both on the same corner. The old altar platform of Cardinal Heard should be reduced in size and lowered by one step, to economise space, and to allow the seated presiding celebrant to be visible to the whole Church. The celebrant should sit on a high-backed chair set against the wall. It should be fixed, but it should not look like a throne. Similarly, the deacons' chairs should be fixed. The tabernacle should be sited in the South aisle, but separated from the Church on the North side only by a screen. A lamp should hang from the arch in that corner. Working from an average number of twenty concelebrants, Corinne wished to see a presbyterium on either side of the president and his deacon(s), on seats arranged in a curve as though in an apse. At the other end of the Church, to close off the seating and prevent the effect of "tramlines" running out of the doorway, she wished to return the seating nearest the door to face East. For the same reason, to break the linear pattern, she proposed individual seating, although this would be more expensive than benches. The seating should be darker in hue than the present benches. Turning to the lectern, Corinne proposed that it should stand on the same place as at present. The lighting should be reorganised to avoid what she called the "fishpool" effect: too much light insufficiently focused. Instead of the dazzling spots that project from the tribune onto the nave floor, Corinne proposed some kind of light fitting that would hang from the arches and focus the light below, without being visible from the opposite side of the Church. The painted curtain behind the Martyrs' Picture should be restored, not replaced.

These proposals were discussed by the Committee with Corinne, and it was clear that, with only a few exceptions, the plan was appropriate to our needs and should be presented to the House for comments and approval. Then the design stage could begin. Questions were raised about several points. If the tabernacle was to be placed in the last bay East of the South aisle, then to mark off this area, give it dignity, and avoid the "tunnel" effect seen by approaching through the dark vaulted bays of the aisle, perhaps a screen might be placed on the West side of this bay as well as, or instead of, on the North side. This idea did not win Corinne's approval. She felt that it would be too much of a barrier between the tabernacle and the Church. When questioned about the kind of altar design she would consider, Corinne suggested a marble mensa on two pedestals, with the relics of the Martyrs suspended between the pedestals under the altar. It should stand directly on the mosaic floor, because Corinne emphasised that she was impressed with its quality, and with the effect it could create beneath an open altar. Many of the Committee felt that a more "solid" design was preferable, being visually more arresting than a table altar. There was felt to be an overemphasis on the table as a motif in the proposal. Some discussion took place on the nature of the Christian altar as place of sacrifice and table of the Eucharist. It was held by some that the *visible* form of the Christian altar was that of a table, by others that it should always suggest a place of sacrifice. There was also a difference of emphasis between those who wished the altar to be more imposing through a solid design, and those who were anxious that it should not be a barrier between priests and people. Those who argued for a more solid altar, at least in appearance, felt that it would not be so much a barrier as a natural focal point in the eucharistic action. It was recognised that the revised position of the altar and acceptance of the presbyterium were inseparable. An altar on the central point of the floor plan could not work with a presbyterium more than one bay of the nave away from it. The altar would be best placed between the congregation and the presbyterium. The revised position achieved this balance perfectly. Another question concerned the relationship between the lector and those seated on the proposed "returned" seats at the West end of the Church. Did it matter that these would not see the lector face-to-face, nor even in profile, but partly from behind? Some suggested angling the seats at 45 degrees to the axis, as had been done during the Fourth Centenary celebrations. Corinne was adamant that this was quite out of keeping with the design of the Church, and the floor. Another Committee member, a lector, suggested that very few people look at the lector when he is reading. It did seem important, however, that the lectern should stand on a step, partly for visibility and audibility, but also to relate to the celebrant's chair. It would need to be small enough to allow processions to pass round the lectern as easily as at present. The traditional character of the choral layout, and of proclaiming the Word from within the area was acknowledged. It was pointed out that it was not dissimilar to what one found in monastic and cathedral churches, and even our own Martyrs' Chapel.

At the end of June, during the brief annual sojourn at Palazzola, the proposals were presented by the Rector to the whole College. As hoped, the student body by and large approved the groundplan, but, as feared, the

proposed siting of the tabernacle was much disputed. Broadly speaking, there were three main divisions of opinion: first, that the Blessed Sacrament should be nobly sited in the easternmost bay of the South aisle because this was the most suitable place in the Church; secondly, that on the condition that reservation had to continue in the Church at all, then the less obtrusively the better, therefore in the South aisle; and thirdly, those who both welcomed reservation in the Church and believed that the best place to reserve the Blessed Sacrament was on the central axis, or at least in the central nave area. This impasse was reflected in a Committee meeting held a few days later, so that the Rector felt obliged to make the decision himself in the absence of unanimity within the House. It was therefore definitively confirmed by the Rector that a design should be drawn up for the tabernacle to stand in the easternmost bay of the South aisle. Evidence was shown at this meeting that the floor would probably not be capable of sustaining a large marble step beneath the altar, and it was therefore finally agreed that this proposal be abandoned. At the same time the proposal for a step beneath the lectern was also abandoned, since it had been decided previously either that both altar and lectern should stand on a step, or that neither should, to guarantee their equal presence in the Church.

IV. Architect and Designer

When the basic ground-plan had been approved, Corinne Bennett was able to work on designs for the component parts. The Committee assembled at Winchester with Corinne on August 1st., to discuss her preliminary designs for the altar, chair and lectern. Before presenting these, she told the Committee that on consultation with the Rector she had approached David John, the sculptor and designer, to ask him if he would be willing to make designs for the tabernacle and surrounding area. David's work was well known to Corinne since they had collaborated on several occasions, and she felt confidence in his creativity and co-operativeness. Several members of the Committee, including the Rector, had seen some of his work, notably the Blessed Sacrament Chapel at Douai Abbey, and this contact seemed promising. We were presented with a diagrammatic plan of the Blessed Sacrament "area" designed by David John, as he admitted, rather tentatively, since he was working from photographs and plans. Standing in a square bay, the tabernacle was to rise in the centre of the bay, upon a square stone column supporting a larger wooden plinth, which would form the support of a cuboid bronze tabernacle. David had also presented designs for a tabernacle lamp to stand on a column, rather than to hang from the arch. David was insistent throughout the consultations that the new elements should rise from the floor, and be related to it in design motif as far as possible. This done, Corinne presented her plans for the altar, chair, and lectern.

The three were interrelated through their being designed in stone, with a common motif of horizontal brass rods acting as structural supports. Corinne explained that she had tried to find a shape to connect the three items, a common language. The reliquary, of silver, would hang between the two

horizontal brass rods connecting the marble pedestals of the altar. The president's chair would similarly be of stone with a high back rising to within a foot of the bottom of the Martyrs' Picture, with two deacon's stools built of stone without backs, one on either of the presiding celebrant's, and linked to it by a long horizontal brass bar a few inches above the platform on which they stood. To make the seats comfortable, cushions should be used, possibly of the liturgical colours. The main problem identified was the lack of provision for books and music. Corinne said that this could be rectified without fundamental alteration to the design, by placing pockets into the arms, rather than shelves behind the seats. Turning to the altar, the Committee seemed dissatisfied with Corinne's proposal on the grounds that it seemed insubstantial and empty. It was also lacking in a sense of restfulness, and therefore seemed to contradict the peace and repose of the Martyrs whose relics were to be found there. Several members felt that the altar would be more satisfactory from these points of view if it were more solid, or at least not "see-through". More thinking and design was called for.

With the position of the tabernacle settled, consideration of David John's design turned upon other factors. One of these was "directionality", i.e. the problem of whether the tabernacle should face in one particular direction rather than another, or in no particular direction at all. Most Committee members felt dissatisfied with the temporary arrangement in the Church which gave a marked impression of the tabernacle facing down a long and dark tunnel. Putting the tabernacle on a square column in the centre of a square bay left room for more four-sided equality, or some ambiguity in the direction it faced. This was approved. What was not so certainly approved was the design for a square tabernacle of bronze, with eucharistic motifs on all four sides. A square tabernacle was felt to be less ambiguous in its direction than a circular tabernacle would be. Secondly, it was thought that a veiled tabernacle was preferable because a veil implied a tent, rather than a treasure chest, a place in which to live, rather than a place to keep some valuable object. A veiled tabernacle, it was pointed out, could be simpler and undecorated, and of less expensive material than bronze. It was agreed that the tabernacle should be linked in design features with the altar, chair and lectern.

Proposals for a new lighting system were produced and discussed. These were on the lines of Corinne's suggestions made in the College during her visit in June. It was agreed that a little experimentation with some of the light fittings would be desirable. This was to be arranged during Corinne's next visit to Rome.

The main developments of this meeting were the call for a revised design for the altar, and the consequent redesigning of the related elements, chair and lectern; and the acceptance of Corinne's proposal that David John be asked to participate even more closely in the designing.

By the time that the College had reassembled in early October, plans had been made for David John to come to Rome on October 17th., and for Corinne to join him in early November. Meanwhile David had offered, at Corinne's

suggestion, a design of his own for the altar. This design comprised stone mensa and two pedestals at the ends of the mensa, similar to Corinne's design, but poised on the ends of a bronze plate raised a few inches from the floor, the same size as the mensa, which would contain the relics of the Martyrs. The presence of the relics would be indicated by an inscription or motif inscribed on the surface of the bronze plate. David had also designed the pedestal supports with sunken relief polygonal motifs, carved into the outer sides, to echo the polygonal floor pattern beneath. This use of carved relief to echo the floor patterns was also found in David's design for the tabernacle column. The impression given was that the stonework arose from the floor, rather than that it had been imposed extraneously upon it.

The altar design appealed to some of the Committee, although they admitted with those who did not like it, that it was not in accordance with the feelings expressed at Winchester. This was because the design, like Corinne's which had been discussed at the Winchester meeting, seemed to lack solidity. The eye was caught by the bronze plate, but it was also aware of the great space between the mensa and the plate, and between the two supporting pedestals. It was suggested that the most attractive feature of the design, the bronze reliquary-plate, should be retained, but somehow combined with a greater sense of solidity. A few suggestions were made as to how this could be done, but it was agreed that this should be the designer's task.

When David John arrived he saw the Church for the first time and learned the reactions of both the Committee and the House in general to his design for altar and tabernacle. After two days of assimilation and absorption of ideas and impressions, David met the Committee on October 19th. and explained modifications he had made in his design. He was anxious to preserve the table-character of the altar, rather than to produce a design for a more solid altar, but at the same time he wanted to balance and complement this with a stronger indication of the presence of the Martyrs beneath the altar. David was struck by the tradition of the catacombs, and felt that the relics of the Martyrs should be prominent beneath, yet distinct from, the altar itself. He therefore redesigned the reliquary in the form of a bronze casket, square in section, to rest on the ground, of the full width of the space between the pedestals at either end of the mensa, of half the depth of these, and of half their height. Both sides of this casket would be hinged to allow the casket to be opened, and the relics to be displayed in their reliquaries. The casket could be inscribed with some suitable text, and the names of the Martyrs whose relics were preserved there could be inscribed inside the casket, to be read when opened.

There was a discussion relating to the desirability of opening the casket, but several arguments seemed to convince the majority of the Committee that this second design was more suited to the Church than the first. David was of the opinion that since some of the reliquaries were fine pieces of craftmanship, it would be wrong to divorce them from the very objects they were made to display. One of the Committee members pointed out that we should see ourselves as custodians of the relics of our Martyrs. Many people come from England on pilgrimage to visit the College primarily because of its connection

with so many of the Martyrs, and wish to see and venerate the relics we have of our own Martyrs. Moreover, we have a responsibility to those who gave us the reliquaries themselves, to use them properly. It was suggested that the casket need not necessarily be opened if this were likely to offend anyone. Finally, the marked originality of the design spoke in its favour. It was important that the furnishings in our Church should not only be well designed, but also distinctive. David himself was concerned that the design for the altar and tabernacle should be unlike others to be found in England. He himself did not express a direct preference for either of his two altar designs, but admitted that the second had been produced as a result of seeing the Church and talking to the Committee and the students, whereas the first had been based on what he had from photographs only.

David turned his attention to the position of the crucifix, which had never been satisfactorily settled. Previous plans had placed it, somewhat unconvincingly, somewhere behind the concelebrants, where inconspicuousness was the price paid for unobtrusiveness. David proposed that the processional cross should stand in the floor in front of the altar, inserted into a hole in the very central crossing of the floor pattern, thus making it an integral part of the central axis. Here in the centre of the Church it would occupy a powerful and symbolic place. Furthermore, it would not obscure the view of the altar from any seat, because there were none on the line of the axis before the altar. The deacon could stand before the cross to receive the gifts at the Offertory, and the priest to distribute the Body of Christ, so that it would not obstruct, but rather enhance these parts of the liturgy. This recommendation was accepted and the cross took up this position in a temporary stand.

The following day, David displayed his full scale wooden model of the tabernacle and its stand. The tabernacle itself was smaller than in previous drawings, and although still cuboid, was raised slightly on two triangular bases. It was to have had a saddleback roof and sides of the same shape. The front panel, which was the door, was to be decorated with a eucharistic motif. It was David's intention that the tabernacle should not be veiled. It was to stand on a large square shelf, of stone or wood, large enough to contain a ciborium, pyx, or the monstrance. This was to be supported by a square stone column decorated with relief carving continuing the floor pattern. There were several suggestions from David for a lamp to stand on a column near the tabernacle, and one for two lamps to stand on the shelf itself, on either side of the tabernacle.

Before discussion had advanced very far, David suggested that we should consider placing the tabernacle not in the easternmost bay of the South aisle, but in the next bay to the West. It was clear that this position had advantages not shared by the former, but also disadvantages of its own. In the first place, it put the tabernacle on the same lateral axis as the altar, thus making much stronger and clearer the relationship between them, and bringing the tabernacle into closer relationship with the rest of the Church through its greater visibility and proximity. It no longer seemed to be pushed back into a corner. In this position, the tabernacle would be orientated towards the altar, rather than down the aisle, which had seemed so unsatisfactory in a Church so

strongly centred on the altar. This, David thought, might also allow the schola to return to the bay from which it had been excluded by the tabernacle. On the other hand, might it not be disadvantageous to place the tabernacle in what is effectively a passageway? It could be argued that people may feel uncomfortable walking past the tabernacle so closely in order to move into, or out of, or along the aisle. This question could not be resolved by discussion alone, and it was recognised that we would not be able to answer it without experience of the tabernacle in that position. But because the idea appealed to most of the Committee, while bearing in mind the possible objections, there was a tendency to adopt this new position experimentally, but with the option of being able to move the tabernacle at some future date if this became desirable.

All these proposals were presented to the House by David himself, and gained widespread approval. The ground-plan, and the design for the altar were now substantially settled. But much remained to be discussed. The Committee was therefore obliged to turn its attention to a series of questions compiled by Corinne, which needed to be answered before designing could proceed. Regarding the construction of the presiding celebrant's and deacons' seats, there was much discussion of the relative merits of wood and stone. Some felt that stone helped to mark the connection with the altar and lectern more clearly, others that wood was more comfortable. A compromise was suggested of a wood-stone mixture: stone for the base, and wood for the seat. It was agreed that we should wait and see what Corinne was planning. She had produced an all-stone design at Winchester, but this had needed modification when the altar design, to which it was closely related, was rejected. There was a noticeable movement since that meeting towards favouring wood as the material most suited to the seat, at least on the part of the majority of the Committee. Regarding the subject of the seating in general, it was suggested that the returned cross-benches at the West end of the Church might be curved, to match the curve of the presbyterium. In this way, no-one would be obliged to look directly at the profiles of those sitting in the long side-benches, as they would if the seats were simply at right angles to each other. The seats themselves were to be of darker wood than those at present in the Church, but of a lighter construction.

A subject not dealt with in great detail in the earlier discussions was that of the Marian image. It was accepted implicitly that the best place for Our Lady's shrine in the Church was the East wall of the North aisle, but the form that this shrine should take was not certain. The various suggestions were that the icon of Our Lady of Perpetual Succour should remain, either on a stand, as at present, or framed and hung on the wall; or that the statue on the staircase should be brought into the Church; or that the fine alabaster bas-relief in the salone at Palazzola should be used here. The Palazzola relief and the statue seemed unsuitable because they were insufficiently colourful for the Church, which is both rich and dark in hue. For this reason pastel shades and white alabaster would seem weak. Moreover, there was much positive feeling in favour of the icon. It is of good quality, and has a relatively long association with the Church. Most of the Committee favoured the idea of hanging it, well

framed, on the wall. There it would be seen along the entire length of the aisle, especially if lit properly. It was also suggested that this would be more in conformity with our Latin tradition than to put the icon on a stand, which is an Eastern practice.

Finally, two discussions took place concerning the position of the tabernacle and the altar design. These resulted in majority approval for the tabernacle to be placed in the end bay of the aisle, rather than in the second bay, as David has suggested; and the second altar design, incorporating the bronze reliquary/casket was definitively approved.

On November 2nd. and 3rd., both Corinne and David were present at two Committee meetings. By this stage it was clear that many of the finer details would need to be settled as quickly as possible once the major decisions had finally been made. The reporting of these two meetings may therefore seem to lack structure because so many necessary, but disconnected, details were discussed. The first of these meetings opened with a report from one of the Committee of a consultation with the new first year of the student body, held to explain to them what the reordering involved, and to ascertain their views on it. Some seemed to see no reason to spend money on the Church at all, except perhaps to renew the seating. For many, the temporary altar was apparently quite satisfactory, and its replacement did not warrant the cost. Another member replied to this that the Committee's brief from the House was to commission designs, not to debate the necessity or justifiability of reordering. David John objected to any talk of cost, since no estimates had yet been given at all. Much prayer and thought had brought everyone to that stage, and it was now time to make firm decisions. The Committee, apart from the one member who had made the report, was unanimous in accepting that its duty was to continue, nor was it reluctant to do so.

Since Corinne and David were both present, it was important to decide as much as possible in its final form before they returned to England to draw up detailed plans. The altar design settled, David argued strongly once more in favour of placing the tabernacle in the second bay of the aisle. The only objection raised had been that people might feel uncomfortable in coming close to it in order to pass it. There was still a certain degree of feeling that the Committee and the House were too undecided to make a final decision. Corinne added her voice to David, and a vote was taken which resulted in favour of David's suggestion, a reversal of the previous meeting's decision. Nevertheless, it was approved only on condition that it could be moved if it were to be judged ultimately as unsatisfactory.

Attention was directed next to the lectern. Corinne had a sketch for an adjustable lectern of stone base, with a bronze reading desk, and an incised pattern on the front, echoing yet another element of the mosaic, This won everyone's approval, and after brief discussion it was accepted.

Discussion of the seating plan continued in the next meeting. David presented an alternative design, which curved the seating at the West end of the Church. This seemed to be a more satisfying arrangement than to place the

benches at right angles, as had been pointed out previously. It also seemed to offer better visibility for all of both altar and lectern. The only problem that lay in the way of taking this option was its greater expense. Curved seating is always costly to construct, although the price can be reduced if the seats are faceted at angles instead of being curved. David included in his plan seats set apart for the lectors, close to the lectern, and for the acolytes, close to the credence table. This revived ideas that had lain dormant since some of the early discussions on the extent to which roles and ministries should be expressed in the general design of the reordered Church. Part of this discussion concerned the number of seats required, and the variability of the numbers of acolytes and lectors. Special seats for the lectors, by reason of their greater prominence than those of the acolytes, would need to be moveable if they were incorporated into the design. It was envisaged that they would be used only on Sundays and solemnities, and that outside these occasions, they should become part of the congregational seating.

