

The Sisters of Lanherne are grateful to the Providence of God who supplies their needs through the generous support of the faithful.

**Lanherne Nuns**

Sort code: 30-98-76

Account: 45742568

**Holy Angels**

**Torquay**

Account Name: ICKSP

Account Details: 40-03-33

Account Number: 12333902

Date	At Lanherne	Canon Tanner
	Mass Offered For:	
20	Richard Thomas RIP Novena <b>Benefactors</b>	Gwen MacLaren RIP
21	Richard Thomas RIP Novena	Mgr Wach
22	Richard Thomas RIP Novena	Nicholas Tanner
23	Richard Thomas RIP Novena	Tina Terradillos, Ian MacDonald & Michael Heather RIP
24	Richard Thomas RIP Novena Private Intention	Zbigniew Klewiado RIP
25	Richard Thomas RIP Novena	Zbigniew Klewiado RIP
26	Richard Thomas RIP Novena	Zbigniew Klewiado RIP

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Sarah Checkley

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Holy Angels Church, Queensway,  
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Safeguarding Rep: Katarzyna Adamiak

**At Lanherne Convent**

Sundays:  
8.30am Low Mass  
10am Sung Mass  
Monday through Saturday:  
8am Mass  
Thursdays:  
8am and 6.15pm Mass

Confession:  
Thursdays: 5.15pm-5.45pm  
Fridays and Saturdays after Mass

**At Holy Angels**

Sundays:  
9.45 -10.15am Confessions  
10.30am Mass  
Mondays, Wednesdays, Thursdays & Fridays:  
5pm Adoration (with Confession available)  
6pm Mass

Tuesdays & Saturdays:  
8.30am Mass

**Plymouth: Sundays at 8.30am**



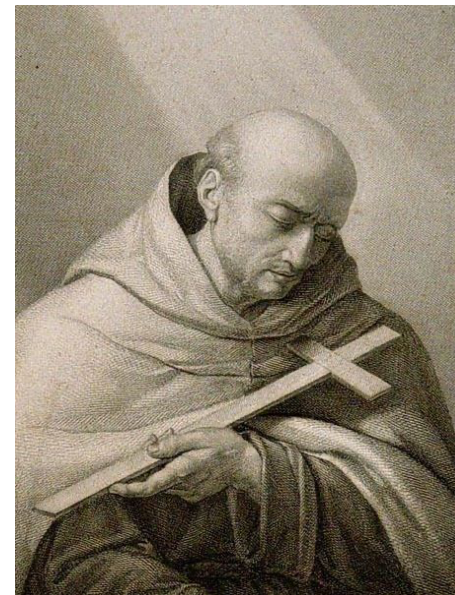
**INSTITUTE OF CHRIST THE KING**  
**SOVEREIGN PRIEST**  
*In the Diocese of Plymouth*

XXIV Sunday after Pentecost

20<sup>th</sup> of November 2022

**A Special Mass for the Feast of St John of the Cross on Thursday 24<sup>th</sup> November at 6.15pm at Lanherne Convent.**

This special Mass for this Carmelite Doctor of the Church will feature a polyphonic setting by William Byrd sung by *Ottavo*, a local ensemble, under the direction of Mrs Petra Stephenson.



Saint John of the Cross was born Juan de Yepes y Alvarez, in Fontiveros, Avila, Spain in 1542. His father was employed by wealthy family members as an accountant, but they disowned him when he married a poor woman from the lower class. As a result of his family's poverty, John's family suffered greatly.

His father died when he was three, and his older brother, Luis died two years after that, likely because of malnutrition. John's mother eventually found work weaving which helped her to feed her family.

As a child, John was sent to a boarding school for poor and orphaned children. He was given a religious education from a young age and chose to follow a religious path, even as a child. He served as an acolyte at an Augustinian monastery. As he grew older, he went to work in a hospital while attending a Jesuit school.

In 1563, he was able to join the Carmelite Order and took the name, "John of St. Matthias." He made vows the following year, and was sent to the university in Salamanca to study theology and philosophy. He became an expert in the Bible and dared to translate the Song of Songs into Spanish, an act which was controversial since the Church forbade the translation of the Bible from Latin -a measure to protect the original meanings in the scripture.

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John became a priest in 1567 and considered joining the Carthusian Order where monks lived cloistered in individual cells. He was attracted by the simple and quiet life. However, he encountered Theresa of Avila, a charismatic Carmelite nun. Theresa asked John to follow her.

John was attracted by the strict routine followed by Theresa, a routine she hoped to reintroduce to

her order, as well as her devotion to prayer and simplicity. Her followers went barefoot, and were therefore known as the discalced Carmelites.

On Nov. 28, 1568, Theresa founded a new monastery. The same day, John changed his name again to John of the Cross. Within a couple years, John and his fellow friars, relocated to a larger site for their monastery. He remained at this location until 1572.

