



MAGAZINE FOR APRIL 2020



BUILDING AN INCLUSIVE COMMUNITY OF
CHRISTIAN LOVE, FAITH, WITNESS AND ACTION

IN THIS ISSUE

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writes from a closed church about the challenges facing us all in these strange times.

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charities supported by the
parish

Needing our help

A special plea from The
Bethlehem Arab Society
for Rehabilitation



HAMPSTEAD PARISH CHURCH

[Registered Charity No. 1129264]

Church Row, NW3 6UU

Parish Office: 020 7794 5808 / vestry@hampsteadparishchurch.org.uk

Website: hampsteadparishchurch.org.uk / Facebook: Hampstead Parish Church

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NO SERVICES AT PRESENT BUT THIS IS OUR USUAL PATTERN

Sundays:

8.00am Holy Communion [Book of Common Prayer]

10.30am Sung Eucharist and Sermon

*(In term time children start in church then go to groups,
rejoining the rest of the congregation at communion)*

6.00pm Evensong (BCP) and Sermon (4.30pm in winter))

Weekdays:

Wednesdays at 10.15am : Holy Communion:

Thursdays at 10.00am : Holy Hamsters. *(held in term time only, this is particularly suitable for parents/carers with young children)*

Tuesdays at 12.15pm: Inside Out Prayers for Women:

Thursdays at 8.30am: Rosary prayer:

Morning and Evening Prayer times during the week can be found on the board outside the church.

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April 2020

This will be mainly an online issue but if churches are allowed to open later in the month we will be able to run off some hard copies.

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*With thanks to The Oldie and Peter Rigby for permission
to use this cartoon from their April 2020 issue*

The Curate writes....

In January I attended a conference for all the curates in the Diocese of London (of which there are over 100 – so many of us in one room was not for the faint-hearted, as Jeremy can attest!). One of the speakers was Lucy Winkett, Rector of St James' Piccadilly, and she discussed the importance of time in the city and in ministry. She observed that when she does Thought for the Day on Radio 4, she tries to pay attention to the deeper themes and concerns beneath the frantic daily pace of urban activity. The image she used for this was a clock with an hour hand and a second hand. The second hand and hour hand are both accurate, but they communicate about time in different ways. Her priority is to draw out the meaning of the hour hand, without ignoring the relentlessness of the second hand.

As I write, it is 6.41pm on Sunday 22 March. Mothering Sunday is coming to a close, and in 19 minutes, at 7pm, people throughout the land will be placing candles in our windows as the Church of England's encouraging everyone to do

as a sign of a national day of prayer in the midst of COVID-19 and its terrible consequences and costs. At 5.14pm the Bishop of London released a letter stating that all of our churches must close, for now, because of the threat of the virus. At the same time, we were saying Evening Prayer in the chancel. I found out about this unprecedented decision at 5.45pm when I walked down the hill back to West Hampstead and checked my email. I stopped in the street and I wept.

The building is closed, but the Church is open. The building is empty, but the church is full. I understand and heartily agree, and am certain that the distance between us all is physical and not spiritual, and it is temporary. It is, for now, a sign of love to keep one's distance so that we can protect others and ourselves as best we can. And yet there is heartbreak in this decision about our churches too. Our church is usually open every day. People of all faiths and none spend time seeking peace, offering prayers, and participating in the many activities we support, host, and provide, whether it's Sunday services, the Bible Book Club, Alcoholics Anonymous, or Holy Hamsters. All of it matters. The altar, the aumbry, and every stained glass window matter profoundly, because all of it is blessed, holy, and made to the glory of God so that we can gather in a place of sacred beauty that tells the Christian story and is truly a sanctuary. There are many ways to be the Body of Christ, and our current season of crisis does not diminish this. There are opportunities for growth and learning, and we must take them with the imaginative creativity that characterises Hampstead Parish Church at its very best. But I know I won't be the only one who, until we can return, misses the expansive gallery, the greens and blues of the Emmaus window, the mosaics in the chancel, the shining lectern, and even those creaky steps at the back by the loo.