Corinne's design for the presidential chair with two deacons' chairs was studied. This was now in wood throughout, and similar in design to the rest of the proposed seating, namely, of dark, horizontal "slats", fitted together and shaped for comfortable sitting. The priest's chair had a higher back than those of the deacons to give it greater presence. All three chairs were to be equipped with provision for books and music to be secreted in the arm-rests. Some anxiety was expressed about the visual effect of the horizontal slats, which reminded some of the Committee of garden chairs, but Corinne thought that this would not be at all obvious in the finished article. Some also stressed that the arm-rests should lend weight and dignity to these chairs, but that they seemed insubstantial in the drawing, through being open at the sides. Corinne agreed that they could be given greater solidity by filling in the outer sides, thus also hiding the books within. One member also raised the possibility of returning to some kind of stone chair, arguing that the alignment on the central axis demanded that the president's chair should relate more closely to the altar and the lectern than to the rest of the seating, and that at no stage of proceedings had the Committee ever decided against continuing with plans for a stone seat. The feelings of the Committee as a whole had, however, moved away from favouring a stone seat since the summer, and a vote was taken confirming the choice of Corinne's wooden design, though with the alterations requested. It was proposed that the rest of the seating, which, as noted above, would be of a similar design to the president's and deacons' seats, should be produced in units seating two persons. Kneelers with a bar and a not entirely solid, slatted wooden front were to be placed before most of the front row of benches. The curved seats at the West end of the Church would not be provided with kneelers.

The committee next considered a proposal that a wooden screen be erected against the East wall beneath the Martyrs' Picture, to counteract the strong vertical lines of the bottom of the false curtain which interfered with the concelebrants. The proposal did not reappear, probably because it was considered too expensive for what it was supposed to achieve.

David presented his designs for the tabernacle motifs. The eucharistic images he had chosen of bread, of wine and grapes, of fish, and of the Lamb, were, he explained, inspired by the motifs of the catacombs. He suggested that a fire motif could be incorporated to symbolise the College motto, *Ignem veni mittere in terram.* This had been inspired by a passage in St. Ambrose. These designs were not yet ready, but the ideas gained the Committee's approval.

There followed an exhibition of different kinds of stone for the altar, lectern, tabernacle, column, and platform under the presiding celebrant's and deacons' seats. David was of the opinion that a greyish stone would be preferable to a gleaming polished marble. His own recommendation was a soft grey stone, slightly porous, called *pietra serena.* No conclusive decision was made, and the porous nature of the stone gave cause for concern when considering it for the altar.

Another suggestion concerned the fine 16th century Spanish figure of Christ crucified, used at present only at Palazzola during the *villeggiatura.* One of the Committee had suggested that this might be placed on a wooden cross-shaft and used in the Church as an alternative to the brass processional cross. Although this was favourably received, the value and fragility of the figure gave cause for concern. This suggestion was not pursued further.

Several suggestions were made for the inscription on the reliquary-casket. One in particular seemed to be especially appropriate: the sentence from Apoc. 19:9, "Blessed are those who are invited to the marriage-supper of the Lamb" (RSV). Much was said in favour of using this inscription in Latin, since it would be a significant eschatological summary of the Beatitudes inscribed around the aisle walls. Its significance for the Martyrs is also clear, and its brevity striking. Its connection with the eucharist was also pointed out, since it is with these words that the priest shows the Body of Christ to the people before Communion. Nevertheless, no firm decision was made, and it was thought that more time was needed to consider both the inscription itself and the question of language.

Corinne explained her proposals for the lighting, and then showed the experimental examples that she had arranged in the Church. The reformed aisle lighting called for cylindrical downlights from the capitals, to replace the inner strips, whilst the outer strip lights would be allowed to remain. This arrangement met with the full approval of the Committee. The Committee was, however, unable to decide finally on the arrangement of the nave lighting, for which Corinne had several suggestions. These comprised various arrangements of cylindrical downlights from the tribune level, or from the the capitals of the columns, in varying strengths and numbers. Corinne agreed to make further plans along the lines already plotted out.

When this business had been completed, despite a number of unsettled points, Corinne and David returned to England to work on what were to be taken as the final designs.

V. Final Designs, Discussion and Approval.

Corinne and David presented their final plans to the Committee in March, 1981, and as far as can be foreseen at the time of writing, (March/April, 1981) the Committee's work was finally completed on March 20th. Nevertheless, between November, 1980, and March, 1981, there were a few developments that must be noted. In the process of asking for estimates from various firms for work to be done, a company of mosaic specialists informed the College in January that the mosaic floor would need a thorough restoration, not only of the lost sections filled crudely with cement, but of larger areas that were detached from the concrete and would probably come loose within the near future, as much had done already. They recommended that they be allowed to remove the floor section by section, clean it, replace the lost sections, and relay it. By present exchange rates this would cost something in the region of £ 30,000. The enormous size of the problem, of the sum, and of the disruption that this would cause to the reordering process, were daunting indeed. The floor was such an integral part of the Church and of our reordering plans that we felt we could not afford to lose it, especially bearing in mind the probable cost of replacing it worthily with some other kind of flooring. There were several options open to us whereby we might reduce the cost significantly. First, it was possible that we might gain a grant from the Italian authorities since the floor was rightly considered to be of great artistic merit. After paying for the work to be completed, the College might be reimbursed with as much as one half of the total cost. Secondly, it would be possible to restore, at least for the time being, only the central part of the floor, i.e., excluding the aisles, thus reducing the surface area to be treated by two thirds, and costing about £ 15,000. Thirdly, the firm had also given an estimate for repairs of the damaged parts alone, in situ, but said that they were unable to guarantee a colour match of the mortar they would use in repair with the original mortar. In the same way, they would not be able to guarantee that other sections of the floor might not become loose in time. This task would cost around £ 3,750. Suspending judgement concerning the right course of action, but tending towards a wholesale restoration if that were necessary, the Committee decided to await further professional opinion. When Corinne returned to the College in March, she and an English expert in restoration techniques investigated the floor and diagnosed it as fundamentally sounder than we had been led to believe. Parts of the floor were indeed found to be loose, but not sufficient amounts to warrant a drastic restoration. This great difference in judgement was partly attributable to differences in approach to restoration work between Italian and English experts. The English tend to be more conservative in restoration, and Corinne herself felt that the Italian tendency was to make restored works as far as possible new, and therefore recommended caution in approaching this question of how much work to do. Needless to say, the cost was also a significant factor in making this recommendation. Corinne was aware that such enormous sums of money as those needed for a full-scale restoration of the floor were not likely to be found soon. In addition to this, the English expert could see no good reason why the mortar used in restoration should not

match the existing old mortar. At the time of writing, a final decision has not yet been taken, pending the opinion of another expert, Bernard Feilden, the architect of York Minster, who had already offered valuable advice on the reordering over a year earlier.

Also in January, the Committee looked at plans for the ambo presented by Corinne from the ideas discussed in November at the College. David also sent unsolicited drawings of his own proposal for an ambo. This also took up a pattern from the floor, but on the front edges of the side panels, not on the front panel itself. Because the front panel in David's design was plain, it was more suitable for veiling in the liturgical colours than was Corinne's, where it was the front panel itself that carried the design. The side panels in David's design were to be bolted onto the front panel so that, seen from above, the ambo looked like a letter "H". To cover the bolts, David planned four small bronze roundels of the evangelists. The book-rest, unlike Corinne's, was to have a hidden adjustable mechanism, rather than an open one. It was to be of wood, and angled to resemble an open book, on the model of ambos in some Roman basilicas, such as S. Clemente. After discussion of these two designs a vote was taken which resulted in approval of David's design. Its simplicity and elegance particularly convinced the Committee that it was better suited to stand in conjunction with the altar, on the central axis.

The desirability of moving Cardinal Bainbridge's monument was discussed. Corinne had expressed fear that, since it was cracked and fragile, it could be further damaged through constant use as a seat. To avoid this indignity, and to make more passage-space between the credence table and the sacristy, it was suggested that the effigy might be put into the bay where the Blessed Sacrament was to have been placed, at the end of the South aisle. There it could be impressively sited in the middle of the bay, rather than against the wall. But this space would be lost, and it was thought that since we might wish to move the tabernacle there if we were eventually dissatisfied with its proposed site in the second bay, we would not wish to be obliged to move the effigy again. Since there seemed to be no other place where it could be sited fittingly, it was decided to leave it as it stood.

At the meeting on March 20th., estimates were presented for the various items of work to be done. The most expensive single item was the cost of the seating. A firm that had been approached had estimated that the price would be around £25,000. It was established that the curved seating was an expensive element, but that this could be reduced, albeit minimally, by replacing the curve with a faceted series of seats joined at angles to each other. Because this would save only about £3,000 of the entire cost, and because it was a less satisfactory arrangement aesthetically, it seemed better to have the work produced in the best possible way. One of the other expensive elements seemed to be the large number of individual frames on which the seats were to be constructed. If the benches designed for two persons were, as far as possible, replaced by benches for four persons, there would be a significant reduction in the total cost, but without detriment to the effect of the plan. An objection was raised on behalf of one member of the House to the lack of full

provision for kneeling. After it was agreed that to provide kneelers for every seat, particularly the curved seats, would be very expensive, and would require a redrawing of the plan. Extra provision for kneeling could be made where necessary by providing hassocks.

David then made his proposals for the stonework. He now shared the Committee's reservations regarding *pietra serena*, and had discovered two more suitable types of stone. His aim was to find a stone that was not veined or heavily patterned, and light enough in tone to stand on the mosaic floor without appearing too dark, whilst not dazzling the eye with reflected light. *Pietra serena* had seemed unsuitable because of its porous nature, and inclination to stain from wine or wax, but it was also too dark and dusty in its tone and finish. David had found a fine-grained, light grey limestone from Naxos, with a polished finish. He recommended this for the altar, lectern and tabernacle stand. He also found a darker grey stone from Yugoslavia which he recommended for the platform under the president's and deacons' seats. These recommendations were considered, and examples of the stones were examined in the Church in daylight and artificial light, and accepted. David also reported that the stonemason's estimate for the altar, lectern and tabernacle was in the region of £ 4,000 to £ 4,500. No estimate had at that time been made for the platform.

David also presented his proposal for the casket inscription. This was to be the text of Apoc. 19:9, in English on the front of the casket, in Latin on the top facing the congregation, in Greek on the top facing the presbyterium, and the single Greek word "KOINONIA" on the back. There was a feeling that the word *"Koinonia"* was filling a gap, and that the proposal lacked coherence and unity. An alternative was proposed in the form of a suggestion that the inscription be made in the same three languages on each of the three sides, in Latin on the top, and in Greek on the back. Although this seemed a better idea, there was no commitment to this proposal, since some wished to see the inscription in one language only, and of these some preferred English, others Latin. Some again thought that if the inscription was to be made in two languages then there were good reasons for every possible combination. In short, no decision was made, and David agreed to think further about the options raised. Therefore at the present time, this is probably the single most important item that remains unsettled. The estimated cost for producing the casket with inscription together amounted to £ 1,030.

Corinne presented a final plan for the lighting, on the lines of her previous experiments and suggestions. This was accepted, although as yet there was no official estimate of the cost. Corinne's guess was that it was likely to be about £ 2,000. An estimate of £ 1,500 was given for the restoration of paintwork, particularly of the false curtain behind the Martyrs' Picture, exclusive of the cost of scaffolding.

The meeting closed with a vote of thanks to all the participants from the Rector. After a year's deliberations we had arrived at a very fine and well thought-out plan for a worthy reordering of our Church. Corinne and David,

for their part, thanked the committee for their painstaking hard work and discussion. Both said that they had enjoyed working with the Committee and had found it a stimulating experience. As an individual member of the Committee, I can add that despite the length of proceedings, and the frustrations of delay and disagreement, it was an experience of great value. All who took part in the Committee's proceedings must feel that they have learnt much not merely about discussing designs, forming briefs, and dealing with architects, but also about the liturgy itself and those important issues which underlie it but are often obscured by more superficial considerations. Now that the final designs are substantially complete, it is hoped that work will go ahead during the Summer and be completed in time for the celebration of the fourth centenary of the martyrdom of St. Ralph Sherwin, which occurs on December 1st., 1981. What form the celebration will take on that day cannot yet be determined, but it is hoped that the Church will be consecrated. It would be fitting to inaugurate this memorial to the College's fourth centenary on the fourth centenary of the death of its protomartyr.

Guy Nicholls
March/April, 1981

LITURGY AND THE SPOKEN WORD

> *"In the readings, explained by the homily, God speaks to his people of redemption and salvation and nourishes their spirit."* (Article 33 - The General Instruction on the Roman Missal).

For close on twenty years we have been endeavouring to come to grips (if that is the right expression) with the use of the vernacular in our daily liturgy. It is the express wish of the Church that this should be so, because the Second Vatican Council has made it abundantly clear that what is called for now is the fullest participation by the people of God in their worship. The heart of worship is the Eucharist and a vital part of the Eucharist lives in the Liturgy of the Word, as it is called — viz: the Readings, the Responsorial Psalms, the Alleluia verses, and the homily. These are (as the above quoted instruction points out) intended to *nourish* those who listen, those who actively participate in the experience of listening.

Ideally an atmosphere should be created in which alertness to the Word is possible. This we could consider briefly, because lack of experience, and too often lack of enthusiasm for the Word of God, makes it all too difficult to sustain that element of dialogue which, as any actor in the theatre will tell you, is an essential ingredient of a lively performance. And why should we not speak of theatre? Our liturgy is a drama, unfolding for us the very stuff of revelation — Redemption and Salvation — "God bringing us out of darkness into his own wonderful light". This is the Good News to be announced, so we really do have a responsibility to make it *sound* good. Too often people will go away from Mass not a little frustrated, in a way cheated, impatient with some of those liturgical "goings on". It is just here that a delicate use of silence, the right pause at the right time, and above all a sense of timing, are invaluable. Keep an ear open for these things always, because the liturgy needs to be given room to breathe.

It is a commonplace now to concede that the change-over from the old to the new Rite, from a latin text to a vernacular text, was undertaken too rapidly and, in England at any rate, with a few notable exceptions, ill-explained and scarcely prepared for at all. The resulting "culture shock" was very painful indeed for a lot of people. Overnight, it seemed, the prayer of the Mass had

been scarpered, silence dispensed with and noisy, often boisterous, articulation put in its place, unless of course articulation was minimal and mostly inaudible. The transition has taken a long time, and is still going on — or is it *really* such a long time? Sadly, one has to admit that attendance at Mass is for not a few people, even now, a mild form of purgatory. The reasons for this, profoundly psychological, are not the subject of this article, but they are there and we should attempt to understand them. Much pastoral patience is called for. Yet, to repeat, it is the Church's wish, nay the Church's will, that the Mass be "opened up" and made available for active, living participation in a truly corporate sense. This in no way detracts from or competes with private prayer. It is a question of getting some priorities right, and seeing things in a slightly different perspective. There has been too much negative criticism of the *Novus Ritus* with, I suspect, precious little understanding of what it contains, and the opportunities for fuller and richer worship it presents to us.

Liturgy is, after all, communication, a two-way communication, between God and his people. God's word is spoken to us through human agents (this has always been the case) and we respond, or it is hoped we do respond, by taking that Word to ourselves, and in so doing give back to God our thanks, our praise, opening up to him in our worship the desires of our hearts. The desires of the human heart are legion.

God has given to us splendid gifts, and one of these gifts (a most important one) is the human voice. We can communicate with each other by writing, by signs, and by speaking. More often than not in our daily lives it is the speaking which predominates. Speech floods the media, so much so that our capacity for listening becomes dimmed. Mercifully we do have the ability to shut off at the right moment. Listening is a truly creative exercise, especially when we listen to each other. The quality of our listening can make all the difference to our relationships with each other, and so it is in our relationship to God. It is how we listen, for instance, to the Liturgy of the Word that will enable us to be enlivened by it, and though we shall scarcely ever be able to retain all that we hear, let alone understand it, the message underlying those words will reach out to us and penetrate us. "The Word of God is something alive and active — it reaches to the innermost recesses of our emotions and thoughts."

The human voice, then, is a very precious gift. Ability to use it will vary considerably. Remember, however, we are not called to be great actors and actresses in reading the Scriptures at Mass. We have, in a sense, to fall in love with language, to grasp language to ourselves making it our own. For my part it has been poetry, and the speaking of poetry which has brought this home to me. Preparing a poem for public speaking is a truly meditative experience. From the moment you sit down quietly in your room letting your eyes run over the words, familiarising yourself with the rhythm and little by little absorbing the meaning behind the words the process evolves, and you find that the words, instead of just remaining on the page, have become part of you, thus enabling you to communicate the poetry from your own mind and heart. Translate this into the preparation of a Scripture passage in the liturgy, most particularly a psalm, and you will see what I mean.

The foundation of all good liturgical reading is prayer and meditation. Nothing elaborate, just each according to his own capacity. To cultivate not only a love of language, but a love of Scripture, and of Him who is at the core of all Scripture. Then the story of our Salvation will begin to come alive. Add to this some simple practical points which can help us to make the best use of our voices. Good breathing (that is deep breathing), an excellent antidote for nerves, an understanding of how resonances in the chest and in the head can enhance the volume and the variety of tone in our voices. Develop also an affection for, a desire to "get through" to, our listeners. A keen awareness of the needs of our listeners also. For instance, it is important to say to yourself "What would I expect if I was on the receiving end?" Surely the answer must be clarity, thoughtfulness, intelligibility, and conviction; thus rendering an aid to my understanding, and a support to my prayer and praise.

All our faculties serve as part of the offering we are making, and among them our faculty of Speech is conspicuous. We should see that our use of it is the best possible. It is a service to our neighbour, in a particular context admittedly, but part also of that supreme commandment given to us, reiterated from of old by Christ himself, to love God with all our heart, mind, soul and strength, and our neighbour as ourself.

Alleluia, alleluia!

The Word of the Lord remains for ever.

What is this Word?

It is the Good News that has been brought to you.

Alleluia!

Christopher Pemberton

IS CHRIST DIVIDED?

A Sermon Delivered to the College During Christian Unity Week

For he is our peace, who has made us both one, and has broken down the dividing wall of hostility. (Eph. II, 14).

This is one of four or five passages in St. Paul's epistles where he is trying to tell his converts what being a Christian means. A very necessary thing, because although the success of his preaching was a tribute to the power of the Gospel, the people of these cities had grown up and flourished and become sophisticated in a world with utterly different standards. If you go to Corinth, for instance, today, you'll see a quiet, shabby little port, and about a mile away you'll see the vast, still imposing ruins of the city of St. Paul's time. It was more like the Naples or Marseilles of today and it would have been surprising if even St. Paul's preaching had not created differences of opinion, divisions, factions in such a cosmopolitan place. St. Paul heard about these, and wrote to reproach them — gently, not shouting or railing — and he ended his complaint with these words, three words which ought to have been taken as a slogan by ecumenists, because slogans must be short and crisp. "Is Christ divided?" he asked.

To feel the full force of those three words we must look at the other passages I have mentioned. They all stress the newness, the almost apocalyptic character of one central idea — the idea of reconciliation. In the second epistle to the Corinthians the author even admits how the deepest significance of no longer living for self but for Christ had gradually come home to him — he didn't take it all in at once. "Even though we once regarded Christ from a human point of view, we regard him thus no longer. Therefore if anyone is in Christ, he is a new creation; the old has passed away, behold the new has come. All this is from God who through Christ reconciled us to himself and gave us the ministry of reconciliation; that is, God was in Christ reconciling the world to himself, not counting their trespasses against them, and entrusting to *us* the message of reconciliation" (*II Cor.* V, 16-19).

In Romans we are told that though fundamentally this reconciling work of Christ has transformed us once for all, we are continually challenged to live by this transformation. "For if while we were enemies we were reconciled to God by the death of his Son, much more, now that we are reconciled, shall we be saved by his life" (*Rom.* V, 10).

In the first chapter of Colossians, the practical moral contrast with a former existence is yet more explicit. "And you, who once were estranged and

hostile in mind, doing evil deeds, he has now reconciled in his body of flesh by his death, in order to present you holy and blameless and irreproachable before him" (*Col.* I, 21), and it is repeated in the rich passage of Ephesians from which I have taken my text: the circumcision which once divided Jew from Gentile is superseded by the shedding of Christ's reconciling blood: "Therefore remember that at one time you Gentiles in the flesh, called the uncircumcision by what is called the circumcision, which is made in the flesh by hands — remember that you were at that time separated from Christ, alienated from the commonwealth of Israel, and strangers to the covenants of promise, having no hope and without God in the world. But now in Christ Jesus you who once were far off have been brought near in the blood of Christ. For he is our peace, who has made us both one, and has broken down the dividing wall of hostility, by abolishing in his flesh the law of commandments and ordinances, that he might create in himself one new man in place of the two, so making peace, and might reconcile us both to God in one body through the cross, thereby bringing the hostility to an end" (*Eph.* II, 11-17).