In 1572, John traveled to Avila at the invitation of Theresa to become her confessor and spiritual guide. He remained in Avila until 1577. While there, he had a vision of Christ and made a drawing that remains to this day called, "Christ from Above." The little drawing shows Christ on the cross, looking down on him from above. The image has been preserved for centuries.

Around 1575, a rift within the Carmelite order began to grow and create controversy between various monastic houses. There was disagreement between the Discalced Carmelites and the ordinary Carmelites, over reform.

The Discalced Carmelites sought to restore the original, strict routine and regimen that the order had when it was founded. In 1432, the strict rules of the order were "mitigated" relieving the Carmelites of some of their most strict rules. Some Carmelites, such as Theresa of Avila, felt this liberalization of their rule had interfered with their order and practice. Theresa, along with John, sought to restore the original rule.

The Carmelites had been undergoing reform since 1566, under the direction of two Canonical Visitors from the Dominican Order, sent by the Vatican. The intervention of the Holy See as well as the political machinations of King Phillip II and his court, led to dramatic, even violent disagreement between the Carmelites.

In late 1577, John was ordered to leave the monastery in Avila and to return to his original

house. However, John's work to reform the order had already been approved by the Papal Nuncio, who was a higher authority. Based on that, John chose to ignore the lower order and stay.

On December 2, 1577, a group of Carmelites broke into John's residence and kidnapped him. He was taken by force to the order's main house in Toledo. He was brought before a court and placed on trial for disobedience. He was punished by imprisonment.

A cell was made for him in the monastery that was so small he could barely lie on the floor. He was fed only bread and water, and occasional scraps of salt fish. Each week he was taken into public and lashed, then returned to his cell. His only luxuries were a prayer book and an oil lamp to read it by. To pass the time he wrote poems on paper that was smuggled to him by the friar charged with guarding his cell.

John became known as a remarkable and influential poet, especially following his death. He has been cited as an influence to many poets, mystics, and artists, even Salvador Dali.

After nine months, John managed to pry his cell door from its hinges and escape.

He joined Teresa's nuns in Toledo, and spent six weeks in the hospital to recover. In 1579, he was sent to the town of Baeza to be rector of a new college and to support the Discalced Carmelites in Andalusia.

In 1580, Pope Gregory formally authorized the split between the Discalced Carmelites and the rest of the order. This ended the rift within the order. At that time, there were about 500 members in the order living in 22 houses.

During the last few years of his life, John traveled and established new houses across Spain.

In 1591, John became ill with a skin condition that resulted in an infection. He died on December 14, 1591, John of the Cross died.

Shortly following his burial, there was a dispute over where he should be buried. The dispute was resolved by removing his legs and arms. Over the years, parts of his body were placed on display or buried across several places.

Saint John of the Cross was beatified by Pope Clement X in 1675, and Canonized by Pope Benedict XIII in 1726.

### **21<sup>st</sup> November 2022 The presentation of the Blessed Virgin Mary.**

According to Christian tradition St Joachim and St Anne presented Mary their daughter at the temple in Jerusalem. The 1963 Missal uses the beautiful Psalm, 83:1-2. "How lovely are Thy tabernacles, O Lord of Hosts, my soul longeth and fainteth for the courts of the Lord".



*Fresco (pigment and water painted onto wet plaster) Painting by Giotto at the Scrovegni Chapel, Padua, Italy. Completed about 1305.*

The above fresco was painted by the artist Giotto and his team. It is part of a larger Fresco and the above image represents the presentation of Our Lady as a child in the Temple.

The painting, although appearing rather simple in its hue and content, is in fact very well constructed. The painter were very skilled in his interpretation of this genre and knew how to get the best out of a subject.

At first glance we just see a young child being presented by a woman to a man. But when you delve further into the painting you can see how clever the technique of the painter was in bringing the viewers eyeline to the main vocal point; Our Lady.

Wherever you start in the painting there are obvious lines, hand gestures, angles, which are meant to direct you to the main subject. If we start on the right with the two men discussing what is happening you will automatically be drawn by the mans gaze and his colleagues left hand towards the young girl. The crowd above blocks the space beyond and their gaze is also directing the viewers.

The mans right arm and St Annes embrace holds you directly you to this humble young woman with her arms crossed against her chest in a sign of reverence. All the architecture around this amazing scene, the triangled roof of the temple and the stairs all push the viewers eye line to the central focal point.

We see the golden halo's associated in Christian art with the Holy around the head of Mary, Anne and to the left of the painting Joachim. Its interesting to observe St Jochims eyes are not towards his daughter, but rather to the figure of a man with a large white beard. Both seem to be in conversation. What is this about? And who is this mysterious figure?

No doubt the people and children in 1305 would be asking the same question. How beautiful the whole fresco is and what a shame we don't have these now in our time. Perhaps in the future this will not be the case.