The hour hand in this situation is revealed through the steady heartbeat of prayer. I can't encourage you enough to find a pattern of daily prayer, alone or with family and friends, online or at home, that sustains you. The Church of England apps for smartphones are excellent, taking time simply to read the Bible and rest in God's presence allows us to be open to his compassionate presence, and sharing our faith with confidence and trust in God is more important than ever. May this time increase in us a hunger for Communion, for worship together, and for the spaces we call holy. May we never take these sacred things for granted.

Two ways that members of our congregation have shared their faith recently is through art. On Passion Sunday we were planning a double exhibition: Essy Sparrow's *Stations of the Cross*, and John-Paul Flintoff's *Be Drawn* project, in which so many in the parish have participated. We will do this online instead, and find ways of connecting with our community afresh through these artists' eyes. In these works of art, which express the last moments of Christ's life, and the truth of Christ's light and love present in each of us, we can be more deeply interconnected with one another than we may have been before. Let's see what's possible.

As we move into Passiontide and Holy Week, we walk the way of the cross, and we give thanks to God for the sacrifice of Jesus. Through his cross and his resurrection, redemption and salvation have been granted to us and to the whole of creation, forever. On Maundy Thursday, we will not wash feet, but we will read the story of the upper room and the last supper, inhabiting the gift of God's humility so that we might be humble too. On Good Friday we will not gather for the three hours, but we will be still in our hearts, watching and waiting at the foot of the cross, sorrowing and yet full of hope. On Holy Saturday, let us be still and filled with wonder, not because of utter desolation, but because of the uncanny truth of anticipation where there should not be anticipation. We will not light the Easter fire, but our hearts will echo 'The light of Christ. Thanks be to God.' On Easter Sunday, we'll find ways of rejoicing, whether your thing is chocolate, bonnets, or both. Jesus Christ is risen. Jesus Christ is Lord. Let us take comfort in that daily, even as the storms of anxiety and fear continue to threaten us, but not to overwhelm or overcome us. It is 6.58. Time to light that candle.

Ayla Lepine

April

Have you despaired when you've seen people panic buying? When the shelves have been stripped of pasta and rice by people who will have far more than they can eat? it may be reassuring to know it's nothing new, the Israelites did exactly the same – read Exodus 16.12-21 and see what happened when they were greedy over the manna. At least they didn't have toilet rolls to fight over.

And talking of shortages please keep foodbanks in mind. People are in so much need – children at home, not getting school dinners, will put a huge strain on the poorest families. We’ve transferred our useful food from Traidcraft to food banks (with your helpful donations) but we had a limited range of goods so please keep donating. Donate to AgeUK Camden at <https://www.justgiving.com/campaign/AUCamdencoronavirusappeal> or CARIS Haringey at <https://uk.virginmoneygiving.com/donation-web/charity?charityId=1013994>

For local foodbanks I’ve listed some below or Google “Foodbanks near me” and you’ll find others. Some of them may be glad of volunteers too. Further on in this issue you’ll find an article by Adam Sutcliffe about a local soup kitchen. There may be other organisations in need of help too.

History will judge us by what we are doing now so let’s make the enduring story that we helped each other, not that we fought over packets of pasta.

It is good, I suppose, that people are finding new ways of communicating via online media. My not-very-technical mind balks a bit at yet another email suggesting I watch online art, opera, ballet, theatre, podcast – the list is endless, and have you noticed how TV ads for holidays have been replaced by ads for computer games? Whatever happened to a good book? In the absence of actual contact I have a bookshelf full of friends just waiting for me to visit them. And Amazon Kindle is one not-very-high-tech solution I will be glad of!

Did you know 2020 was the **Year of the Burial Ground**? No? I suspect it’s a commemoration that may have slipped a lot of people’s attention but there it is – everything has its “Year” and it seems burial grounds are no exception. Of course at the moment there can’t be any events associated with it but **Caring for God’s Acre** have news and a monthly blog which will hopefully keep running. And photos – as spring takes over we’ll have daffodils and primroses soon, and the magnolia, always a beautiful site. The **Tomb with a View** website, set up in 2012, is still there and still full of interesting facts about the ABG (Additional Burial Ground). You do need to put in the full address tombwithaview.org.uk to find it – the play of the same name takes precedence on most search engines. Perhaps we can change that by hitting on OUR site enough times! If you’re taking a cautious stroll around



Hampstead, and keeping well way from other people, why not include the churchyard? It might just be your “bright field”.