Two at least of these great texts look back explicitly to a past, a real historic past which has not been merely left behind but in large part rejected: something from which the reconciled, recreated Christian has been delivered: the world born again in Christ is a radically new phase of history.

Because of the transforming grace of Christ it is able to take over much of the cultural wealth of antiquity; but at the same time we remember that the greatest of classical poems was about a long and futile war in which the gods took sides — some for the Greeks, some for the Trojans, while history itself shows the Greeks, not long after their highest moment of achievement, setting out on the self-destruction of the Peloponnesian wars.

St Paul, then, was not talking resounding abstraction when he talked of the new creation, when he reproached the Corinthians with the question "Is Christ divided?", when he told them "Let all that you do be done in love" (*I Cor.* XVI, 13).

I'm not going to weary you with even a few illustrations of how Christian history has lived up, or not lived up to this Pauline ideal. "Is Christ divided?" The answer of course is "no", and since all who are baptised in Christ are *in* Christ, living in him, their divisions are a blasphemy — and one for which, as the bishops of Rome have told us more than once recently, we all have our share of blame. But during this week, when we pray for unity, it's a good idea not to think just of councils of churches of joint commissions or clergy fraternals but about what being a Christian is. One of the ecumenical agreements that I am proudest to have put my very insignificant name to is this one from the Canterbury statement. "Within the whole history of mankind the Church is to be the community of reconciliation. All ministries are used by the Holy Spirit for the building-up of the Church to be this reconciling community for the glory of God and the salvation of men."

You see, it talks about "is to be", "building-up" — it is not making extravagant claims about history. If you are a Christian you don't hold to history,

you hold to Christ, who is yesterday and today and the same forever. *Ecce nova facio omnia*, says St John. "Late have I loved thee O beauty so old and yet so new", says Augustine. "Send forth thy spirit..." is a prayer we say every day.

The Nicene Creed states very briefly what being baptised commits us to. Have you ever thought that it's like a symphony in three movements. It begins with eternity — the omnipotent creator, the only Son, born of the Father before all ages, being of one substance with the Father, through whom all things were made.

The second movement is history — but only one kind — salvation history — the history of the reconciling unifying, life-giving Christ of St Paul's epistles. The last part transcends history, it professes the Church, the communion of the baptised and the redeemed and above all it looks forward. Christian faith reveals a vision of a life not meaningless but whose meaning is not fully contained in the historical process itself.

You may think that in these last remarks I have rather soft-pedalled history. I think the ecumenist's attitude to history is rather like the historian's, he neither despises it nor harbours illusions about it. Only people with no sense of history do either of these things.

We live in an age of the fleeting image, the fleeting enthusiasm, even the fleeting value. Even ecumenical documents are not exempt from what is called built-in obsolescence. It is worth while to look back at how, e.g. the Anglican-Roman Catholic dialogue began — its attitude to the past and to the future. About the future it claimed no special foresight. "We know only that we must be constant in prayer for the grace of the Holy Spirit in order that we may be open to this guidance and judgement and receptive to each other's faith and understanding". About the past it said "we need to search together for reconciling answers (that Pauline word again). In the search we cannot escape the witness of our history; but we cannot resolve our differences by mere reconsideration of and judgement upon the past. We must press on in confident faith that new light will be given us."...

"We cannot escape the witness of our history". Certainly I, standing on this spot talking to you, standing under this picture, cannot escape it. Martyrdom began as a clear-cut thing — witness to Christ in the face of Christ's declared enemies. It has frequently been just as clear-cut, even in modern times. The words I have just quoted from the Malta Report were quoted by Paul VI in front of the shrine of the Anglican martyrs in Uganda. But the ugliest mark in Christian history has been that men *have* been prepared to kill in the name of Christ. Martydom has been possible even within Christian commonwealths. Is Christ divided? Is there any comfort to be derived from that miserable phase of history — any comfort other than partisan complacency? I believe there is. The truth of the communion of saints makes the web of history seamless. Those who have heroically witnessed to Christ do not cease to live for us, or deserve our honour, because their witness was given in a world we would gladly forget. We abuse history if we expect from a past

age something it cannot yield, but we would abuse the very gospel itself if we supposed that they who even on the scaffold long ago prayed for reconciliation are not now, in the wisdom of eternal life, joining with us in praying for a healing of the wounds of history.

Let me end, rather ruefully perhaps, with more recent historical reflections. Fifty years ago, when I sat where the youngest of you are now sitting, down there, anyone addressing us as I have just addressed you would have sounded like a voice from another planet, and a fairly eccentric one at that. This is not of course a tribute to my originality: it tells us only how the living Christ through his Spirit has worked in the Church in a short time. Fifty years ago there was no context for such utterance. The dividing wall was not something you broke down — it was up to the others to climb over it, if they could.

You may have wondered why I chose the Old Testament passage (*Ezechiel* 34, 20-26) for the lesson at Mass. The pastoral metaphor is a favourite one in the bible but there the prophet seemed to be describing a state of affairs we are only just getting rid of. Until recently leaders of Churches behaved to each other rather like people on a Roman bus.

Supposing that, fifty years hence, one of you is standing here talking to another generation? What will you be saying? Don't be over-optimistic in your guesses. Things may not have travelled so far or so fast. Periods like the last two decades haven't happened often in Church history. But let me be optimistic for you. If the sins of one generation are often visited on the next, equally often it is the next generation that redeems. This is the vision comprehended by Shakespeare in that great poem, *The Winter's Tale.* For one reason or another the Christian religion has, spasmodically at least, attracted a lot of attention in these last years of which I have spoken. Rather cock-eyed attention often; the media, as we call them, get very strange ideas about what really matters in being a Christian. But perhaps their attention has been excited by an obscure feeling that something is stirring. It may be your fortune to prove them right beyond dispute. God's purpose is worked out in his own time, not ours. If we want to know what needs to happen to us so that we don't get in the way of that purpose, I think it is expressed with brilliant economy in six short lines of a liturgical hymn which is now only optional. It was probably written by an Englishman — an Archbishop of Canterbury. I am confident that it is still unnecessary in this college to offer a limp translation of the lines.

Lava quod est sordidum
Riga quod est aridum
Sana quod est saucium
Flecte quod est rigidum
Fove quod est frigidum
Rege quod est devium

May God give you all the grace to work to remove these obstacles to his purpose.

William Purdy

CHAPLAIN TO PILGRIMS IN ROME

A pilgrimage to Rome is for many people the dream of a lifetime. Yet when they arrive they are pelted with so many new and strange sensations that it can be very difficult to make their stay into a true pilgrimage. The week becomes a matter of trying to see all the sights, trying to understand Italian money, trying to find the best shops, trying to avoid having their handbags stolen, and when it is all over, they are left with nothing but a jumble of exhilarating but confused memories.

The task of a pilgrimage chaplain is to help people see and dwell on what is really important, to sort out the wood from the trees, so that the week's pilgrimage can be a true encounter with God. It should be said at once that making a pilgrimage is in no way incompatible with having a holiday: indeed the serenity that comes from devoting some of the week to prayer is a positive help to enjoying oneself.

Pilgrims come in all shapes and sizes, but among those who come through the *Universe*, with whom members of the College chiefly deal, one group predominates: those who have reached a stage in life when, perhaps for the first time, they have both the time and the money to afford the pilgrimage. *Universe* pilgrims are not usually wealthy people, but often people who have a little more money to spend than they have had in earlier years, such as couples in middle age whose families are now off their hands. Sometimes the pilgrimage will be a gift from the pilgrim's employer to mark retirement or long years of service, or it may be a gift from the family to celebrate a twenty-fifth wedding anniversary. Often the necessary money and freedom has become available through the death of a near relative. So it often happens that the pilgrimage to Rome is made at a turning point in a person's life, and a chaplain needs to be sensitive to this, and ready to listen to a person's private history if the moment comes for it to be shared.

Loyalty to the Holy Father, such a strong feature of the English Catholic tradition, tends to be one of the motives for a pilgrimage to Rome, and most pilgrims tend to be solid, middle-of-the-road catholics. They will have lived through the Council and the years that followed it, an experience that will have

left its mark on each of them. They will often be seeking signs of a greater stability and continuity in the life of the Church than have been evident over the last two decades, and for this it is only natural that they should look in the direction of Rome. This fact, together with the factors already referred to, means that a pilgrimage group will stand in need of a fair amount of orientation. What sort of orientation should a chaplain provide?

During the Holy Year of 1974-5 much effort was made in Rome to ensure that the Christian monuments of the city were presented to the pilgrims in such a way, that what was really important was brought into prominence, and that its relationship to the developing life of the Church over the centuries, and especially the developments initiated by the Second Vatican Council, should be made plain. The emphasis was laid above all on the major basilicas.

So, in accord with the oldest traditions, the first day of a pilgrimage will include a visit to St. Peter's. Bede relates how the early Saxon pilgrims, on arrival in the city, would hurry at once to the Tomb of the Apostle. Arriving in St. Peter's is such an overwhelming experience for many people that it is important to allow time and calm for the impressions to sink in. We attempt very little guiding here, but shepherd people into the basilica for a Hail Mary at the *Pieta* and a recitation of the Creed at the *Confessio*. The rest we leave to the extremely competent and helpful basilica guides who offer a very detailed tour. Some people follow this eagerly in its entirety, while others will soon tire of information and wander around dreamily on their own.

One morning is usually devoted to a visit to the Catacombs of St. Callistus and the basilica of St. Paul's Without the Walls. There is a tour of the Catacombs — eerie and frightening for some — given by the Salesian brothers who look after the site, and are deft at imparting a blend of archaeological information and religious catechesis, as is appropriate to the tradition of their order, without anybody being made to feel they have been sent back to school. The underground tour is followed by a Mass of the Roman Martyrs in a small basilica at ground level, though first making a necessary pause for the drawing of breath and the establishment of recollection. The mention of Pope Sixtus in the Roman Canon takes on a new meaning for people who have just been standing on the spot where he and his four deacons were martyred, and the process of nourishing a pilgrim's faith by a return to the "roots" has begun in earnest. At the altar, of course, the priest faces the congregation, who can thus see that what might have seemed like a suddenly-invented post-conciliar fashion belongs in fact to the oldest traditions of the Church's worship. Things begin to fall into place.

The Mass over, the coach makes for St. Paul's, perhaps along a part of the *Via Appia Antica* along which Paul himself probably approached the city. People sometimes need a little help in remembering the most important events in the lives of the Apostles, and the decorations on the main door into the basilica offer a handy visual aid. The Confessio is an appropriate place to pray for Christian unity, because of the connections of St. Paul's with England, the fact that this is where Pope Paul VI and Archbishop Ramsey of Canterbury met

to pray together, and the fact that Pope John XXIII announced the convening of the Second Vatican Council there. Everybody will want to look at the medallions of the Popes high above the pillars in the side aisles, and speculate on whether the basilica will be destroyed and rebuilt before all the spaces are filled, or whether the filling of the last space will indeed herald the end of the world. Such sobering eschatological considerations draw our eyes to the awe-inspiring mosaic of Christ the Judge on the arch above the altar, and the tiny figure of Pope Honorius III kissing the foot of Christ in the apse reminds us of the insignificance of all wordly things. After which we need a rest, and the trees, mosaics and fountain in the cosmatesque cloister by St. Paul's provide an agreeable setting for this before we drive home for lunch.

We have visited Peter and Paul, but the highlight of the week's pilgrimage comes when we visit the basilica of Christ Himself at the Lateran. Recent Popes have tried to remind us of the Lateran and its significance, especially Paul VI by his restoration of the baptistry. The facade of the basilica, with its statues of the Baptist and the Evangelist on either side of Christ pointing to Him, help us to explain how the later dedication of the Lateran Basilica to the two saints John relates to the original one to the Saviour. We begin in the baptistry, where we try to paint for the pilgrims a word-picture of baptism during Easter night in the early centuries. Then, hoping we have succeeded in setting the scene, we have a simple service of renewal of baptismal promises, after which everybody comes down into the well at the centre of the baptistry to be sprinkled with water from the font, which is still in use every Sunday. Then, like the newly-baptised in the early Church we go straight into the basilica for the Eucharist. The Lateran, the Cathedral of Rome, is where the Pope celebrates the Mass of the Last Supper on Maundy Thursday, and the Blessed Sacrament is exposed there every day, and so this basilica can rightly be thought of as the basilica of Baptism and Eucharist, our two chief ways of access to Christ, and therefore as a fitting focus for the entire pilgrimage, for every pilgrimage aims to be a drawing closer to Christ.

Many will want to perform the traditional devotion of the Scala Santa, and this way of identifying oneself with Our Lord's passion can be linked with the great identification with Him which is Baptism. There is also the Church of Santa Croce to be pointed out not far away, where the relics of the true Cross are kept.

The morning ends with a visit to St. Mary Major's. Guiding is hardly possible in this small and crowded basilica, so all necessary information is imparted in the coach before arrival, leaving us free to go together to the high altar where we usually sing a couple of verses of an English Marian hymn such as Hail Queen of Heaven, which inspires lusty singing in the pilgrims. There is then some free time for wandering quietly round the basilica before return to the coach and lunch.

With the visits to Peter, Paul, Christ and His Mother, the main part of the pilgrimage is over, but for an English pilgrim no visit to Rome would be complete without a visit to our College. A talk about the Martyrs under the

Martyrs' Picture is often one of the most moving moments of the week, but we try not to leave it at that. We stress the continuity of the College's history, and the fact that it is still trying to do the work for which it was founded.

One of the most gratifying things about being a pilgrimage chaplain is to receive the thanks of pilgrims who have profited spiritually from the week. A comment of one lady remains particularly in my mind: "I felt I was being fed".

Bruce Harbert

THE QUEEN VISITS THE POPE

It was with a mixture of loyalty and curiosity that the college (together with students and staff from the Beda and the Scots College) trooped off to meet the Queen after her audience with the Pope on her first full state visit to the Vatican. We would, of course, have preferred her to visit the college itself, but since that was impossible, a few hearty cheers in the *Sala Clementina* would have to suffice. After a good deal of waiting about outside, during which we saw her arrival at Vatican City, we were herded up stairs by Swiss Guards evidently trying to be on their best behaviour and eventually arrived at the magnificence of the papal throne room, where we settled down to a further wait. This did seem extremely long and was punctuated by odd bursts of activity from various officials and guards, and also by the occasional tantalising silence when everyone in the room for no apparent reason waited expectantly. Just as we were beginning to tire, the measured papal tones came from a concealed loudspeaker, rather like the voice from some science fiction extravaganza. But there was nothing fictional about John Paul's words: he praised "the great simplicity and dignity with which Your Majesty bears the weight of your responsibilities"; he hoped that all would be well with his pastoral visit in 1982, and he even paid tribute to the hardworking English nation — perhaps that was the fictional bit! The Queen, replying in tones that seemed less formal than they often do, gave a very simple and controlled speech which was rather shorter than the Pope's. She recalled other visits to the Vatican both by herself and by other members of her family; she too expressed great hopes for the visit of His Holiness in 1982, and said that it would be a great help towards ecumenism and mutual understanding. With the speeches over, the level of expectancy rose still further in the room (despite several students from the Celtic fringes who quite clearly were unwilling to be seen to be anxious to meet "that woman"). I certainly had been rather moved by the two speeches and was keen to see the Queen herself. She finally arrived and, having been presented with a suitable bunch of flowers and been greeted by three cheers, proceded to speak with many of us individually. She and Prince Philip (plus a rather extraordinary group of ladies in waiting, equerries and ambassadors) passed down the rows of students and made appropriately friendly noises — much to the delight of the papal photographer, who made yet another killing and whose work may still be seen in various students' rooms round the college.

The Queen certainly made an impression during her few days in Rome. Many hundreds of Italians and tourists turned out to greet her (far more than for President Carter, for example) and the students were all glad of the opportunity of seeing her at close quarters, and, incidentally, of missing a lecture at the Greg or the Angelicum. The Rector found her most gracious when he was granted a private audience at the Legation, and he came back proudly clutching a signed photograph of the Queen and Prince which now hangs opposite the common room door. The state visit was indeed an occasion when one could appreciate some of the value of having a non-political royal family, and since our next queen in likely to be called Diana, it is with pleasure that one can say: *"Vivat Regina Elisabetha!"*

Terence Phipps

THE MISSION OR THE MISSIONS: A CONTRAST TO COUNTER-REFORMATION CATHOLICISM IN ENGLAND

What would it have been like? That is, what would England have been like had it remained loyal to Rome and the Reformation been felt as no more than a distant rumble of thunder on the Germanic horizon? It is an idle question to ask and yet it is a question which many of us must have asked. Not that we are ashamed of the glorious record of the martyrs, but we are bound to recognise the sufferings of Catholics at that time and the resultant weakness of the Church in later years.

We can get some answer to our question by looking at the counter-Reformation development in another part of Europe and, in the light of recent research, it seems valid to use the example of the Italian *Mezzogiorno*. If the suggestion that there is a connection between England's cool rationality and the torrid south seems outrageous, one must remember that "most Catholic England" was famous for its extravagant religion in the late middle ages; it was the rite of Sarum, not Neapolis, which was censured by Rome for its Marian additions to the Gloria of the Mass. So there is every possibility that England might have shown the same religious characteristics as the *Mezzogiorno* in the fervour of the 16th. and 17th. centuries. And the comparison can help us to appreciate better the particular providence of God which designed a very different development — more costly but perhaps more refined — for our country.

One of the chief characteristics of religious life in Catholic Europe in the Counter-Reformation period was the spread of popular missions. Such missions were an important work of the Jesuits but there were also many congregations founded explicitly for preaching, re-educating the local clergy, and generally weaning people from semi-pagan traditions. In France, societies such as those founded by St. Jean Eudes and St. Louis Grignon de Montfort concentrated on catechesis. In Italy and Spain, on the other hand, the missions were predominantly penitential in character and work on the archives of the various congregations active in the *Mezzogiorno* demonstrates a clear and consistent pattern of operation. In Naples itself the Congregation of Pious Works was founded in 1602 and that of the Apostolic Missions in 1646 to give missions in the churches of the city and in outlying rural parishes. In 1668 they

were joined by the missionaries of St. Vincent de Paul who adapted their French style of preaching to local needs. And in 1772 St. Alphonsus de Liguori founded the Redemptorists with a mission at Scala, not far from Naples on the Amalfi coast.

The life of a missioner was no easy option. Often a week's journey from the capital was required to reach the chosen town and if the dangers of mountains and rivers in flood were avoided, the problems of flea- and rat-ridden lodgings remained. The winter months were preferred because the people had more leisure from work in the fields or fishing, but this made travel more difficult. The length of the mission itself could vary from a week to a month but, as Fr. Gisolfo of the Pious Works sagely commented in 1674, "he who is not moved by eight to ten days of exercises will not be moved *mai più*". The expenses of the mission were sustained by the Congregations themselves or occasionally by the local nobility; the Redemptorists, however, would accept no more than *"l'abitazione, il fuoco, l'olio per le candele"* from the local governors, and any other gifts were immediately distributed as alms. This simplicity caused a great impression among the local people because it was common at the time for priests to ask payment even for hearing confessions; the missioners were forbidden even to receive mass stipends. Naturally the local clergy were suspicious of these intruders so the missioners were instructed, once the bishop's invitation had been received, to establish affable relations with them and invite both seculars and religious to assist in the various exercises; they would also seek information from them on the state of soul of the local people and the predominant vices.

The missions began with sermons preached at night in the various piazzas of the town, designed to awake the people from "the profound lethargy of their sins." After a reasoned argument to explain the benefits to be drawn from the mission the sermon would end with a *sentenza terribile*, a brief and startling phrase which would make the hearers reflect on their imminent danger of damnation. Only the Vincentians used a simple opening discourse with a reading of the bishop's letter of authorization in the parish church. The following day there would be instructions and meditations on the mode of making a good confession and leading a Christian life, and also special classes in Christian doctrine for children. But the most important moment was the evening *predica* when the maximum number of people could be present. At this hour the preferred themes were sin, death, the judgement and hell, and although external demonstrations were officially forbidden in the rules of the congregations, every possible means was used to drive the message home. The fathers would process down the church in ashes, with crowns of thorns and skulls in their hands, stopping every now and again to lave the floor with their tongues; often this would be followed by the use of the discipline such as in the case of the Vincentians who, in the presence of the men of the town only, would take it in turns to beat themselves while different motives for penance were read out from the pulpit. The Jesuits invited local lords and bishops to join in this public use of the discipline to give example to the peasants. Another external element designed to provoke emotion was the practice of public recon-

ciliations; the protagonists in local feuds would be called to the altar to embrace each other amid the cries of the people and thus, in fact, the missions made a real contribution towards social peace. In 1681 the Duke of Bonito was reconciled with his people by means of a kiss of peace with a representative peasant after he had been moved by the preaching of the missioners.

A prime end of this preaching was to encourage people to return to the confessional, not least those who were disillusioned with the sacrament on account of the local clergy's indiscretion or extortion of payment. It seems that it was remarkably successful; at Angri in 1694 the people slept on the steps of the Prince's house where the missioners were staying to be the first to receive absolution. The records of the congregations mention a woman who cracked a rib in the rush to the confessionals at Grumo, and the people at Faito took part of the roof off the church to enter and establish a place in the queue. The missioners were given special faculties to absolve all cases of reserved sin other than heresy, and an added incentive came from the granting of plenary indulgences to those who took part in the various exercises. After this preparation the missions would end with vast general communions, but even here the penitential character was retained; the homilies were full of warnings of the peril of falling into sin again, and the young girls who made their first communion on these occasions went to the altar veiled, crowned with thorns, and with palms in their hands.

The missions were also an important opportunity for works of mercy. Visits to hospitals and prisons were part of the normal programme, and sometimes there were special missions to these places; after a mission to the women's reformatory of the SS. Annunziata in 1692 three hundred women wished to be confirmed. In country areas where there was great poverty the missioners always distributed alms: money, sacks of food, working equipment for the men and clothes for those women who lacked a worthy costume for going into the church. The fathers also attempted to persuade the local nobility to provide more permanent relief as at Magliano where, in 1721, the Duchess gave money for the construction of a paupers' hospital.

The most characteristic feature of these missions however, was the use of processions and these remain an important part of the religious life of the *Mezzogiorno* even today. Apart from the processions of the missioners and clergy for the opening and closure of the mission there would be large penitential processions involving the whole town. At times these were spontaneously organised by the people who would walk without shoes, covered in ashes, and carrying heavy stones, crosses or skulls. Particularly at times of natural disaster such as the eruption of Vesuvius, or when the blood of S. Gennaro did not liquify on the appropriate dates, collective fear would drive all out into the streets and for a moment the normally fragmented social order would find a unity in the garb of penitence. The statues of the saints carried in procession took on a semi-magical quality and in the context of the inherent paganism of the country areas they could easily become the primary object of devotion. In the immediate area of Naples, however, where the missions were

more frequent, they tended to lose something of their exceptional character and the missioners made less use of dramatic effects. The fathers tried to keep a balance between the extremes of syncretistic paganism and indifferent "civilisation"; they noted the bad influence of townsmen on the peasants' simple faith in the places of *villeggiatura* near the city, as at Pozzuoli where a missioner complained of the *cattivi costumi* of the holiday-makers.

If at times the techniques of the missions seem excessive or liable to promote superstition, one must remember the difficulty of their task. Ignorance was extreme, so that the Jesuit Paolucci speaks of the countryfolk as men "who have only the figure of a man, hardly dissimilar to the beasts they tend. Asked what they think God to be, they say he is the Pope, or their boss, or the very father who is instructing them." Working in areas with no written culture and a strong patrimony of myths, the missioners had to dramatise their message if they were to communicate at all. The missions were effectively the peasants' first experience of official religion, because the local clergy, stressing their independence of the bishop, had become assimilated to the subculture. That the fathers were able to some extent to correct this corruption of the clergy and integrate the local church with the organisation of the diocese is a tribute to the wisdom and tact which underlay their seemingly crude methods. Not only were they able to lift the people out of their secure yet limited cultural horizon but often they transformed hostility into fervour. Opposition could come not only from the peasantry, who from bitter experience thought of all priests as rogues, but also from the nobility, as at Boscotrecase in 1682 where the sons of the Principessa di Vallo set up public games next to the church to impede the mission. More often than not, however, such indifference was broken down and there are many records of the people begging the missioners to delay their departure. The permanent results of the missions were also impressive: the establishment of confraternities of priests and laymen, particularly to foster devotion to the Blessed Virgin Mary and the Passion; charitable institutions founded; public quarrels ended and, in their place, a certain social unity. The Redemptorists had a programme of *Rinnovazione* which consisted of a return after four or five months to check the progress of the people, and other congregations would also often send a father back to a town to reconfirm the faithful in their mission resolutions.

The basic aim of the missions was to remodel the faith in areas where remoteness from contemporary culture and ecclesiastical authority had allowed it to become overlaid with a veneer of agrarian folklore. The process of conversion required that semi-pagan rituals be substituted with something equally attractive, but disciplined and appropriate to Christian principles. The missions appear to have succeeded in this aim: we know how many people were moved by the preaching and took part in the processions and their manifestations. But there remains a certain ambiguity in these results; one is bound to ask how much of a conversion was in fact necessary and was effected at a *deep* level. The strong emphasis on the themes of sin, death and punishment, although immediately striking, inculcated a vision of God as vindictive and angry. The literature of the missions frequently refers to the role of Christ

as judge, and in this context the Madonna and the saints assumed the role of intermediaries who alone could placate the wrath of God. So we read in the archives of the Apostolic Missions: "The Lord God making us feel the effects of his anger now with shocks of earthquake, now with blasts of war, and now with the horrible scourge of pestilence, our Archbishop has deemed it necessary to placate the righteous anger of our God with penance, that just as his vengeful hand now chastens us for our sins, so he may draw back the thunders of his justice." This picture of a God who had to be bargained with, presupposed by the whole mechanism of penitence and self-punishment, was easily recognised by peasants who still retained the myths of the pagan gods of the fields and elements. But this similarity, although effective, and even if it did not directly inculcate superstition, nevertheless prevented a real conversion and adhesion to the Father revealed in Christ; often the devotional system of the missions provided no more than a veil of orthodoxy for the same basic religious outlook.

It is at this deep level that one finds the most important contrast between the Italian missions and the English mission. England, too, was touched by the piety of the Counter-Reformation but the constraints of penal times meant that it remained very much within the private sphere. St. Thomas More used the discipline and a hair shirt, for example, but one cannot imagine him taking the discipline in public for the edification of the people. Some type of penitential practice is a consistent element in the biographies of the martyrs and was esteemed by their contemporaries (this is equally true of the martyrs of Japan), but one does not feel it expressed the essence of their faith. The dangers of the mission and particularly the nearness of death produced a much more tender devotion and confidence in God, as of those who knew they could only rely on him and not on their own resources. England may have been the home of Pelagianism, but there is more of that heresy in the Italian missioners' emphasis on what man must do to placate his demanding God; that most endearing trait of the martyrs, their humour, is evidence of an ability to laugh at the capacities of man, and it is significant that it is never found in the records of the penitential missions. The fear of God does, of course, have a place in our faith but it is not an exclusive place. The corrective emphasis on the mercy and compassion of God which is the heritage of the English martyrs is an infinitely more precious and eventually more effective tool for the conversion of sinners.

Faced with a choice between what might have been and what actually took place in England, it is worth bearing in mind the words of Ronald Knox: "Nothing is more certain than that we degrade religion if we let people think of Almighty God merely as a terrifying figure in the background, throwing into relief, by this terrible unapproachableness, the tender human appeal of our Lord and his saints. God is there to be loved." (Knox, R.A. *The Priestly Life.* London, 1959, p. 87).

Maria Gabriella Rienzo and Neville Clark

Original work on the archives of the congregations by Maria Gabriella Rienzo; translation and redaction by Neville S. Clark.

LAKE ALBANO AND JOSEPH WRIGHT AN EIGHTEENTH-CENTURY VIEW OF PALAZZOLA

The above painting is by Joseph Wright (1734-97), an artist of unique gifts, but fated to be dwarfed by his great contemporaries, Gainsborough, Reynolds, and even George Stubbs, all of whom helped to make the late eighteenth century a Golden Age of English art. The painting hangs in the National Museum of Wales and is entitled *The Lake of Nemi* — mistakenly, as it is, since the body of water and surrounding landscape depicted is actually Lake Albano with the Convento di Palazzola serenely perched above it. (Any denizen of the Venerable English College, past or present, would recognise it at the middle of the far right of the picture!) That the much-loved Villa and its enchanted setting should form part of the composition of a prominent English artist nearly 135 years before it became the property of the College is not only delightfully fortuitous but a precious and prefigurative link between Englishmen and their responses to Italy over a long period of time.

The artist, usually known as *Wright of Derby*, was born on 3 September 1734, the youngest son of an attorney. As a child he copied the public house signs and made sketches in the Assize Court. In 1751 his father placed him under the portrait painter Thomas Hudson (1701-79) who between 1740 and 1743 was the master of Reynolds. After a two-year apprenticeship Wright returned to Derby where he established himself as a portrait painter and where, apart from a visit to Liverpool in 1769, he remained until he travelled to Italy in 1773-5.

From the first, Wright was interested in strong effects of light and shade, and his pictures of figures illuminated by light, both natural and artificial, soon helped to foster his reputation. His candlelight pictures show affinities with the seventeenth-century Utrecht School, as well as with the contemporary Claude Joseph Vernet (1714-89) who painted landscapes in the manner of Claude Lorraine. Wright's fame rests on pictures of this kind, and nearly all of them were produced before his visit to Italy. Indeed, of the 31 pictures exhibited during his first period (1765-73), more than half were candle or firelight scenes, four of them *Smiths' shops* or *Forges*. The rest were portraits (12) and landscapes (2), one of them a *Moonlight*.

An interesting aspect of Wright's life at this point was the admiration he found among the pioneers of science allied to industry. Wedgewood and Arkwright, giants of the new dynamically proliferating Industrial Revolution, were his patrons. In his childhood Wright had revealed an innate interest in mechanics, and made a small spinning wheel, a toy "peep-show" and a little gun, all before the age of eleven when his inclination for art began to dominate his self-expression. His scientific interests nevertheless remained, and among the most effective paintings of his first period were depictions of his children blowing or playing with inflated bladders. His most famous painting, *An Experiment on a Bird in the Air Pump* (1768), now in the Tate Gallery, well illustrates many of his characteristic concerns. The picture presents the lighting effects that so fascinated him. The scientific experiment is conducted by dramatic candlelight, the only source of illumination in a darkened room (a motif imitated from the great Caravaggio). This muted source lights up the faces of a group of people gathered around the scientific apparatus erected on the table. It is perhaps a family group, since the figures are of all ages. The father explains the experiment to the elder girl who weeps upon learning that the dove will die. The picture is a study in sustained *chiaroscuro* and unites the spirit of rational empiricism with the new trends of sentiment characteristic of the age: scientific interests are underscored by pathetic anecdote in a dramatic interplay of light and shade.

In November 1773 came the decisive break in his life when he travelled to Italy accompanied by his wife. Among the places he visited were Florence, Bologna, Rome and Naples. He was disappointed with Florence, pleased with Bologna, but his diary records no admiration of any work of art outside Rome. While in Rome he spent much time sketching the Michelangelo frescoes in the Sistine Chapel. The consequent overwork, and the fact that he lay on his back on the stone floor of the chapel is said to have permanently affected his health. Whilst the visit did not influence his figure painting, it resulted in a great change in his art. Of all the sights he saw there, none produced a stronger change than a firework display in Rome and an eruption of Mt. Vesuvius. For one so fond of the effects of light, this stupendous scene created so powerful an impression on him that he painted as many as 18 pictures of it up to 1791. Significantly, he was also much impressed by the scenery about Rome. The artistic results of his visit to Italy could be said to have resulted in the abandonment of his favoured candlelight pieces for scenes of conflagration, and in the exchange of figure-painting for landscape.

After Wright's return his life remained fairly uneventful. He unsuccessfully tried to replace Gainsborough at Bath in 1775, but in 1777 he returned to Derby where he pursued a prosperous career of portrait painting as well as finding opportunities for depicting landscapes and subject pictures, which eventually declined into sentimental genre pieces. In 1778 he began to exhibit at the Royal Academy and continued to do so yearly until 1782. In 1781 he was elected an Associate of the Royal Academy and in 1784 a full Academician, a distinction he refused because of a quarrel with the Academy. The quarrel was never healed even though he did exhibit there again in 1788, 1789, 1790 and 1794.

The last years of Wright's life were dogged by the ill health from which he had suffered ever since returning from Italy. In this period he produced nothing of special note apart from some landscapes painted from sketches taken on a visit to the Lake District in 1793. He died on 29 August 1797 at 26 Queen Street, Derby.

As an artist Wright's reputation has always rested on his famous candlelight scenes and moonlit landscapes. As a portrait painter he suffers invidious comparison with his great contemporaries. His homely, almost domestic sincerity and thoroughness lack Gainsborough's ravishing naïvity and later gauzy impressionism, or Reynold's romantic feeling for his sitters. His depictions of Vesuvius and the firework displays no longer exercise their once unique fascination, and his daylight landscapes, lacking as they do the stimulus of the dramatic contrasts of light and darkness he so loved, are inclined to be rather bland and lacking in atmosphere.

This misnamed *Lake of Nemi*, of course, qualifies as one of his daylight landscapes, but dating from his Italian journey and partly recording his delighted impressions of the countryside around Rome, it could hardly be said to be a bland picture, although being a study in serenity, it is characterised by the mildest of atmospheres. The lake, the great centrepiece of the study, lies a calm expanse of unruffled water in which the detail of the enclosing hills are reflected in perfect untroubled clarity, while two sailing boats quietly ply their peaceful activity. The sky, too, provides a great arc of unclouded summer brightness, illuminated by the early morning irridescence of the eastern sky, and punctuated ever so unobtrusively by four long wisps of cloud in the area between the framing projections of the gnarled tree that dominates the left corner of the scene, breaking dramatically into the great sweep of sky, and the blunt outcrop of the beetling eastern shoreline surmounted by Palazzola that emerges from the middle of the right hand side of the vista. The tranquillity of the scene is underpinned by the rigorous classical proportions of the underlying structure of the painting: the centre is formed out of the oval contours of the lake basin enclosed by the sweep of the surrounding hills; the lower half of the design is intersected by the plummetting arms of the sloping cliff faces, as the scenery descends in rugged steps to the little plateau at the forefront that forms a balancing semicircle to the great central oval, and smooths the intersection of the angles into the curve of the lower outline of the lake. Similarly, the picture ascends in ordered horizontal bands, the dark forefront providing the base for the broad central-belt of the lake that has three distinct lines of hill, plain and distant horizon rising one above the other over it before the great expanse of sky is reached, rising upwards for the whole upper half of the picture, creating a sense of great space, but firmly resting on the layered foundation of lake and land. The picture is further crossed diagonally by three parallel lines, the first formed by the angle of the great tree, the second by the invisible line joining the figures in the foreground with the two boats on the lake, the sail of the latter linking up with the building that dominates the northern shore of the lake,

whereafter the line progresses on to the fourth of the hilly outcrops of the horizon. The third diagonal is provided by the line of the fallen treetrunk, passing on to the eastern shore crowned by the Villa. This virtually architectural schema is indicative of the Neo-Classical principles of Wright's age.

The effect is palliated by the realistic and emblematic character of the envisioned scene: from the colours of the sky and the haze of the horizon, through the shimmering effects of light on water and the delicate translucent qualities of the reflected shore, to the minutely detailed textures of the woody stems and small hardy leaves of the shrubby vegetation of the foreground and the broader rounded leaves of the wild geraniums that grow in lush abundance over the decaying log. Of particular natural interest is the variety of shrubs he uses to break up the smooth lines of the rocky projections of the foreground so that the edge of the cliff that overlooks the lake is a filigreed border of lacey leafwork through which the waters of the lake gleam. The line of the hill of Palazzola is, by contrast, rocky and unbroken, only spasmodically adorned by intermittent clumps of dense bush. Clues to the fact that the picture was painted later from sketches and memory are that the hillsides are depicted in this way rather than with the dense woodland that has always covered the hilly shores down to the water edge, as well as that, for all the distance that governs the proportions of the depicted scene, the lake is still too small in breadth and not deep enough in location as ajudged from the relative proportions of the sailing boats which are much too large and far forward. This is part of the artist's licence of impression very much connected with his own symbolic understanding of the scene. This is best gauged from the emblematic qualities most clearly read in the human activity and the "language of the trees" developed by Poussin, both important aspects of the imagery of the Neo-Classical tradition.

Most obvious in this respect are the human inhabitants of the scene. In the left foreground a young man reclines in a natural seat provided by a cleft in the rocky outcrop. He is engaged in conversation with a tall and taperingly beautiful woman who is holding a basket and is about to set off down the path at the turning of which the colloquy is taking place. The path turns sharply to the right before descending into the immediate back-ground at the right. The young man seems to be pointing the woman along the path. Both figures are elegantly attired, the young woman in a long dress with tight bodice and flowing skirt stylishly tucked up in front to form a generous pleat that effectively displays the petticoat. Her blouse has generously puffed long-sleeves and no collar so that the smooth arch of her neck is seen to full advantage, right up to the carefully coiffeured head revealed at an effective angled profile. Her feet are neatly shod in elegantly high-heeled shoes. The young man is equally well-attired from his black, silver-buckled shoes, white stockings and buttoned breeches to his debonnairely feathered wide-brimmed hat. His loose jacket and unruffled, open shirt, however, suggests a certain freedom and lack of formality. Both figures are thus dressed in the conventional fasionable garb of the aesthetic pastoral, an ideal of rustic simplicity, and an entertainment

popular in refined society, in which the stories from classical Arcadia, like the love of Daphnis and Chloë or Acis and Galatea, were formally re-enacted with music and dance. The pastoral links are emphasised by the basket the young woman holds, and the general dress and demeanour of the young man, who, with his feathered sun hat and the freedom of his appearance, would seem to be wandering at his leisure about the countryside. Further, his sedentary position in the eroded bank, surrounded by stone and shrub at the foot of the dominating tree, suggests a close association with nature. He reclines at ease in his rocky seat, surveying, even presiding over, the scene, as his masterly gesture might intimate. The young woman's basket leads one to presume that she is about to engage in some suitably pastoral activity like berry-picking, this sense of idyllic rural activity being continued on the lake by the boaters who would appear to be fishermen throwing their nets into the water.

Interestingly, what dominates the scene more than any other feature is the great tree on the left. It fills the whole upper left of the design, springing out of the rocky outcrop and leaping sinuously but intransigently into the sky, its trunk twisted into serpentine convolutions that speak of strong seawinds, its lower trunk mercilessly shorn of its boughs, weathered and stripped of its outer bark. The very crown of the tree, though, assures one of its strength and vitality since the proliferating young growth forms a meshed interlacing of tender branches covered with a profusion of buoyant, feathery foliage. The tree seems to symbolise great age and the ravages of time, often fatal as the decaying stump of the right foreground bleakly, if picturesquely, reminds one. The tree, though, has lived through every vicissitude and it stands as a memento of the passed ages, a living link with the notion of antiquity, while yet full of vigorous new life and hence hope. This idea is reinforced by the saplings that sprout on the rising hillside under the tree, as well as the poplars that grow on the slope next to the Villa to balance the design on the right and to reinforce the image. The young man by his position would seem to be in direct communion with this sense of a rejuvenated and ever-perennial classical ideal.