Judy East

The Bright Field

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

RS Thomas



Chalk Farm Baptist Church, Berkley Rd, Primrose Hill,
London NW1 8YS – open on Thursday mornings
RCCG City Church, 14 Pratt Mews, London NW1 0AD –
open on Tuesdays and Fridays between 11.30am and
3.30pm

1 Lancing St, London NW1 1NA – open Saturday 11am-
12.30pm, Sunday 2 – 3.30pm, Tuesday 12-4pm, Thursday

5.30-7pm

St Mary's Willesden, Neasden Lane, London NW10 2TS – open Tuesday 1-4pm,
Thursday 1-4pm , Friday 11-3pm

Further afield the need is just as great

Emergency in Bethlehem

The coronavirus is spreading rapidly through Israel and Palestine. Our parish supports the work of the Bethlehem Arab Society hospital in Beit Jala, in western Bethlehem. They are in the front line of the fight against the virus. They have recently contacted us about the crisis.

Their doors are open to everyone, and they are already dealing every day with a huge local need, but now with the coronavirus crisis superimposed. They are dangerously short of gloves, masks, gowns, sterile supplies, antibiotics and analgesics.

If we can donate more, it will help to keep the hospital environment clean and sterile, prevent transfer of disease between patients and reduce its spread outside. Donations can be in kind or in money. One way is via BASR's online campaign: <http://www.globalgiving.org/projects/medications-and-medical-supplies>. Another is by bank transfer to BASR's bank: The Arab Bank, Manger Street, Bethlehem.

You can get in touch with me for more details on b.risebero@btinternet.com.

For more information on the situation at BASR contact Ms Raneen Al-Arja at raneen@basr.org.

Bill Risebero

Sidwell Memorial Recital

It's always nice to see someone you've known for quite a long time in action. Malachy Frame is ex-RAM and I well remember the first time I heard him sing.

That was in a performance of "Don Giovanni" put on by a somewhat over-enthusiastic budding conductor who was on the museum team with me. It was in a large and draughty church in the back blocks of Regent's Park and the orchestra had almost more cellos than I have had hot dinners. This meant the singers were rather up against it. Malachy was Masetto. When finally Masetto gets a proper bit to sing – and it was going well – a squirming child who was much too young for the occasion escaped her family's hold and started running

around in front of him. I couldn't stand it any more. "Make that child sit DOWN" I hissed, and finally they did. Malachy carried it all off in style. (Nice dinner jacket too!) and I could only admire him for it.

But let us move on to the present. I can't imagine the Friends of the Music would allow such goings-on.

Malachy's colleague on this occasion was another familiar face. Not only has Keval Shah played for Christine Buras at her recital here, he has also played several times at Burgh House and was (and for now, still is) at the RAM when I was there, but now as staff.

Just a thought about Brahms as a Lieder composer. Most of his songs are really best with a lower voice. You don't often hear a tenor singing Brahms. When Keval played for soprano Christine she did indeed do a Brahms group, but she chose songs that worked for a soprano – the scornful girl in "Vergebliches Ständchen" for example, gets most of the fun. The "Vier Ernste Gesänge" are so seriously serious (yes, I had a go) that you can't really imagine them with a higher voice.

I consulted with friends in the audience and I have noticed this before, but Brahms songs en bloc can tend to sound rather the same. This is not in any way a criticism of Malachy's performance, and his German was some of the best I've ever heard at concerts in the church. I think Brahms' personality could have had something to do with it. A loyal support to Clara Schumann when she was a widow, he had the reputation of being very much a bachelor, and perhaps the more passionate side of Lieder, which we were going to hear with Schumann, was not really his forte.