That the young poplars, the pledges of fresh and continuing life, should grow next to Palazzola, is most appropriate. The building itself occupies an almost unobtrusive vantage on the right. Its panorama of the lake and surrounding vista is most effectively conveyed in spatial terms. Architectural details are further fairly realistically relayed, the storeyed nucleus of the convent, and the extended wall of Bishop Fonseca's terraced garden which in the late eighteenth century appears to have been surmounted by a series of squat ornamental arches. Among the Baroque additions one can clearly see the two campaniles of the church. Further, while he has exaggerated the height of the hill immediately behind Palazzola, the looming outline of the Villa del Cardinale is faithfully recorded. Ancient, weathered, but still lively, Palazzola is the architectural counterpart of the tree, a sign of history and continuing life that surveys this very old scene in mute but effective witness of the more enduring endeavours and ideals of mutable man in the face of the ageless inscrutabilities of nature so perfectly reflected in the inperturbable surface of Lake Albano.

In conformity with his age, Joseph Wright's painting tells a story in rigorously controlled artistic terms rich in emblems and meanings that still exercise their unspoken appeals today — perhaps especially to those who know and love Palazzola and all the life it still so vividly represents.

Robert Ignatius Le Tellier

Joseph Wright's painting is reproduced here by courtesy of The Director of the National Museum of Wales, Cardiff.

ROMANESQUE

FIRST IMPRESSIONS, OR NOSTALGIA AFTER SIX MONTHS

Ten o'clock, a fine spring morning in the *Piazza della Pilotta*, through the open window of an upper room, a handful of young men can be seen quietly intent on their teacher's lucid discourses. Casual observation might not reveal anything exceptional about these students, nothing in their manner hints at their true identity, here and there a gentle nod of the head — in learned acknowledgement of an agreed theological point, the momentary closing of the eyes — facilitating an inner process of philosophical reasoning perhaps? Time seems suspended in this *aula* as wrist watches languish impotently amid the busy scratching of pen on paper. Yet here, unknown but not unknowing, behind the carefully pressed *Levi's* and the religiously starched T-shirts, are a truly remarkable set of men, men with a very clear identity and a singular tradition; yes, these are the *Venerabilini.*

True enough, the *Greg* is but one vital ingredient of that indefinable but congenial process of transformation into a true *Roman*, yet for many a newcomer this type of mental image must form the background on which future and formative experiences will be set. Somehow, those first few months in the excitingly new atmosphere of Rome may not only set the pace for a man's period of study before ordination, but could be a significant catalyst in his total ministry. With this in mind a fairly lighthearted view of Roman life seems a good perspective for some unashamedly subjective first impressions.

Things really begin with the rather baffling swirl of family farewells and plush lounges at Gatwick; amid the roar of up-to-the-minute aircraft and every-need-catered-for attention, we began a new phase in our lives, the sheer fun of which could not be marred even by the heavy looks of Customs officials as we drifted away to the unimagined delights of duty-free land. As we watched the bungalow tops of the south coast slip away beneath, which one of us could not say that this was an air flight he would never forget?

Dark now, our little band trod the narrow streets of the *Centro-Storico* with a growing awareness that beneath their feet lay the accumulation of centuries. *Via Giulia?* Surely that is the setting for some Renaissance gang-warfare? *Piazza della Rota.* Is it a car-park or an open-air restaurant? Only later did we learn of the useful dual-purpose of this and similar *piazze.* Here between the

fettucini and the fiats was our first sight of the Venerable English College, what profound thoughts filled our young minds? Will there be any supper left? Is it true that they have wine for breakfast? Can you eat a *gita?* Now that time has dulled the edge of memory, it is difficult to recall the initial impact of the impressive and even rather daunting entrance into this strange new world of long corridors and high vaulting, but on the threshold one of our seniors remarked that not a few lads from a quiet Dorset cottage or a compact Liverpool terrace had felt the need to turn and run at this point. However, a quick survey of the beaming faces didn't reveal any obvious signs of imminent flight, and so we all passed safely in.

Once here, Rome meant many different things to each one of us. For some the city itself made the strongest first impressions. All those famous sites which until now had had but a semi-reality in the imagination. St Peter's, the Forum, *Trastevere*, these were now as real and everyday as the bus stops and by-passes of Olde England. During those first hot afternoons when any seasoned *Venerabilino* would be counting *probatoi* in a shuttered room, droves of pale *Inglesi* might be spied furiously trying church doors as the realisation dawned that even Holy Mother Church likes a nap after lunch! These were the days of new insights when old misconceptions crumbled beneath the impact of fresh understanding. I well recall the moment when a serious study of the Victor Emmanuel Monument (dubbed the *Wedding cake*, the *Typewriter* etc.) impressed upon me that, whatever the political implications of the *Risorgimento*, 1870 didn't bode well for the future of Roman architecture.

Something else that soon made itself felt was the all-pervading importance of language. This may sound a trifle obvious, but one of the major maelstroms to be coped with is not only the beguiling beauty of Italian, but also the rich supplement of Anglo-Romanic vocabulary to be enjoyed at the V.E.C. A few near disasters with the Roman dialect soon revealed the need for further instruction at the "Multi-Method" school. Even the apparently straightforward task of ordering a cup of coffee can suddenly catapult the unsuspecting novice into a nightmare world of unfamiliar species and peculiar family groupings with generic names like *Latte Caldo, Cappuch'* or even the mysterious *Hag.* Indeed, the daily visit to the "Multi-Method" held out new hopes of enlightenment to the as-yet uninitiated. Daily invigoration at this establishment did much to modify the subtle vowel changes that the Italian language might suffer at the tongue of a Bromley accent. Under the direction of a swift succession of teachers amazing progress was made. Who could envy these Job-like mentors, as with native patience they steadily chipped away at those bluff Anglo-Saxon consonants, until each one of us could hold his head high as he ordered his *piscina* of chocolate?

Equally fascinating is the *Venerabile* sub-dialect. Every great institution from Parliament to Prior Park has its own jargon that grows and develops as the community changes. The College is no exception, and as you might expect the form it takes reflects the preoccupations and environment in which it has

evolved: "I say *bambino*, fancy a D.B.L.? It's spag in the ref today,'cause the chaps are on a slug *gita* at D.O.P."

Surprisingly, it isn't all Tippex and *Tesinae* these days. Getting away from it all is a vital part of living in a city like Rome. *Venerabilini* have been sighted on the most distant peaks, they can be seen valiantly braving dog-infested farmyards, huddling in long-forgotten waiting rooms. Such is the fibre of these rucksacked, woollycapped individuals, who will brave all weathers, surmount any obstacle to sample a new variety of *pasta*, or pursue distant rumours of new wine. Prometheus-like they set forth each Thursday to take up the challenge of some yet unconquered *trattoria.* It is a call that never goes unanswered, and every year seems to respond with unfailing loyalty. *Floreant.*

The delicate balance of work and play was best illustrated by our first "Roman" Christmas. Naturally everyone felt some of the homesickness that easily surfaces at this season, but in a rather strange and unexpected way this festival was one of the turning points for us. Sure enough the sacrifice of Christmas with the family was felt, yet at the same time a sense of growing into the whole life and ethos of the college was also evident. Perhaps one of the elements in this process was the Panto'. Plenty of hard work went into this, but there was a vast amount of sheer enjoyment as well. It seemed to make an amazingly comprehensive sweep of character parts that gave most of us plenty of scope for making fools of ourselves in full public view. Fears that the stage floor might not take the strain of the exceptionally large cast were eventually dispelled by the ingenuity of the producers and stage hands. Who enjoyed it most, audience or cast? All the traditional methods of ritual humiliation were successfully employed, and helped by the vocal participation of the front row children, so much so that many of the laughs can be credited to the timely intervention of one of those seemingly-innocent babes. Perhaps we should put them through some sort of screening process next year?

When St Paul said something like "Let everything be done decently and in order", he was, of course, thinking of liturgy in the English College. For one of the most striking things about the community is the centrality of its worship, and no effort is spared to make these apostolic words true. Yet it is not a solemn approach to liturgy, and even the most serious occasions can be flecked with the subtlest tinge of humour. Coming into this for the first time can be either a shock or a refreshing surprise, but no one could deny that whatever one's personal taste in things liturgical, one cannot suffer from malnutrition here! Within weeks of arrival our hymnological repertoire blossomed, with new "numbers", ranging from Chesterton "golden oldies" to the latest "Butterfly" chorus. The liturgy has an all-pervasiveness which seeps into every part of college life. There is no escaping it. From early-morning renderings of the *Dies Irae* in the showers, to the late-night controversies over East Syriac marriage rites, liturgy is life, so why not enjoy it?

Whereas our outside observer would scarcely begin to guess at the real

nature of that very ordinary group of eager students copiously filling their notebooks in that room above the *Piazza della Pilotta*, no one could fail to recognise them at home in the chapels and corridors of *Via di Monserrato, 45.*

Whatever it is that goes into the making of the *Venerabilini*, the ancient recipe is still very successful. Perhaps Oscar Wilde might have the last word: "Education is an admirable thing. But it is well to remember from time to time that nothing that is worth knowing can be taught."

Stephen Young

PASTORAL WORK IN ROME

A recent edition of the *Venerabile* (1979) contained an article which surveyed the pastoral involvement in Rome of students of the College. Each of the short accounts below gives a more detailed description of the activity of particular groups mentioned in that article, each account being written by one of the members of the specific "pastoral group." It is not an exhaustive collection, since it does not include work done by individuals, such as the visiting done within our own parish of S. Lorenzo, an area of activity that has continued for a number of years, although on a somewhat reduced level at present; nor does it include the very recent involvement at the Chiesa Nuova, where students meet with a group of parishioners each week to study and reflect on the Liturgy of the Word for the following Sunday.

Involvement in pastoral work in Rome (but not during the summer in England) is at present left to the initiative of the individual, a fact which has its attendant advantages and disadvantages. One of the advantages is that once a group is established to work in a particular field, concomitantly there is established a continuity of contact: individuals continue to work in the same group for some years rather than being directed through different types of work, which means that the members of the group become a part of the Christian community within which they are working, and are recognised as such. That is important. Furthermore, it means that there is a greater sensitivity to the problems and the demands of the particular work, as the following accounts show.

Editors

The Junior English School

On days when the stone pines shimmer in the heat and the sky is one great swathe of blue, like a child's painting, it is a fine and pleasant journey out along the old Appian Way to the Junior English Scool. It is one I make every Friday, perched precariously on a one cylinder Benelli moped (property of my Lord Bishop of Arundel and Brighton). Of course, in the depths of *Roma Febrariun* bouncing over the cobbles with nose and fingers caught in the icy grip of

winter, it is altogether a less inviting prospect. Nevertheless, come rain or shine, I know I must set out with my instant Mass kit on my back otherwise I would be in serious trouble with a wide-eyed bunch of some forty children who demand their Friday lunchtime Mass with great gusto; and quite right too.

The Junior English School is one of the several independent, "non-denominational", primary schools for English-speaking children in Rome. It is divided between two very pretty, if a little cramped premises just off the *Via Appia Antica*: a "Lower House" of about a hundred infants and an "Upper House" of a hundred and fifty juniors. The College's involvement with the school dates back to 1976, when the headmaster at the time invited us to set up a religious instruction programme for the Catholic children at the school (on paper, between a third and a half of the pupils).

John Ryan and myself made a start that year by taking groups at the Lower House on Monday afternoons and since then there has been a succession of students from the College making the trip in the college van, eager to impart the Faith to young minds and hearts.

We are now able to offer continuous instruction throughout the school (from 5-13 yrs. of age) for those who want it. At present there are four students, who together with a sister from the Congregation of the Holy Child Jesus carry on the good work very faithfully.

The joy and hope, the grief and anguish of catechists everywhere is no doubt a similar experience in its broad lines, and certainly the experience of our students embraces all the rewards and frustrations of modern catechising together with all the particular problems attendant on being among the English-speaking community in Rome (these we have in common with those who teach at St. George's School on the *Cassia*). We do however have the added advantage of being "on the syllabus" at the Junior English and so have full use of school facilities and time. We also have the generous and enthusiastic support of the present headmaster Mr. John Liversage.

My own job is that of chaplain, and so includes no formal teaching. My brief is really that of a "Massing Priest," to bring the Sacrifice and shrift to the children on Friday afternoons (many of whom, sadly, have little or no contact with either elsewhere). Inevitably, however, as the year wears on and acquaintances with staff and children deepen to friendships, the involvement becomes fuller.

Midday on Fridays usually sees me rumbling through the school gates on my *motorino*, then rushing round the classrooms to remind my little faithfuls that Friday lunchtime means mass-time; then running down to our tiny outhouse in the garden to transform it once again from a music room into a chapel, before the hordes arrive. Lunch bell rings and in they tumble. We have two masses in a row; first the younger ones (8-10) then the older crew (11-13), partly to fit in with lunch times but chiefly because the hut is too small to hold more than twenty at a time. And they come, and they fill the hut, and they pray very devoutly, and they seem to enjoy it all. In fact I have to do very little encouraging.

One week two boys put their heads round the door and asked if I minded their not coming this week; they were in the middle of a game of marbles. I was just giving my usual answer to such questions; that I wouldn't force them to come; it's really up to them and they shouldn't come just to please me but... etc., when I was interrupted by a small voice from the corner: "Which is better, playing marbles or coming to Mass? I think Mass is much better. We've got Jesus here and He's better than marbles any day", I stood silenced by such prophetic fervour.

There are some real gems of spiritual and theological wisdom that come from the mouths of these babes on occasions, and of course more frequently some very searching questions. For myself it is all both a joy and a challenge; the humbling joy of serving some truly deep and beautiful souls, and the challenge of preaching to a mixed and often very critical audience. For they all come, not only Catholics, from North, South, East and West of all religions and none. Some come merely out of curiosity, but with others there is maybe the seed of something more; like the little Moslem girl who comes and prays quietly on the floor in the corner (apparently her parents don't mind), she likes the company of others praying around her; or the Hindu girl who got confused about which god her family served so likes to come and hear about the God who says He is the only one; or the boy who didn't know why he came at first, but then came "because here you can get your sins forgiven" and now wants to be baptised. I pray now for a deepening of his new found faith and his parents' eventual consent.

I spend the afternoon hearing confessions and am always impressed by the naturalness and ease with which they come. As with all pastoral work I am constantly aware that in much of this I am reaping what another has sown. The religious situation at the school owes much to the work of Robert Davies, my predecessor in the job. Robert was doing catechetical studies at the *Salesianum* and spent a lot of time in practical work at the school, where he is still remembered with affection.

Needless to say not all is sweetness and light. The World (in a Johannine sense) impinges on the lives of these modern children as much as it does at home, and the powers of darkness are not afraid of rushing in where angels fear to tread. I remember the day I spent with the child whose parents had just got divorced; the one who no longer comes to Mass because daddy's militant atheism has prevailed over her nascent faith; the boy who can't believe in a God he cannot see; and meeting yet another set of parents whose obvious indifference and lack of practice is undermining their child's confidence in the sacraments. On days like that the *Appia* is lined with crosses again.

As usual there is so much that could be done and so little time to do it. I'm sure all of us who work at the schools could willingly devote more time to it but know that our primary duties lie elsewhere for a While. I know I never feel more "on the mission" than when cramped together with twenty children in our steamy little chapel, candles perched on pine-cones to mark our makeshift

altar, hymn sheets pinned to the green soft-board walls and offering the eternal sacrifice of salvation.

Finally if any of us feel the limitations of our own time and divided attentions, let us listen to the parable of a nine year old girl.

"When we look at a tree in the woods we can't see the one behind us. God's not like that — He sees them all — God just knows!"

And He loves, little one. God bless them, they'll be in heaven before me.

Christopher Maxwell-Stewart

St. George's English School

"Please mister, well then who created God?"; "Suppose the priest has lots of Masses on a Sunday and gets drunk drinking the wine...?"; "Why do I have to go to Mass every Sunday?": a random selection of recent interrogations from my class at St. George's English School, where each week a group of students from the College take eight classes for religious instruction. The school which is out at La Storta on the *Via Cassia* is run by a parents association and the majority of staff are English. The classes, which range in age from tiny tots to fifteen year olds,are made up of pupils from fairly well-off, professional families. The official language of the school is English, but there is an almost universal use of Italian among the pupils as the *linguafranca.* Therefore whilst we teach in English most of the time, and indeed whenever possible, we quite naturally switch into Italian to make a point or a word clear. The general atmosphere of the school is excellent, and the academic standard strikes one as being very good.

In my own group,which I take for a half-hour lesson there are four natural Italian speakers, one Indian girl, a Korean girl and only one natural English speaker. The structure and material of the lessons is left to the individual teacher to work out, normally with consultation among the learned in these matters, and by reading from the considerable stock of available catechetical material. Some use particular schemes, whereas others, myself included, prefer to be freelance, drawing on different sources.

My first concern with a given group is to establish friendly relations between myself and them, and amongst themselves, and to try to learn and remember names. But then I get each one to ask themselves a question: "Why do I come to this class?"; or more specifically, "Why do I want to receive my first Communion?", " ... to be confirmed?". I try to help them to see that as they mature physically and emotionally, they must do so spiritually as well, and decide for themselves about their faith and Christian lives. It is they and not their parents who must choose to deepen their knowledge of the Christian faith and life, rooted in the person of Christ, and they who must choose to try and live the Christian life as more and more true followers of Christ. Well that is the ideal proposed, though its expression and the response to it are never complete, and it is a great and challenging realisation on the part of every

religious teacher that example speaks louder than any words, good schemes or disciplines.

Each group continues for a year. I spend a considerable time initially discussing who God is, and who Jesus Christ is, emphasising the importance of prayer and full participation in the Mass and the Sacraments, the foundation stones of love of God and love of neighbour. From there I approach the particular sacrament for which they are preparing, relating it to the individual, and then showing that sacraments and prayer should make us members in common of the Body of Christ, God's household, the Church. Following from that I find it very useful to hold up to my hearers the example of Our Lady and the Saints, witnesses, as we must be, to Christ, praying for us that we too may realise our common Christian call to holiness.

It is most difficult to put across to sharp lively youngsters, ideals which I cannot properly communicate, let alone live, without God's help. A particular problem of St. George's is that we teach "after hours", when the children are tired and mischievous after a day's work. It is a battle simply to keep the attention, and then there are those difficult questions being fired at you every five minutes.

Robin Hawes

The house of the Little Sisters of the Poor

To my mind some of the most endearing characteristics of old age are the little eccentricities which people develop in later years, and it is for me a sign of affection that those of us from the College who visit the old people at the house of the Little Sisters of the Poor caricature these oddities of behaviour. There is "Mrs. Bird-woman" who once gave a lecture to one of our number on the wisdom of brushing the claws of caged birds every day, and "Mrs. One-hundred-and-two", a centenarian who spends most of her day in the recitation of the rosary, a task which she never succeeds in completing, because by the time that she reaches the middle of one "Ave Maria", she becomes confused, forgets that she is already half-way through, and begins again, torturing her neighbours with a continuous monotone of recurring, unfinished prayers. It is a paradox of old age that it unites on the one hand these delightful oddities that appear untroubled by the demands of rationality, and on the other hand a wisdom that is born only of the demands of old age. It is this latter quality which makes our work at the Little Sisters' both a privilege and a very rewarding experience.

Our work there in practical terms consists of four aspects, although often I think that it is simply our presence, rather than what we do, which is important to them. The first aspect consists of a preparation of the Liturgy of the Word for the following Sunday Mass. On Wednesday afternoons, the time of our weekly visit, we have a reading of the Sunday Gospel, followed by a short homily in the form of a dialogue between the homilist and the old people gathered there. The ensuing discussion is lively and entertaining, often with

the inclusion by them of apocryphal stories of saints which can only be told with such credibility by someone with a lifetime of catholicism behind them. After the homily we spend a few moments in prayer; the whole occasion being liberally peppered with hymns or less religious songs rendered with enthusiasm, if not with a full deference to musicality.

The second aspect of our work there is more physical, specifically: bathing some of the less mobile of the men, toe-nail cutting, shaving and more recently bed-bathing. In general the Sisters get help for this work from other sources, and therefore emphasise to us the greater importance of our other work.

Thirdly we spend some time in visiting the bedridden. Nicoletta, who died recently, suffered great pain in her last weeks, and for us who visited her it was a valuable lesson to encounter her patience and courage against the bleak prospect of much continuous suffering until her death, which she calmly accepted as a necessary part of the journey to God. Giuseppe is another who has suffered for a number of years, and finds his suffering difficult to understand, asking why God chastises him. Because of this, he will occasionally refuse to pray with us, yet at the same time arguing with the crucifix on his wall, demanding of Jesus to know the reason for his pain. Then, later during Mass, he will be in tears when he receives Communion; he is certainly not a man to hide his emotions. Usually our visits are light-hearted, as when one of us is called upon to sing an aria from one of the dozens of operas which Giuseppe knows by heart. Then sometimes the conversations are more serious, as for example when the realisation dawns that there is no longer the likely prospect of a return to good health. The gift which the old people offer to us is their witness to Christ in accepting the physical limitations of age and of illness, in accepting the immediacy of death with tranquillity, and even in simply accepting the boredom to which their immobility subjects them. The lesson that they teach in this respect is an important one for a prospective priest, who will encounter similar sufferers in his future ministry.

The fourth aspect of our work is more strictly liturgical; with a monthly Mass on a Wednesday, an occasional Penitential Service, and in season Ash Wednesday and Maundy Thursday liturgies. Then on alternate Sundays priests and deacons from the College go there to celebrate Sunday Mass.

Students have been regular visitors at the house for a number of years, and the Sisters themselves appreciate our efforts and are very encouraging. I think that they are pleased that we take an interest in their work and in their vocation; it is a kind of support which is important for any Christian. Moreover, for us it is a healthy diversion from academic rigours. Of course the work is not always easy. Often the old people are quarrelsome and annoying to one another, and at those times it is difficult to talk about the love which Christ brings. What does one do with Ernesto who finds Christian dogmas intellectually untenable and is unmoved by any amount of philosophical and theological debate? There is Angela who seems to have lost most

of her faculties of reason and has a very childlike mentality. She is every bit as likely to slap you in the face as give you a smile.

Contact with the College extends to more than just the group of us who regularly visit there. A now annual event for the more mobile of them is the visit to Palazzola during the *villeggiatura*, when they come for a few hours to discover the delights of a villa summer afternoon, taking tea on the terrace. Last year they thoroughly enjoyed the sight of hectic activity in the tank, and sitting around the fountain singing songs and dangling their fingers in the water to catch the goldfish. One of the old ladies who had come in a wheelchair became so engrossed in a game of *bocce* that she forgot her infirmity and actually began to walk for the first time in some months. Events like this and the carol singing at Christmas extend the links between the College and them. We often ask for their prayers for the College and in return pray for them. It is a happy relationship.

Michael Gilmore

St. Peter's

The Vatican Basilica is, as we are all aware, one of the most visited places on the face of the globe. People from every country, nationality and even every religion come to St. Peter's each day, each person expecting something different. For the casual tourist the Basilica is one of a long list of sights which must be "done", must be crammed into a short and busy week in Italy. Then for the connoisseur of the arts, St. Peter's is an important stop in a visit to a city filled with treasures from Christian and pre-Christian civilisation. But for the Christian a visit to St. Peter's is all of these things and more, because it is a pilgrimage; a pilgrimage of prayer, to pray at the tomb of St. Peter's over which the Church is built, and a pilgrimage to be with St. Peter's successor at the Papal Audience.

Pope Pius XII once quoted the following: "The imposing colonnade of Bernini opens wide its arms in a symbolic gesture, as if to say to the travellers and pilgrims of every language and every nation that this vast temple is ready to receive them all in truth and in love."

It is to turn this symbolic gesture into a reality that the "*Peregrinatio ad Petri Sedem*" set up a pilgrims' assistance bureau in the Piazza Pio XII, and is also behind two other initiatives in St. Peter's in which English College Students are involved; a multi-lingual pilgrims' Mass and pilgrim guiding.

The multi-lingual Mass, which students help to prepare, and in which they assist as readers, servers and animators, is celebrated at the Altar of the Chair on Thursday mornings, offering the pilgrims a chance to be united in the central act of our Christian life. A votive Mass of St. Peter is celebrated with readings proclaimed in the predominant languages of the groups present. The liturgical music is both multinational, stressing the diversity of races present, and Latin, stressing the unity, and unless a very high proportion of the pilgrims

are of a particular language group, the prayers of the Mass are generally in Latin. A welcome, the bidding prayers and a brief invitation to Communion are all given in as many as six languages. The Mass is a concelebration in which the principal celebrant is usually a leader of one of the groups present.

After Mass the students and some of the priests meet the pilgrims. This personal contact is an important part of the work, and whilst it is at times a test of linguistic ability, somehow one of us manages to make contact even if it is only in broken Spanish. The pilgrims themselves appreciate our efforts; they are glad to talk to us, and occasionally there is a problem that someone wants to share.

The second aspect of our work at St. Peter's is guided tours around the Basilica, for which students from the College work as English-speaking guides. The aim is not merely to walk down the gilded corridors of history but more to relate what is in St. Peter's to the mysteries of our faith. This is sensitive work, because there is a need to adapt the approach according to whether the group is Catholic, non-Catholic or even non-Christian in composition; even though the groups that we are involved in are English-speaking they come from all over the world. We get a sense of what the writer of the Letter to Diognetus says:

For the Christians "every nation is their country and every country is a foreign nation".

Paul Haffner

S. Giovanni dei Fiorentini

"San Giovanni" or the "San Giovanni Group" are well known phrases in the College, if only for the fact that four students can be seen and heard eating a late supper alone on most Monday evenings. Perhaps little more is known about this clandestine group, so I shall try and shed some light on its activity.

The church of S. Giovanni dei Fiorentini is situated at the northern end of the *Via Giulia* just before the *Ponte Amedeo*. In the mid-seventies, a group of parishioners decided to meet together regularly to deepen their understanding and their commitment to live as Christians. This was to be done through prayer, study and discussion, and then in action in the community life. A handful of English College students have been involved from the start.

The central event of the week is the Monday evening meeting; present in a parish room behind the church will be three or four students from the College, one of whom has normally been a priest, the parish curate Don Luciano, a local schoolteacher, one or two sisters from a small community in the *Via Bresciani* (who have, unfortunately, recently moved out of Rome), a group of young people who are either at school, at university or working, and a smaller number of long-standing parishioners. After greetings and exchange of news we start with prayer and singing. This leads us into our chosen theme for study and discussion. During the past eighteen months we have examined the Creed, the Letters of St. Paul to the Corinthians, had encounters with neighbouring

ministers including a visit from Gareth Miller, one of this year's Anglican students at the College, and sometimes a theme for discussion has been provoked by current events, like the Synod on the family, and the occasion when a local newspaper made a survey into the use of artificial methods of birth control and abortion. Sometimes Monday evening gives us the opportunity to have Mass together, and recently we were able to meet and talk with the newly-appointed local bishop. In addition to this, the group tries to get away together once every three months or so for a day of recollection; recent venues have been Palazzola, Tre Fontane, and a village beyond Terni where the sisters who were in the group have their new home. Some members help with the preparation of the Sunday liturgy, and formerly parish visiting was undertaken, as well as meeting on a Wednesday for evening prayer.

So much for what happens: I will now mention a few aspects that have struck me as being important.

As far as the English College students are concerned our participation puts us into contact at "ground level" with the Italian community around us; with what it is like to grow up, find work, find oneself and one's vocation to live a Christian life in the often pressurised environment of a capital city. Our involvement at this level helps us to appreciate what it is to "live" in Rome as opposed to merely "stay" in Rome. Not unconnected with this is the balance we aim at in terms of leadership in the group. Our studies and our priestly orientation — two factors which could result in an "us" and "them" situation — call from us an attitude of openness and listening to the suggestions and ideas of others. Secondly of course we are involved in a parish dynamic with its tensions and legitimate difficulties. This keeps us at least a little in touch with our future ministry.

As far as the whole group is concerned, we are involved in a unique encounter with the universality of the Church, and we all benefit from a certain breadth that this gives; at the same time calling for mutual tolerance. One aspect, however, has struck me above all others. It is this: we all need support and friendship, if we are to live as Christians, if we are to glimpse the richness and the mystery to be found in our faith and each other. Misunderstanding and isolation alienates, and often forms destructive, wrong opinions. I do believe that a forum such as exists at San Giovanni often provides, without us always being aware of it, a healing and liberating experience through sharing at many levels.

Finally, as far as the parish is concerned the role of the group is still rather vague and undefined. Whether or not it should be, the group is not a representative or elected team, nor does it co-ordinate Christian action in the parish. However its presence does not go unnoticed, and I think we all enjoy being together.

John Hodgson

S. Bartolomeo a Monte Arsiccio

According to recent statistics published by the Vicariate of the City, there are 5,166 priests resident in Rome. Of these, 1,191 have the care of souls as *Parroci* or *Viceparroci* in either the 128 parishes run by the secular clergy or the 140 run by religious. Of the secular clergy working in the parishes, 494 are incardinated in the Diocese of Rome.

Don Claudio Cazzola falls into the latter category. His family, originally from Trieste, settled in Rome after the Second World War, and he studied for the priesthood at the now defunct *Seminario del Divino Amore*. After working for a number of years in Monte Mario, he is now *Parroco* of the church of S. Bartolomeo a Monte Arsiccio, where he has been since 1972.

The Parish of S. Bartolomeo is the smallest and undoubtedly the poorest of the twenty parishes in the *Circoscrizione XIX* of the Western Sector of Rome. In 1978, this *Circoscrizione* had a population of 191,439. The area is heavily influenced by the Italian Communist Party, and in recent years has received missions from Mormons and Jehovah Witnesses, both of whom have made a number of gains. The parish of S. Bartolomeo itself, which flanks part of the railway-line as it approaches La Storta, retains a suburban village-like atmosphere; with loud-speakers hailing communists to rallies on Sunday mornings during Mass, and (with a little imagination) there is an element of Don Camillo and Pepone.

The Church itself, built in the early sixties, is little more than a large hut. It is of brick, with mainly asbestos roofing, standing in a sizeable concrete area surrounded by a wall and railings, now heavily supported to prevent their sinking into the earth. The Church is flanked by the priest's house and parish halls. Don Claudio assures me that not only the outside perimeters, but the whole structure is near to collapse. Certainly the damp line rises visibly from year to year, and the roof now leaks badly; the other week one of the two confessionals was soaked and is now unusable. Repairs are consistently delayed because the church is financially dependent on the Vicariate, and there appear to be communication difficulties. Maria, the housekeeper and sacristan, fighting a losing battle to keep the church clean, sighs, raises her hands to heaven, and says; *"Faccio il mio migliore, altro non posso!"*.

This is a parish that the College has been connected with, on and off, for nearly eight years. I personally have been going there on Sundays since October 1978, sometimes accompanied by another priest or deacon, and sometimes by other students from the College (on free Sundays). Normally we celebrate two of the four Sunday Masses, and help with hearing confessions.

One quickly learns to expect anything and everything from week to week. There may be few at Mass, or the little church may be packed; nearly always, however, there is no-one there until the Gospel, so long introductions are unnecessary. Then as one begins to preach, it seems that about half of the congregation starts wandering about, to walk outside, to talk to friends, or simply to light candles in front of the rather gruesome statue of S. Bartolomeo,

depicted, as he is, ripping his skin off and covered in blood. Many or only few may receive Communion. Sometimes there is singing and guitar music, but this depends on whether or not the young people who play are *in crisi.* Often the record of bell music to summon the faithful can be heard outside the church, but occasionally it produces only a kind of wheezing scratch.

Despite all the difficulties that Don Claudio has, and that anyone going from the College senses quickly, there is a real feeling that the Church of S. Bartolomeo is the centre of the local community of Monte Arsiccio. It is all a far cry from the baroque splendour of the churches of the *centro storico*, and from the ordered liturgy of the English College. But I am grateful for having experienced this different perspective of the diocese of Rome, and can only hope that links such as this are maintained.

Mervyn Tower

FROM THE ARCHIVES

The Archives of the Venerable English College are something of a magpie's nest. Coins, medals, maps, photographs, clothes, sacring bells, stone inscriptions and a birdcage are among the curious and unpredictable objects they contain. Cardinal Wiseman's red biretta is there as well and has a charm all its own. The worn little red silk hat symbolises the return of a Roman cardinal to England for the first time since the Reformation, and he a sometime Rector of the College.

Placing the biretta before us in the musty archive, we reach for the *Liber Ruber* of the period. Nicholas Wiseman, it says, was born at Seville on 2nd August 1802 and entered the College on 18 December 1818. Subdeacon 18 December 1824; deacon 23rd January 1825; 19 March 1825 priest. 1827 Vice Rector; 1828 Rector. 8th June 1840 consecrated bishop by Cardinal Fransoni. 21st September 1850 Archbishop of Westminster. 3rd October 1850 Cardinal Priest of S. Pudenziana. 15th February 1865 *"Animam suam Deo redidit"*. Replacing the *Liber Ruber* on the shelf, we are little the wiser. Our eyes return to the red biretta and we wonder who the man was who wore it.

A list of dates is like Ezechiel's valley of dry bones; and shall these bones live...

... On our arrival at Fiumicino on Wednesday morning we found it a strange sort of a place. With the exception of Poggioli's (whose house was completely full) and one or two other *casini* there are no other habitations except a few sailors' *capanne*. They are however building two rows of elegant lodging houses and a church. The *Arciprete* of Ostia however was there, and at his invitation we resolved to put up for our few days at Ostia. We crossed the Insula Sacra, ferried the Tiber, and after passing the ruins of the ancient city, the most remarkable of which is a ruined temple, we reached the Archiepiscopal see of Ostia consisting of about 7 or 8 houses and a *cinquantina* of inhabitants. We took possession of a pretty decent room considering the place, and after picking up some sort of a dinner (Dugdale by a tolerable soup and the boiled meat intended for the family, myself by some uneatable *maccaroni* and an omlet, and both by the only couple of apples in the village) we bent our steps towards the sea, which is about 4 miles off, and I am ashamed to say we were

terrified back when we had got half way by the menacing looks and attitudes of some wild buffaloes. We then went to take a view of the new salt pits, which seem a blundering concern. They were opened last year by a company under the direction of a Frenchman whom we saw there, I believe his name is de Bayeux. The affair seems much of the same class as the Mexican mining companies. After having satisfied our curiosity in viewing these sights, we began to plot our future operations, and being disappointed in our plan of being by the sea, I proposed to follow your other proposal of making a tour of the country. We enquired from different people and always received different answers as to distances, accommodations etc. Thus one person told us that Ardea was 16, another 25 miles distant, however as no good was to be done at such a rotten borough as Ostia, we provided ourselves with a guide, who seemed half fool and half rogue. We packed up our unnecessary luggage and consigned it to the *Arciprete* who undertook to forward it to young Sgr. Poggioli with a note from me requesting him to send it in the diligence to the College. We reserved only a change of linen and a few necessary articles. We went to bed, but partly in consequence of the novelty of the situation, partly on account of the unceasing and most obstreperous vociferations of the frogs, and with Mr Dugdale partly through the annoyance of fleas, we had a poor night of it. Next morning (Thursday) I celebrated mass in the cathedral, and after breakfast, we started with our guide for Ardea. We crossed the *stagno* di Ostia, and entered the immense forests of Chigi who has a large villa called *Castel Fusano* where he has lately been spending a few days. We now traversed for several miles nothing but pine forests and thickets among which were herds of buffaloes, which always stood and gazed at us for some time but generally scampered off on our approaching them. Had it not been for the sang-froid of our escort, we should have certainly been rather frightened. After some time we began to meet the traces of the Via Severiana, and at length followed it pretty accurately till we came to a small stream by the site of Pliny's villa, over which we found it necessary to cast a bridge, or rather causeway from the old pavement, and after traversing the Laurentine wood, we arrived at Laurentum, now Torre Paterno, at about eleven o'clock. While our guide was refreshing himself we walked, after viewing the ruins, to the sea shore about a quarter of a mile off, where we found two or three fishermens' huts. We now proceeded on our way, still through *macchia*, and passed under Pratica by a *bevatoio* for cattle between it and the sea... Our guide now found us a boy for his substitute, and he was going to take us a short road through the wilder buffaloes which, he owned, were always dangerous, though he said "*Speriamo* that none of the worst may be near". We however made him take us a longer road to avoid them. On our arrival at Ardea how nobly were we disappointed upon finding instead of a large village and good *osterie*, a miserable pile of hovels, with two or three pigsties of *bettole*, the best of which was that of the blacksmith, where we put up. We got a room and a bed indeed, but such a room and such a bed! The room was immense and black with the smoke of the forge, with a door fastened by a wooden shovel, and a window with half a frame and hardly half a pane, a table three feet high and four long, two broken chairs. Two hens sitting, which every five minutes announced the birth of a young chick, occupied one corner,

nearly half the floor was torn up and the bricks heaped in one corner, masses of marble, *grantureo*, and sundry pair of velvet breeches decked the other parts of the room. But this was all luxury to the bed, in which our host promised we should find plenty of fleas. Suffice it to say that we slept only two hours all night, and that Mr Dugdale was obliged to sit up all the rest of the night. This morning we were like two lepers, and on reaching Albano we shook out of our clothes into a basin about two hecatombs of prisoners. As for our dinner, it consisted of an old hen killed for the occasion, in whose belly were found seventeen eggs, and which was boiled with all its penetralia unemptied in a painter's *pila* on the blacksmith's forge. To say that it was tough would be to it but little justice, it was literally unchewable. We got up before day and hurried off for Albano...

We are at the *Posta*, tomorrow we ride to Cori, on Sunday we walk to Civita Lavigna, and on Monday we ride to Porto d'Anzio. You will have us back on Tuesday or Wednesday. We are both excellently well and not at all fatigued notwithstanding our perambulation of nearly 40 miles.

Locanda della Posta, Albano
March 17th 1826

We replace the worn little red biretta in its dusty drawer and shut it once more in that graveyard of memories which lurks up the stairs from the Second Library. The life and colour of the Rome of Leo XII has gone forever. Gone too is Nicholas Wiseman, alive and hiking through the Roman Campagna; but tucked away in the files, in *Scritture* 20.61, is ample evidence of a character more lively than one might have imagined.

NOVA ET VETERA
Corrigenda

Further painstaking research concerning the Nova et Vetera article in last year's *Venerabile* (p. 84) has revealed that the distinguished personage who visited the College on April Fool's Day 1859 was not Mr Gladstone but the Emperor of China. It has also been established that the celebrated Wiseman tea house was not in fact "burnt down by a Garibaldian enthusiast in the autumn of 1860", but rather sold for twopence to the poet Browning in 1904.

The Archivist

THE GOLDEN AGE OF SOCCER?

The golden days of VEC. soccer? Perhaps they were, for to beat the Brazilians and the Scots in the same year was some kind of Everest, with the Eiger thrown in (to bring metaphors from another sport).

My introduction — I'd hardly unpacked — hinted at a glamour in Roman life which never did materialise. The Navy were in town, but there was no pitch anywhere. The Vice had to make pay for all those embassy cocktails and canapes he'd downed. Desparate phonecalls and a pitch was acquired, somewhere out in EUR. There I was, a rude provincial; a billiard table surface, grass even in the goalmouth, high-rise apartments gleaming in the sun, a running track surrounding, and neat, even pretty stands. I had known a lad who had been enticed to the junior seminary because the goalposts actually had nets on them. But this — heaven about me in my infancy; what more was to follow? In fact, the odd dashes of glamour to come were more associated with rugby, but that's another story. We won; but I would have to care for my toenails and watch for blisters. My boots felt like they had been constructed in a shipyard rather than moulded by the hands of a cobbler, and the studs numbered every one of the bones, sinews and nerves in my feet.