He seems not to have often set really good poetry, and when, for example, you come across a song with a text by Theodor Storm, it helped. Malachy had chosen a group featuring nature, and as this was a beloved theme in the German -speaking world - night, forests, graveyards and so on – he was able to draw on plenty of examples to make up a group. My favourite of these – and there were quite a few which I did not know - was the lovely "Feldeinsamkeit" – a dreamy summer day in the fields. Malachy had obviously worked hard, and gone to a lot of trouble, to present us with this selection. He will develop even more as a Lieder singer, and his warm baritone will be just what he needs.

I should explain that Brahms, who was much younger than Schumann, was a friend to both Robert and Clara, and they called him "Sir" in English.

The recital would have been rather longer if "Dichterliebe" had been in its original state with twenty songs. The very good biography of Schumann I

bought with part of a Christmas book token doesn't seem to explain what happened to the other four. This cycle is a favourite of mine – incidentally, tenors often sing it, as well as baritones. It works equally well. What is so brilliant is the way the songs, some of which are barely a double page of music manuscript, capture the emotion of the poem so sharply. And what a poet! Heine was a sharp-tongued character but on the whole he conceals this in the poems.

But when he says he has no grudge (though of course he has) or was listening from outside to the wedding music of this girl he wanted to marry, the edge comes through. My favourite of the cycle has always been “Ein Jüngling liebt ein Mädchen”, with its gloriously hopping accompaniment, but listen to the words! The poet tells of the entanglements and who married who (or didn't) – and then the man's angry pain breaks out in the last line. And the piano hops merrily on.

Malachy was able to show a range of colours in his voice we hadn't yet heard (closely escorted by Keval) and, unlike with the Brahms, he didn't use a score. Some Lieder singers do – and some don't. It depends on what they are singing.

An encore would have been nice – but we mustn't be greedy!

Suzanne Pinkerton

Community Engagement:

Soup Tales

“I'm afraid we won't be able to open today – and 100 people will have to be turned away”.

I had answered a last-minute plea to help at the daily soup kitchen run out of the American Church on Tottenham Court Road and these were the first words I heard from the manager, Alex.

There were only three of us volunteers and the soup kitchen operates on the basis of a minimum of six (ten on Saturdays). Three had cancelled the day before. “Why was that?” Alex wondered rhetorically.

“Literally, had one more person not shown up, we would not have opened”

Text from Manager Alex



Options were discussed, food choices and service points were cut back, the three of us agreed to cover multiple tasks and, with all the food prepared, the decision was made that we could open any way.

The first rule was to serve everything ourselves – for example we would see a guy with bleeding wounds on his face and blood caked about his hands who “self-mutilates every night”. We heard shouting from the street – an angry woman first in line was swearing at the helpers and telling them to hurry up. Apparently well known here, she was sent away as being too disruptive and for upsetting the large group of regulars who depend on the soup kitchen as their lifeline from starving, cold and wet nights on the streets.

“Are you nervous?” Alex asked. “V” (who proudly told us he was the personal bodyguard for a certain ex-PM – and our security for the day) stood tall above us and said he would keep out anyone aggressive or abusive. He also discreetly removed a pair of scissors I had used to open some cartons, saying “potential weapon” under his breath.

Then the steady stream of ‘downs and outs’ came forward. The first grumbled when I over-filled a cardboard tray with steaming porridge. The next few were all surly and unresponsive – then I got my first “thank-you” – and I noted that nearly all of these, shuffling, bag-carrying shells of human beings were men in their 40s and 50s. We were encouraged to speak to them (“You might be the only person they talk to today”) and it was remarkable how easy it was to see them open up a little bit just by, for example, asking if they wanted sugar on their porridge.

One softly spoken, balding guy with an unkempt beard seemed to take a shine to me. “Are you new here?” he asked. A few minutes later he returned to my queue and asked where I was from. Normally I would just mention my home here in London but I thought it would be more interesting to mention my Pennine heritage. “Ah”, he said, “You know Greenfield then?” My heart stopped in my mouth – Greenfield? The tiny village where my grandfather was born and my sister now lives? How on earth could you make such a quick connection with someone so randomly? “You know Oldham too?” “I was at school there” I replied. We swapped school names (his was South Chadderton) and I realised he might have been an exact contemporary of mine. So soft and polite and thankful was he I felt we had made an instant bond.