As I say, glamour was my first impression. But soon the regular reality was a sweaty dash down the *Monserrato*, with bootlaces and shirt tails flapping out of old gas-mask cases; then — and so soon after lunch — crushing onto a bus; through the tunnel, up the hill, fighting your way out; *"Scusi, signora..."*, as you blushingly extracted an indelicately trailing boot; and up the lane to Gelsomino. As one changed, one realised that the main concession of the Trinitarians to athleticism was to a) remove the scapular, and b) replace sandals with boots, or, here and there, boots and socks. That Fleetwood Loco (a team from the railway, not an institution) sometimes didn't bother to change from working boots to soccer boots had been remarkable, and dangerous, but this...?
Less glamour here, but still the stupendous fact of Michaelangelo's dome floating at eye level a mile away, like a passing airship. Incredible now perhaps, but there were once or twice two simultaneous games, involving up to forty students and "OND"? A pitch of earth and sand. We didn't meet grass again until we played at the NAC. This among other things made the game with the Americans strangely unreal. Perhaps their style, different but nag-

gingly effective, and then they could not wear shorts; this to preserve the spiritual equilibrium of the nurses at the Bambino Gesù. I suppose the thighs and kneecaps of Pring and Cormac were held to present no problem.

But before this meeting there were the vital, testing games. It was taken for granted that we couldn't beat the Brazilians; the normal Englishman, understandably, couldn't use chopsticks, had no taste for frogs legs, and found the Brazilians fantastic at soccer. Latin skill was allied to strength. Your primitive school certificate geography was baffled. Here were European and South American combined; blond hair, Italian film-star looks, glistening black explosive power. It was a formidable task. We hoped to do our best; and at lunch Petroc kindly threw in that you got a great cup of coffee afterwards. It was a furious game, non-stop, and the hectic quality was enhanced by the sense of playing on a rather large tennis-court. Nitto, it was rumoured, could have played for Brazil; he and Tim Rice clashed like rampant tigers. A Lancashire voice insisted, "Floor, floor!". This cryptic message suggested that keeping the ball on the ground, with man-to-man passing would nullify the Brazilians expertise with the ball above shin level, and not expose our clod-hopping vigour. A through ball, and Mac, with a shot like the whiplash of an Ushaw cat stroke, drove it home. We had won 4-3. The coffee did taste good.

The game against the Scots was on some battered ground, with a dressing room that looked like an old aerodrome control tower. The Scots wore Celtic hoops, and the game I can't recall. We had questions about our goalkeeper, but they were never asked; we won 6-1. As at a sudden death, some unforeseen tragedy, you are in shock; you don't say much; indeed what can you say; a stumbled, consoling word; and you steal away quietly and quickly. Later, amazed, we rejoiced. It was rumoured that in another place crushed spirits gathered in chapel and tried to transcend.

Our shirts were Manchester United, via Liam Whelan and Matt Busby, and of a colour and cut familiar in the 50's glory days. With the black, red and white socks; white shorts to match, we looked impressive. Over a dressing room wall, struggling with a recalcitrant bootlace, I heard some Navy players. "Take it easy on 'em lads... and watch your language ... they're a bunch of ... vicars." "But lads," said another voice — somebody returning for a misplaced shinguard, who had seen the VEC trot out — "It's b... Man. United!!" Gasps; awefilled imprecations..." "Yuh; Busby's a Catholic." By an odd, irrational association of ideas we aquired the aura of Man. United; perhaps their B team on safari. We beat them.

We were ready for the Pi Latins, confident. A dark haired inside forward, to flower later with the pen, had arrived this year. A philosopher of original style, though his football gear was Victorian, baggy trousers and crumpled boots with toes curling back nearly to a full circle. But effective, for he had a hat-trick under his belt by half-time, and we led 4-1. Oh, if only English teams of the sixties going into Europe could have learnt from us that day! We actually tried to play sophisticated football, pausing for a moment from insistent running and tackling. The Pi Latins made it four all. One goal came from

a wiry black-haired Aztec who belted in a shot with his right foot from somewhere round his left ear, while facing his own goal. I mean — you'd never do that on a wet February afternoon in Scunthorpe. But this was Italy, the pitch was dry as a bone and the ball in the air like an errant ping-pong.

Not that it was always dry. A steady downpour could make the pitch glutinous clay. Mostly it was *campo bagnato*, but this day the Navy had arranged to play; I think it was the "Ark Royal", and they had come up from Naples. So the game went on. The problem was it was a festa. "No seconds, thanks ... well, if there is a bit left in the carafe and nobody wants it ... woah, don't spill the liqs ... Well, I'll run it off." The pitch was heavy, the Navy team mature and strong; yes we ran and ran, boys against men. Suddenly the pitch began to sway, like a floating landing stage as the steamer draws near. I staggered to the side fencing to make my way to the dressing room. I had run off everything, except the neat fumes of Madre liqs, which floated round my befuddled head. The rest of the team looked a bit weary too. Lest we be proud, the running had been eager but futile. They hammered us 5-1.

Was that the Navy team which might occasion a story which has only a little to do with the soccer in Rome, 1956-7? Having shown a group of sailors around the Vatican and St. Peter's, a petty officer — model perhaps for the sergeant in "It Aint Half Hot, Mum!" — sidled up, confidential but not quite sure. "Excuse me Padre, all this lot (a half turned eye, a pointing thumb took in the Papal Apartments and Moderno's facade) ... it is R.C., isn't it?"

Thomas Walsh

COLLEGE DIARY 1980-1981

June

21st: San Luigi Gonzaga, what an early start to the *villeggiatura*! So early in fact that some people are still doing exams. The ardent, the dutiful and the otherwise unoccupied among us arrive during the course of the day to find the Alban Hills not quite as warm as they might be. We are 32 at supper, after which wine is served on the terrace in what a good diarist should refer to as an *auretta d'estate* but the more scrupulous would call a cold wind.

22nd: Sunday. The longest day of the year is celebrated by the first community Mass and lunch, alas, inside. The volleyball court is a favourite spot in the afternoon, bare feet and swimming trunks being the standard attire on court. The usual Exposition and Benediction are held in chapel as the midsummer sun glints copper on the distant Mediterranean and shines through the porch and the open chapel door. The bell tolls in Castel Gandolfo and that nostalgic, late summer afternoon, Fr Rope-ish feeling hangs in the air. A very routine House meeting at 7.15 and Vespers unsung at 7.45. During supper the Rector announces wine on the terrace afterwards. For the less hardy there is "Risk" in the morgue or even an early night.

23rd: Cyril Episcopus Palatiolae is welcomed back to his small, mediterranean diocese once more. These annual pastoral visits are most welcome, and it must warm the bishop's heart to see so many "young people" taking a lively interest in "church activities". The weather tries to improve but lunch is inside again. "Diplomacy" and "Risk" addicts lose themselves in dreamworlds regarded by ordinary mortals as signs of incipient lunacy.

24th: S. John the Baptist and the weather is excellent. D.B.L.s are served for John Nelson's twentieth birthday. After supper there is a House meeting in the Common Room to discuss the plans produced for a reordered chapel in College. The general feeling seems to be in favour of Corinne Bennett's ground plan, barring the inevitable confusion about what to do with the Tabernacle in a church with a forward altar.

25th: Tusculum Gita day. A perfect, cool sunny morning for the walk, the hillside still wet with dew as we scramble up. Mass at 8.15. Neville Clarke and

assistants have an excellent breakfast cooking during Mass, and it is rapidly consumed by the thirty or so breakfasters as soon as Mass is over. The old people from San Pietro in Vincoli make their annual visit during the afternoon and enjoy seeing "so many fish" in the fountain, and sing some songs to prove it. At afternoon tea they play *bocce* and leave in a cheery mood under the care of their kind Sisters. In the Ref this evening we take *dolce* and *spumante* in honour of Bishop Restieaux's episcopal jubilee. His speech is recognised even by the youngest of Venerabilini as being *ben caratteristico.*

26th: A lazy villa day for some, while a cam consisting of Fr Carlo Huber S.J., Keith Barltrop, Chris Brooks, Joseph Callaghan, Ian Farrell, Paul Hendricks and John Parsons does the Castelli Walk around the thirteen towns and back to Palazzola before the end of supper. They pride themselves on civilizing the walk by not drinking too much in each *castello* and on actually finishing the course, but old hands allege this quite misses the point and is hardly the Castelli Walk at all.

27th: At lunch a *brindisi* is proposed by the Rector, in *spumante* provided by Alfredo and Fernanda, in honour of a new grand—niece for the Piacentini family. In the evening almost half the College seems to be lolling at tables under the trees in the cafe at the top of the drive.

28th: An extraordinarily clear morning, and on the terrace after breakfast it is possible to see individual buildings in Rome. With a telescope, the statues on the facade of S. Peter's are distinctly visible and the Bracciano Hills stand out sharp as a knife. The Minister to the Holy See, Mr Mark Heath is at lunch together with Mrs Heath. College routine continues with a choir practice at 7.00. The Rector empties the entire contents of the pepper pot over his salad at supper and Fr Huber leaves the Villa. It is alleged the two events are entirely unconnected.

29th: SS. Peter & Paul. Mass at 9.30 as usual. Bishop Agnellus and Anne Dalton come to lunch and we are pleased to learn the bishop is much recovered from his recent illness. Martin Coyle, on the other hand, sprains his ankle at volleyball during the afternoon and returns from Albano *Pronto Soccorso* well plastered. At the House meeting in the evening we learn Liliana Pagano is leaving us to go to Australia; we hope someone else will keep house for us as well as Liliana has for the last few years.

30th: Lake Gita day. Off we go at 10.00, after an early sermonless Mass, around to Castel Gandolfo to buy the standard "silly hat" before descending to the boats by about 11.30. We embark as follows:

Boat 1: The Rector and Messrs Hodgson, Matus and Michael Smith.
Boat 2: Messrs Barltrop, Brooks, Neville Clarke, Coveney and Farrell.
Boat 3: Messrs Burke, O'Brien, Lewenhak and Parsons.
Boat 4: Messrs Gilmore, Gummett, Healy, Hennessey and McIlhargey.
Boat 5: Messrs Callaghan, Harris, Nelson and Phipps.
Boat 6: Messrs Crisp, Litherland and Tower.

Boat 7: Messrs John Clarke, Hendricks, Maxwell-Stewart, McPartlan and Rooke. The Musicians' Boat.

After rowing across to Palazzola for a little exercise, a swim precedes lunch in the boats at 1.00, tethered together a little off shore. A perfect lake day; the briefest of cloudy periods, otherwise sunny and without much wind but never too hot. The musicians provide appropriate snatches of Handel's "Water Music"! Toward the end of lunch, much contention over the "Stock" bottle as it passes from boat to boat, and the musicians strike up "God Save the Queen" to see who is good at standing up in an aquatic milieu. The Rector leads a stout party on the walk back home, while the indolent cadge lifts.

July

1st: Don Augusto arrives hot from Czestochowa, commending the Poles' devotion but deploring their food. Pauline Adams comes to stay and to cast an expert eye on the morgue library just in case it might contain hidden treasures. At 9.30 this evening, the retreat begins with a talk by Fr Jock Dalrymple.

2nd: The retreat continues, but the conferences are held indoors because of greyish, windy weather.

3rd: The first conference outside in proper Palazzolan sunshine. An optional discussion on poverty in the Common Room after supper.

4th: The deacons-to-be return from their retreat, and ours continues.

5th: An innovation in the form of a Top Year lunch, rather than supper, follows the end of the retreat.

6th: At Mass this year's candidates are admitted by Bishop Restieaux. They are Gerald Anders, Christopher Brooks, Patrick Coleman, Mark Crisp, Robin Hawes, Leo Maasburg, Ray Matus and Terry Phipps. We say goodbye to Jock Dalrymple after Mass. In the evening Fr Christopher Pemberton's programme of music and poetry ends with "Rule Britannia" and a rousing piece of the "Water Music" played by a recorder concert.

7th: Don Augusto Cecchi arranges a visit to the papal gardens at Castel Gandolfo. A regular villa birthday recurs when Seamus O'Boyle turns twenty three. During a party on the terrace in the evening, the "Venerabile" appears just in time to be taken home for the summer.

8th: Deacons to be begin to welcome families and friends to Palazzola. A hot *scirocco* springs up during the day but the altitude of Palazzola makes even this quite pleasant. The hard pressed *Venerabilini* slave over games of bridge and let the world go by like the *scirocco*; fast, hot, dusty but bearable in pleasant company and circumstances.

9th: A high wind at Lauds and breakfast. At 10.00 the Bishop of Palazzola admits Neville Clark, Francis Coveney, Liam Hennessey, Edward Koroway, Martin Lewenhak, John Parsons and Paul Quinn as acolytes. More families

arrive and the smell of ordinations is in the air. Mark Drew intones an angelically high "Salve" after supper.

10th: Brian Murphy presides over his last Mass in College at 9.30, and later in the morning the chapel is given over to John Clarke and his trumpet in preparation for a splendidly baroque flourish at tomorrow's ordination. John Nelson swims across Lake Albano; clearly some people are running out of things to do! After supper Martin Coyle intones the "Salve" diabolically low, just to maintain the balance among Second Philosophers.

11th: St. Benedict's Day in the year of his 1500th anniversary and our diaconate day. Anthony Doe, Paul Donovan, Robert Draper, Paul Haffner, David Lowis, Seamus O'Boyle, Stephen Porter, Brian Purfield and David Quiligotti are ordained by Bishop Restieaux. The trumpet duly sounds as the procession enters at 10.30. Chris Maxwell-Stewart reads the Gospel and the Bishop preaches on perseverance. Madre Thekla of the Brigittines, the Princess Doria-Pamphilj and Mrs "Paddy" Wilson are among old friends present for the occasion. Despite all forebodings, and very changeable weather throughout the *villegiatura*, the photographs on the terrace are taken in the usual bright "ordination" sunshine. In a moving moment of his speech after lunch, the Rector thanks the parents present for giving their "sons and daughters" (sic) to the College. Brian Purfield replies after a rousing "Ad Multos Annos" which, sung in the *antecamera di Paradiso* on a summer afternoon, brings the College year to an indelibly splendid conclusion. Hardly is it sung before some people have to go for a train, and the charmed circle begins to break up. Much splashing in the Tank concludes the afternoon, while the evening is given to a light supper round the camp fire, mulled wine, and selected gems from the Edwardian music hall delivered with great aplomb and panache by Terry Phipps.

12th: The exodus continues during the night, Michael Gilmore, the much worked Car Man shuttling people to airports in the wee hours. At Mass this morning Stephen Porter preaches his only sermon in College as a deacon. He spends next year in England and returns to us a priest. The funeral of Anita, mother of Alfredo, is held in the *Assunta* in Rocca di Papa at five o'clock. The Rector, Vice and singers from College attend. Our condolences go to the Piacentini family.

13th: Like the dwindling garrison of a beleaguered fort, we find our numbers dropping every day, but an ardent band of devotees stays on until ...

20th: ... when even they must bid a reluctant farewell to make way for Michael Cooley's summer guests. It has been a very relaxed *villeggiatura* with an easy atmosphere prevailing, an existence as delightful as one is entitled to hope for ... and more of it to come!

The new term begins in colourful style with the state visit of the Queen and the Duke of Edinburgh to Italy and to the Vatican. An extremely decrepit but appropriately large Union Jack is carried to the Piazza Venezia by loyal *Venerabilini* on the day of Her Majesty's arrival in Rome and so displayed as to

catch Prince Philip's eye as the royal cavalcade sweeps past on its way to the *Quirinale*. Every effort to entice Her Majesty within our portals having failed, we are happy at least to see her in the Vatican. On 17 October together with the Scots' College and the Beda we take our positions in the *Sala Clementina* and hear the speeches of the Pope and the Queen resound eerily about us as they are relayed from the private library. Then expectation. Suddenly the Swiss Guards present arms and through the dark doorway comes a diminutive figure draped in black; blue Garter sash, sparkling tiara and gently inquisitive smile. A tremendous cheer, defying all attempts at organisation, bursts out on all hands. College dignitaries are introduced and 44 red roses are presented to Her Majesty by Ian Farrell on behalf of all three Colleges. Later, a large autographed photo of the Queen and Duke arrives at the College and is hung outside the Common Room. At supper in College the Rector proposes the Queen's health, to which we all drink.

The general synod which the Pope is holding means Cardinal Hume and Archbishop Worlock are in the City. The Cardinal invites some synod members to dinner on 18 October and we witness the unusual sight of five cardinals at dinner in the Ref, including His Eminence of Krakow, Papa Wojtyla's successor. Another night Archbishop Worlock treats us to a talk on the National Pastoral Congress.

On 21st the whole house meets in the chapel to hear David John expound his chapel plans. Most people, amazed at the mysteriously protracted doings of the Chapel Committee, are eager to see some definite results and David is a great help in moving matters along.

Next day there is the traditional *nuovi* party in the Common Room. This year's new men are Anthony Barratt, Matthew David, Liam Kelly, John Kenny, Simon Lee, Robert Le Tellier, David Long, Simon Lovett, Peter McGrail, David Manson, David Preston, Michael Raiswell, Paul Robbins, Brian Smith, Andrew Summersgill and Stephen Young in Philosophy and Philip Egan, Timothy Finigan and Eugene Harkness in First Theology. Our two Anglican students are Mark Honeyball and Gareth Miller from Westcott House and Ridley Hall. An "Ad Multos" is sung for the summer's crop of newly ordained priests.

Many a birthday D.B.L. is rightly left unchronicled but a certain "fearful symmetry" makes Fr Billy Steele's half century and Paul McPartlan's quarter, which occur on 29 October, a memorable day. An exactly similar conjunction between the Rector and Philip Egan is celebrated on 14 November. Is there to be a reunion in 2005 when the symmetry will be more fearful still?

On All Saints' Day we break up into recollection groups and go off in batches of eight or so for a quiet think somewhere away from College. For those who need them, the Nuns provide vast and delicious "al freses" just to stop our spirituality taking a manichaean turn through overmuch despising of the flesh!

When the Rector instituted the Sunday evening House meetings, one consideration in their favour was not mentioned; namely that they can be

hysterically funny. Something in the air on Sunday evenings renders the commonplace amusing. Although there have been many uproarious moments, John Clarke's disquisition in solemn tones on the subject of "little packets of tea", which have entered his life as Common Room man, is as yet unsurpassed. Long may House meetings flourish!

In mid November Palazzola threatens to become even more isolated as part of the drive declines to remain at its usual angle and slips off down towards the lake.

Fr Navarette is the new *Rector Magnificus* at the Gregorian, and on 24 November he makes a little introductory speech, between lectures, in the *Aula Magna*. "Love the past, be aware of the present, be open to the future" is the motto he adopts.

The *festa di S. Caterina* "happens" again across the road on 25th. Discovery of her non-existence has in no way lessened devotion to this famous saint of Alexandria; a circumstance which proponents of *aggiornamento* might do well to consider. Liam Hennessey acts as subdeacon at considerable risk to life and limb. The M.C. instructs him to climb a step ladder in front of the altar, lean precariously over the middle of the altar, and deftly pluck the monstrance out of its throne with one hand while assuring his personal safety with the other. This is a tall order, especially for a short man. Still, if he had fallen, he would have had the consolation of being buried in his tunicle. The Litany of our Lady is sung forthwith by Guy Nicholls; just! The stentorian basses of the members of the Confaternity of S. Catherine sound slightly more odd with every "Ora pro nobis", and we eventually retreat homewards across the piazza with acheing sides, hoping that S. Catherine will not take offence even if she does exist, but will intercede for us nonetheless.

The next night brings the charity-auction-for-the-south-Indian-seminarian-which-used-to-have-an-agreed-name-but-now-doesn't. Ray Matus, in the character of a corpse, acts as auctioneer. He arrives on a bier carried by two heavily hooded monkish assistants, Peter Hart and David Quiligotti. Hard times seem to beset the College as people are reluctant to contribute white elephants for sale until the last minute, but in the end the auction is as successful as ever.

The first Sunday of Advent brings the annual "Young Conservatives' Treasure Hunt". Paul Donovan and Robert Draper organise it as well as ever, and John Kenny takes the honours.