The queue became a bit more diverse – a couple of Asian men, some younger Eastern Europeans, 9 or 10 Afro-Caribbean men of widely differing ages (one in a fantastically smart sheepskin coat that could have come from Bond Street – “very snug” he said when I complimented him on it) and after I’d served 50 or

more – the first woman. She looked crushed and very vulnerable. Then another lady – very politely spoken with a handbag that suggested she'd once had a very different life indeed, and a few more after her. A few stayed at the back and never came forwards for a bowl of soup or porridge – just there for the warmth, a coffee and a chat I assumed. One man standing on his own came over and declared that keeping away from “this place” was what he needed to do – “Why’s that?” “It stresses me out – I can’t cope”.

For nearly two hours the stream of people kept coming. Almost every drop in three large cauldrons (two of soup, one of porridge) was scraped out and consumed. Several had come back for third or even fourth helpings. Other were filling jars and thermoses with coffee, tea and milk. “This is not just their breakfast” I thought to myself – “This will have to last them until tomorrow”.

Apart from the initial few nearly everyone there had been at pains to be polite. I received dozens and dozens of “thank-yous” even a few “God bless yous” and a great deal of careful cooperation to conform with the rules (keep a single spoon – just two ladles of your food of choice, clear you rubbish” etc). Some younger guys kept returning for light chat – appearing to back off when their confidence faded then returning to chat again.

What a world of difference to my normal self-centred routine of “commute-work-play-rest”. By the end – although exhausted (clearing up for just 3 of us was strenuous – lots of furniture moving, sweeping, mopping, bagging up and carrying) – I felt hugely privileged to have been able to do something that clearly and obviously made a difference to real people who live on the streets I pass through every day.

Adam Sutcliffe

The sun was warm but the wind was chill.
You know how it is with an April day.
When the sun is out and the wind is still,
You're one month on in the middle of May.
But if you so much as dare to speak,
a cloud come over the sunlit arch,
And wind comes off a frozen peak,
And you're two months back in the middle of March.
- *Robert Frost, Two Tramps in Mud Time, 1926*

Practical ACTION

“Small is beautiful” was the key principle advanced by Practical Action’s founder Fritz Schumacher. Practical Action is one of the smaller development charities but one of the most effective. It has, from its origins as the Intermediate Technology Development Group, a long record of finding rather simple but sustainable and useful solutions to local problems. Whilst these have long been related to climate challenges, in the current climate emergency their work has been focussing ever more closely on mitigating its effects for the very poorest communities. Their “Turn the Tables on Climate Change” programme recently has been focussing on Darfur, where recovery from civil war is being hampered by drought. They say

“We aim to work with 35,600 people from 19 villages over a three-year period. Our innovative plan has five key elements:

1. Water management

Making the most of the water during the rainy season by storing it for as long as possible using repaired dams and newly built reservoirs. We will work with community members to build and restore five dams/hafirs and other earthworks.

2. Irrigation

Connecting the stored water to where it’s needed most and using it to rehabilitate the land.

Together we will install two solar pumping stations to directly irrigate 3,000 small farms.



3. Farming and Business Training

Training farmers in new techniques such as crop rotation, crescent farming and crop spacing in order to improve harvests.”

4. Forest planting Planting forests to re-green land lost to the advancing desert and improve environmental resilience. A community tree planting scheme will initially propagate 30,000 seedlings during the project period and tens of thousands more over time.



5. Re-greening pastureland

The local people will re-seed 500 acres of grassland to provide food for livestock and restore the balance of resources between pastoralists and farmers.

They have already had a good deal of success with this approach and can point to quantifiable results, for example:

“Households from 34 village councils tripled their production of sorghum and millet

Over 4,500 farmers gained access to more land for cultivation by re-greening the desert

A community run seedling nursery produced 17,000 forest trees and 1,000 fruit seedlings”

Whilst this is obviously enormously beneficial to the population concerned, it is perhaps as important as a model for how climate-resilient development can work. This appears to have been part of the UK government’s reason for giving Practical Action matching funding for this “Turn the Tables” initiative, which doubles the resources made available from donations. Their work between 2013 and 2016 won the United Nations Convention to Combat Desertification’s ‘Land for Life’ Award in recognition of the project. What this means is that their practical and sustainable approach, begun on a small scale, can be, and is being, multiplied to produce change for many more people. If you want to find out more do have a look at the colourful and informative photoblog at <https://practicalaction.org/news-media/2020/02/06/turning-the-tables-a-photo-blog/>. It is their innovatory, local and pioneering approach to both poverty and climate change that always appealed to us, took our daughter to

work for them, and leads us to commend Practical Action’s work as being absolutely in line with HPC’s values of inclusivity and action.

Anne Stevens

Stations of the Cross – Passiontide 2020

Thorns, Tears, Truth: Essy Sparrow in conversation with Ayla Lepine

In February, congregation member, artist and Hampstead resident Essy Sparrow made a series of Stations of the Cross. These were going to be exhibited in church from Passion Sunday, but current circumstances will mean that the exhibition will take place online and provide a focus for devotions in Holy Week. On Ash Wednesday Essy brought her Stations to church and had a conversation with Ayla about the process of making them, how they express personal and theological aspects of the Way of the Cross, and how the narrative of Christ’s Passion invites us to look within ourselves to explore how we can be closer to Jesus.

AL – You told me that you made these Stations of the Cross in one day, over 5 hours, which is amazing. Let’s start with one of the most powerful images – the penitent criminal saying ‘I believe you’ to Jesus. How did this come about for you?



ES – I was thinking about the power of being believed. For so many women in this culture, that can be really triggering. So many women aren’t believed.

After a trauma if someone says 'I do believe you', it's so powerful. And this guy on the cross is saying he does believe Jesus, after this trauma, and is asking Jesus, 'will you make space for me? I believe that you are the real deal.'

AL – Your art puts women and those who have not been believed and not been silenced in the position of Jesus on the cross. That's beautiful. The relief of being believed can be a parallel for the relief that Jesus may have felt, the Son of God on the cross, at being believed and received faithfully by the man on the cross next to his.

The Station covered in text is interesting too, because it's so densely packed and tense. Can you tell me about that?



ES – I was flicking through the newspaper and thinking about the story in relation to the news. People were yelling, but nothing added up. Their arguments didn't make sense. Pilate didn't know what to do. That felt like so many of the stories that we read. We believe people one day and not the next. We're on one side one day, and the other the next.

I was reading in the paper about a girl that got attacked because she was Chinese. People thought she had Coronavirus. Her friend stood up to them for her, and she got knocked to the ground. Those kinds of stories, where people are willing to stand up for each other are important situations to watch from a power dynamics point of view. In this story, the attackers' friends just left her on the ground. They did nothing.

AL – The Stations of the Cross focus on how alone Jesus is, even when he’s surrounded by people. The first Station, with Jesus in the garden at Gethsemane is interesting to me. It’s the only one where Jesus covers his face.



ES – Yes, it’s a mix of both prayer and fear. Desperately not knowing what to do, and covering his face in a gesture of despair. Sometimes we see Jesus in the garden as a holy figure who doesn’t look particularly tormented. But I wanted to show his torment.

For me, Gethsemane and taking up the cross feel very tied together. They’re connected through the pain of being betrayed by someone you love. That’s a unique kind of grief.

AL – In the Crown of Thorns image, there are two crowns. The first is enormous in relation to the small, crouching body of Jesus.