Sir Mark and Lady Heath are the principal guests on Martyrs' Day. Sir Mark was knighted during the royal visit to Rome. Bishop Agnellus presides at Mass, and in the evening Guy Nicholls organises a concert of mainly sixteenth century music, in the chapel, in honour of the martyrs. Cardinal Vaughan's *arrazzi* hung outside the Martyrs' Chapel lend their customary splash of colour to the occasion, and the orderly confusion of a College *festa* remains much in the style that the martyrs themselves would have known.

The entente de plus en plus cordial between ourselves and the French

Seminary which George welcomed in his speech on the occasion of our visit in May 1978 takes one, rather belated, step forward when the Frenchmen make their return call on 3 December. After Mass in a melange of languages and a dinner terminated by speeches, we adjourn to the Common Room for an Anglo-French sing song. Our best singers croon some barber shop songs, while our guests pack the stage with a massed choir to sing some French folk tunes. By the end of the proceedings the *entente* is as *cordiale* as anyone could wish. It is extraordinary how relatively "water tight" the national Colleges are. With the best of wills it is still difficult to really mix much with "them" when we have such a strong sense of ourselves as "us".

This year's Holly Cam takes place on 18 December in not very good weather. Lunch however is excellent and the villa refectory is crowded with eager eaters. Mary Jo and David Preston have great fun with pressurized containers of artificial cream which they squirt all over the *dolce*, to the general amusement, before it is served. A hearty session of singing in the refectory whiles away the cold, crisp, misty winter afternoon as with full hearts and tummies we intone old favourites like "Santa Lucia", "Sul Ponte di Bassano" and "Vinassa".

On 22 December, through the good offices of Fr Pat McEnroe, the Vatican Radio records a concert of Christmas music in the chapel. A long morning's recording session under Guy Nicholls' sharp eye and even sharper ear produces the sound of the Schola at its best, and the eventual broadcast is very presentable.

When Greg lectures cease we are reluctantly obliged to forego the delights of the *Piazza della Pilotta* for those of pantomime rehearsal. This year we are treated to *Aladdin*, a Phipps-O'Boyle production recorded forever on the new videotape machine which the College has been given. The cast is as follows:

Emperor	*Robert Draper*
Empress	*Ray Matus*
Princess Jasmine	*Liam Kelly*
Mayflower	*John Hodgson*
Pekoe	*Mark Crisp*
Grand Vizier	*Brian Purfield*
Guard 1	*Francis Coveney*
Guard 2	*Paul Robbins*
Guard 3	*Mark Honeyball*
Guard 4	*Paul McPartlan*

Ty Phoo		*Robert Le Tellier*
Quik Bru		*David Manson*
Pee Gee	*Villagers of*	*Brian Smith*
Tet Lee	*Nanki Poo*	*John Kenny*
Sou Chong		*Mark Drew*
Lap Sang		*Peter McGrail*

Abanazar		*Stephen Young*
Sham Poo		*Chris Litherland*
Dan Druff		*Philip Egan*
Aladdin		*Ian Farrell*
Widow Twankey		*Simon Lovett*
Wishy Washy		*Liam Hennessy*
Per Sil	*Laundry boys*	*Guy Nicholls*
Dum Dum		*Michael Gilmore*
Binns Minor		*John Parsons*
Bragshawe		*Sean Healy*
Eccles		*Michael Raiswell*
Fitz Badley		*David Long*
Lightfoot		*Paul Quinn*
Merryfield		*Dominic McIlhargey*
Mr Hittam-Hard		*Billy Steele*
Genie of the Lamp		*Simon Lee*
Genie of the Ring		*Frank Allish*
Fair Lee Good		*Paul McPartlan*
Fair Lee Slow		*Martin Coyle*
Fair Lee Tall		*Andrew Summersgill*
Fair Lee Cute		*Paul Hendricks*
Stalagmite		*John Clarke*
Stalactite		*Tim Finigan*
Scout		*Terry Phipps*
Bluebird		*Seamus O'Boyle*
Pianist		*Michael Burke*

And Helping off stage were...

Scenery	*Chris Maxwell-Stewart*
Stage Manager	*John Nelson*
Make-up	*Andrew Rooke*
Props	*Anthony Barrett & Paul Robbins*
Front of House	*Paul Haffner & Andrew Rooke*
Refreshments	*David Preston & team*
Lights	*Matthew David*

Old "Mikado" costumes come in useful and "Pack up Your Troubles", "Tipperary" and "Tu scendi dalle stelle" are somehow or other smuggled into the performance as well! Soap suds are hurled about in platefuls. The producers have "type-cast" everyone, and themselves make stunningly convincing appearances as a scoutmaster and an American matron. As there is no play this Christmas, the pantomime season is extended by a night to run from Christmas Day until 28th.

On Christmas night there is just time to change out of costume and have supper before appearing in the *Salone* for a party which the staff give for all the

rest of us. We are entertained in some style by the rectorial generosity and retire replete but exhausted by a very busy day. More mundane *ricevimenti* in the Snug follow on St. Stephen's and St. John's Days.

Sunshine streams into the chapel as the Rector presides at community Mass on the morning of the feast of St. Thomas. To match the light there is a burst of sound from organ and trumpet at the end of the proceedings which seems altogether fitting and brings the ceremony to a triumphant conclusion. Cardinal Casaroli, the Secretary of State, is our guest of honour at lunch as he was last year; with the difference that this year he is able to come. He makes a very *simpatico* little speech during the meal and is obviously enjoying himself. He tells us it is the first time he has visited one of the Roman colleges as Secretary. To maintain the English side of the diplomatic balance, H.M.'s Ambassador to the Quirinale, Sir Ronald Arculus is also on high table together with Lady Arculus. The Ambassador has become an annual guest on St. Thomas's Day. In the evening we gather in the Common Room and sing all the songs from this year's play and pantomime; but as there is no play this year we sing the songs from last year's instead! Before the last reveller reaches his cot *gitas* have begun.

This Christmas those who do *not* go to Assisi on *gita* are a definite minority; the Seraphic City crawls with *Venerabilini.* Venice, Florence and Sicily absorb some of the residue, Palazzola and England a bit more.

For David Quiligotti, England means priestly ordination on 1 January. David could, if he were silly enough, claim the title of "Father of the House", since what he refers to as his "first incarnation" in College began as long ago as 1972. We are therefore specially happy to see him reach the end of the beginning.

Simon Lee, David Preston, Chris Litherland and Simon Lovett leave us during January. It is always sad to lose familiar faces, but we wish them well in their various future doings.

Bishop Agnellus, who has happily been able to become something of a Bishop-in-Ordinary to the English College, presides over our really rather splendid Candlemas ceremony. The candle-lit procession from the Martyrs' Chapel is so picturesque as to make the feast seem much more important than it is perhaps "meant" to do! Bishop Agnellus has abandoned all thought of leaving us, we are glad to say, and is to move into one of the College flats as soon as the *dolce far niente* of Italian life allows.

John O'Brien presides over a series of skiing *gitas* to Monte Terminillo as the winter draws on. The simple uncluttered slopes of the 1950s which an earlier generation of *Venerabilini* remember have been replaced by a moderately ugly village of hotels and flats, but the mountains themselves are unspoilt. John and his proteges commune with nature while avoiding broken legs throughout the season.

As a final fling before Lent, and by way of compensation for its absence at Christmas, this year's play is performed on Shrove Tuesday and the day before.

Anastasia by Marcelle Maurette is not new to the Common Room stage, having been given on St. John's Day 1957 as one or two quite remarkable photographs in the College album show. Liam Kelly works hard as producer, while the cast is:

Boris Chernov, an ex-banker	*Robert Draper*
Piotr Petrovsky, an artist	*Frank Allish*
Counsellor Drivinitz	*Seamus O'Boyle*
Prince "Arkan Arkadievich" Bounine	*Terry Phipps*
Irina, the housekeeper	*David Long*
Sergei, the manservant	*John Kenny*
Anna Broun	*Ian Farrell*
A Charwoman	*Brian Smith*
A Sleigh Driver	*John Parsons*
Dr. Michael Syrensky	*Keith Barltrop*
The Dowager Empress of Russia	*Sean Healy*
Prince Paul	*Ray Matus*

Backstage are:

Set	*Frank Harris & Michael Burke*
Lights	*Mark Crisp*
Costumes	*Terry Phipps*
Make-up	*Peter Hart, Andrew Rooke*
	Gerald Anders & Brian Smith

The odd mixture of character study, Romanoff nostalgia and humorous detail is really quite difficult to put across and producer and cast succeed remarkably well in doing it. On Shrove Tuesday night after the final curtain the cast adjourn across the road to Severino's *trattoria* for a *Martedì Grasso cenone*. The male characters wear their costumes in the trat and Severino's other customers seem quite pleased to have twenty eccentric *Inglesi*, four of them Yeomen of the Guard carrying pikes, to enliven their regrettably conventional evening.

The last three days of March bring the most extraordinary weather to Rome any of us can remember, in the form of a *Libecca*. This is like a *Scirocco* only worse. A swirling, gritty, dusty wind from Libya blows night and day. The thermometer climbs to 78 degrees despite continuous, thick cloud; a record for March. As *pazzo Marzo* ends, so does the *Libecca*.

The apocalyptic feeling is maintained the next day in College as the whole of the last book of the New Testament is given a dramatic reading in chapel. Chris Pemberton and Sean Deehan devised this singular event last year; we repeat it now for our own sakes and for Vatican Radio to record. Fr Pemberton's narration in a half darkened chapel is interspersed with sung and spoken choruses of saints, locusts, souls under the altar, dragons, harlots, an angel then again an angel and again half an angel etc. etc. ... Various members of the speaking chorus have smaller individual roles, chiefly angelic. There are sights

and smells as well as sounds. A tripod behind the altar is full of burning coals upon which an angel, in the form of Chris Brooks, dumps incense in quantities undreamt of and unknown in our chapel even on the day Pio Nono laid its foundation stone in the presence of the King of Naples. The lighting is subtly modulated to suit the mood of the passage being read. A seven branched candlestick on the altar is seven times lit by David Quiligotti bringing messages, as an ex Bishops' Agent, to the seven churches of Asia. Various pieces by Vaughan Williams are played from recordings. With its surging power, exultant melancholy and underlying world weariness, that composer's music seems exactly sympathetic to the spirit of the book. When the heavenly Jerusalem comes down out of heaven from God, the chapel dazzles with white light, music from "The Five Variants on Dives and Lazarus" is heard and Mark Crisp carries the paschal candle into the midst. A handkerchief comes in useful.

On 7 April Michael Burke, John Clarke, Harry Curtis, Michael Gilmore, Paul Hendricks, John Hodgson, Paul McPartlan, Francis Marsden, John Nelson, John O'Brien and Mervin Smith are made candidates for Holy Orders by Bishop Agnellus. Congratulations to them all. The next day the good Bishop is called upon to go through it all again as he admits this year's Lectors. They are Frank Allish, Gerald Anders, Chris Brooks, Patrick Coleman, Mark Crisp, Frank Harris, Robin Hawes, Guy Nicholls and Terry Phipps. Congratulations to them; and our thanks to Bishop Agnellus for presiding, despite tiredness, over two very satisfactory ceremonies.

Two days later, on 10th, Bishop Mahon of Brentwood ordains Anthony Doe for his own diocese and Paul Haffner for Portsmouth. Friends and relations of both Anthony and Paul are in attendance and a very jolly festa in the Refectory follows the giving of first blessings. For many, the College ordination about this time of year is the first ordination they have seen and for that reason has a special impact. For others the ordination is a now familiar event, the very familiarity preparing them for the curious fact that one day the same thing will happen to them. So the event does us all good in different ways. Anthony and Paul say their first Masses in the chapel next day in the morning and evening respectively.

Holy Week! Already it is Easter, or about to be. The College lurches into frantic activity; schola practices, choir practices for all the forthcoming music, sacristanical preparations, the buying of festal food, the fixing of *gitas*, more Office in church, odd liturgical hiccups signifying the most important of all the Church's seasons, and in an attempt to calm things down a bit, a one-day retreat on the Monday, given this year by Fr Jerome Voreb, a Passionist. After the Mass of the Lord's Supper there are the seven, or eight, or more altars of repose to visit all over the City. Little *cams* scurry here and there within the bend of the Tiber to pray and sightsee in the usual manner of Italian religiosity. All our services are well attended over the triduum by outside friends and members of the public and on Good Friday afternoon the chapel is packed as usual. Miserable, cold rain accompanies Good Friday and Holy Saturday, but towards sunset the sky clears and the Vigil begins in the garden on a windy night beneath a full moon. As last year, the Vigil and Mass run from 10.30 to

1.15 and we reach the Gospel of the Resurrection at midnight. Mulled wine and *colomba*-shaped *pannetone* follow in the Common Room.

Easter Day is the most perfect in weather that can be remembered; sparklingly sunny, cool and fresh after the storms. The schola sings at St. Peter's for the papal Mass, wedged in as ever between the very different sounds produced by the German College schola on our right and the Sistine Choir on our left; as different as a village in the Black Forest is from the bazaar in Cairo. After Mass the Pope appears on the velvet draped balcony of the Basilica to say "Happy Easter" in Albanian, Swahili, Armenian, Georgian and 37 other languages, and proclaim a plenary indulgence while the soldiers and military bands in the square below evoke the trailing memories of the Papal States.

In the second half of Low Week the College retreat, moved out of the already crowded schedule of the *villeggiatura*, is held in perfect weather at Palazzola. Fr Eric Doyle O.F.M. fascinates, amuses and greatly impresses the House with his learned, pungent and original approach to the spiritual life. Though hardly in need of any further stimulus, the various earth tremors which shake the villa ensure an exciting retreat for even the most phlegmatic of our number.

As May wears on, as the Roman sun waxes stronger, as exams loom and as the villa beckons, the year seems to accelerate towards its conclusion. It is tempting to linger over times which have been happy; or even to say "It was a beautiful world I saw in the old days, I like to think I'm still living in it." But enough! With best wishes to the hand that will follow, it is time for the moving finger of yet another College diarist, having writ, to move on.

John Parsons

Edward Byron

There is something unreal about writing an obituary of someone who was a lifelong friend. As you write memories crowd in on you in such a way that it is hard to think of Slim (Edward Byron) as dead. Especially hard in his case because he was always so physically strong and supple. He was naturally athletic and excelled at sport and I recall vividly his rock climbing skills, the grace and ease with which he would take on difficult pitches on the high peaks of the Dolomite Mountains. He was always an ideal companion to be with, never ruffled or flustered, accepting with equanimity the vicissitudes that are part and parcel of everyday life. Long before I knew him there were those who said that he would never make a priest, and I believe it was the personal intervention of the late Bishop Ellis of Nottingham that ensured his place at the English College. It is understandable I suppose, that some should have been deceived by his casual air, by his apparent lack of zealous enthusiasm, but then Slim was never the man to utter pious platitudes or impress the listener. I was very grateful to Bishop McGuiness of Nottingham for asking me to "say a few words" at the Requiem Mass last year and I remember saying then that "those of you who knew Slim well will understand what I mean when I say that he was a real man". All the qualities he possessed bore fruit in his life as a priest. Over the years I stayed with him in the various parishes where he ministered as a curate and a parish priest. It was obvious from the reaction of the people he served, how much they loved him, and this of course was highlighted on the day of his burial at Eastwood. Slim was only fifty-three years of age when he died, and his sudden death came as a great shock to all who knew him, and a deep personal sorrow to his friends. I remember him every day at Mass with great love and affection and if ever I was asked to choose a small list of companions with whom I would go anywhere, do anything, share everything, then Slim would have been high on the list.

May he rest in peace for ever. Amen.

P.J. Murphy-O'Connor

Francis Scantlebury

Mgr Francis Henry Scantlebury died suddenly on January 30th 1981. He was 52. Frank came to the *Venerabile* in 1947 after schooling at St. John's College, Southsea and the junior seminary at Mark Cross, joining his elder brother Brian, who was a member of what was then known as the "OND". Frank's years in "Phils" passed happily and uneventfully and according to the regime prescribed for students at that time. However a quite unexpected and dark cloud appeared in the sky. In the early 1950's a TB bug found its way into the College and some half-dozen students were affected. Frank was one of these and although he found a cure in Switzerland, he did not return to Rome. Instead, he completed his theological studies while resident in the presbytery

at Ventnor in the Isle of Wight and was ordained in the chapel of La Sainte Union Training College at Southampton by Archbishop King on December 8th 1953. His first appointment was to the English Martyrs, Reading where he remained until 1966. During the latter part of this time, he was responsible for the Mass centre at Tilehurst. In April 1966, Bishop Worlock appointed him the first parish priest of Chandler's Ford which had previously been part of the parish of Eastleigh. At Chandler's Ford, Frank found full scope for his many talents as a pastoral and caring priest. As at Reading, he was assiduous in house visiting and other routine parish chores at a time when these would become less fashionable and a staunch defender of the moral and dogmatic teaching of the Church at a period when this was increasingly questioned by priests and people. The quality of his personal life was reflected in his integrity and reliability and, as is the case with many priests, Frank was in no way disadvantaged by a certain shyness of manner. He was zealous in promoting the prayer life of his parishioners, and an aptitude for music helped to ensure the worthiness of liturgical worship at a time of change. Soon after going to Chandler's Ford, Frank was appointed first, assistant secretary and then secretary of the Portsmouth Diocesan Education Commission. In this capacity he was a member of the Catholic Education Council and the diocesan representative on the Hampshire Education Committee. Bishop Emery recently also placed him in charge of diocesan development. Mindful always of his duties towards his fellow priests, Frank, somewhat unexpectedly, agreed to become a representative to the National Council of Priests. While still at Reading, he had been a diocesan representative to one of the earliest official gatherings in the country to discuss ecumenical affairs. On the occasion of his Silver Jubilee in the priesthood, he was made a Papal Chaplain. Although Frank did not complete the full course in Rome, he always retained a great affection for the College and was a regular visitor, the last occasion being for the Centenary celebrations. The untimely death of this generous and exemplary priest is an incalculable loss to the diocese he loved and served.

G. Talbot

PERSONAL

Staff Changes

September 1980: we are pleased to welcome Fr. William Steele (1953-1960) who has taken up the post of Spiritual Director.

Priests Leaving The College During 1981

Bruce Harbert (Arundel and Brighton), ordained Deacon 12th July 1978 and Priest 7th April 1979, has studied for the Licentiate in Patristics at the Augustinianum.

Peter Hart (Portsmouth), ordained Deacon 11th July 1979 and Priest 2nd August 1980, has studied for the Licentiate in Liturgy at S. Anselmo, specialising in the "Development of the Rite of Baptism from the Use of Sarum to the Present Day."

Sean Healy (Northampton), ordained Deacon 11th July 1979 and Priest 26th July 1980, has studied for the Licentiate in Spirituality at the Gregorian University.

Dominic McIlhargey (Arundel and Brighton), ordained Deacon 9th September 1975 and Priest 20th June 1976, has studied for the Licentiate in Canon Law at the University of St. Thomas Aquinas (Angelicum), specialising in the Canon Law of Marriage.

Christopher Maxwell-Stewart (Arundel and Brighton), ordained Deacon 11th July 1979 and Priest 27th July 1980, has studied for the Licentiate in Fundamental Theology at the Gregorian University, specialising in the theology of faith with particular study of Newman.

David Quiligotti (Salford), ordained Deacon 11th July 1980 and Priest 1st January 1981, has studied for the Licentiate in Liturgy at S. Anselmo, specialising in the "Development of the Funeral Rite from the Use of Sarum to the ASB 1980 (Anglican Rite)."

Paschal Ryan (Westminster), ordained Deacon 11th July 1979 and Priest 28th March 1980, has studied for the Licentiate in Fundamental Theology at the Gregorian University, specialising in Ecclesiology and in the relationship of the Church to other Christian communities and non-Christian faiths.

William Young (Brentwood), ordained Deacon 11th July 1979 and Priest 28th March 1980, has studied for the Licentiate in Dogmatic Theology at the Gregorian University.

Corrigendum: Mervyn Tower left the College this year (1981), contrary to the expectations of last year's edition of the *Venerabile.*