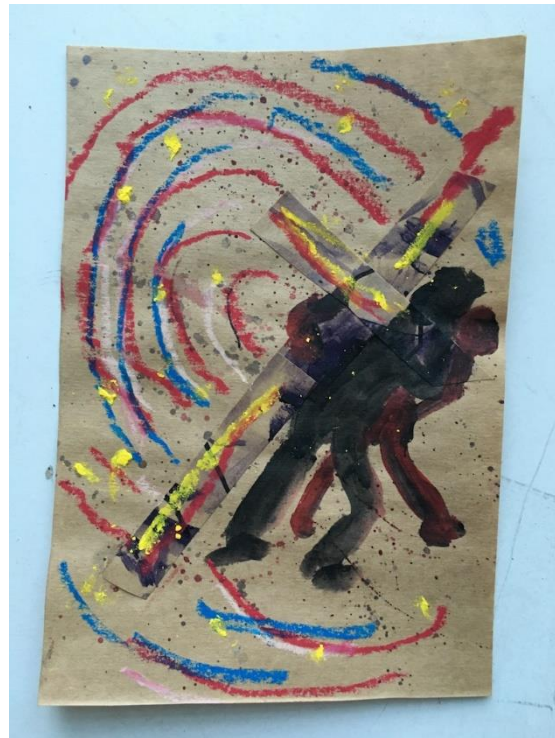
ES – I started with the image of Jesus on the floor. His face felt too empty for how aggressive the scene felt. So I added the larger crown to create more tension.



AL – I find this one upsetting, in a good way. It's the one that focuses on physical violence and Christ's blood the most.

ES – I think about how something feels and create art out of that. The weight of the violence and pressure pulling down translated into using a lot of red. The aggression became red.

In the Station with Simon of Cyrene, the rainbow effect around the figures was created by pressing hard into the paper, basically by stabbing the paper to express the power of the friendship, with the intensity of the help Simon of Cyrene provided.



AL – Some of the pastel is really thick, built up in chunks on the paper.

ES – Yes, I just kind of bashed it, responding to this massive moment of the power of their friendship with colour.

AL – The image of Simon of Cyrene's brief empathy with Christ makes me think about how you've looked at the crucifixion in your series. You made two different images. Why is that?

ES – The first one is a self-portrait; that's me in my orange jumper. When I thought about the Station, I felt distant from Jesus on the cross and didn't know how to visualise it. I find it hard to engage with the story. We see the image everywhere – in stained glass windows, in every church. Sometimes it's too hard to engage with, and feels safer at more of a distance, which can be necessary, like a work of art framed on the wall rather than something that really gets into you.

AL – Why did you choose to make the second one?

ES – I also wanted to make something for someone to meditate on, if they wanted to have a different experience.

AL – When we move through the story of Good Friday, even if we've heard the story thousands of times, we inhabit it again, and it changes us in new ways. How did you feel after you finished making the Stations?

ES – I had a big cry. I don't often think of the story and have had a year of not really being able to engage with the story, because it's been too much. I don't like presenting my art unless it's genuinely how it feels for me. So it was a really intense experience to have. The art is exactly how I felt.

AL – How do you feel about people seeing your work? A scary and beautiful thing about making art is that when it's finished, it becomes something that has its own life.

ES – I learned a lot in this project. We can see ourselves reflected in the story of Jesus. A lot of people feel alone when they can't engage with church or with God for a while. They have permission to not just stare at the intense bits but do approach the story in a different way.



"Anyone who has a bulb has spring. Bulbs don't need much light; they don't need good soil; and they don't need cosseting. They are, in fact, the horticultural equivalent of cats; self-contained, easy-care, and supremely suited to living in New York."

Author Unknown

An optimist is the human personification of spring."

- *Susan J. Bissonette*

PCC REPORT

ANNUAL ACCOUNTS AND BUDGET – EXTERNAL LIGHTING – MISSION ACTION PLAN PRIORITIES FOR 2020/21

The PCC's latest meeting was held on 24 February.

The main formal business of the meeting was the approval of the parish's Financial Statements for 2019, which will be included in the Annual Report to be presented at the Annual Parochial Meeting on 27 April. Our Treasurer Inigo Woolf reported a small deficit on the general fund at the year end. Although expenditure had been higher than planned, partly due to the cost of repairs following rain damage in the choir vestry, this had been offset by unexpected income, such as fees for the filming of "A Christmas Carol". A revaluation of the parish pension scheme liability also helped to reduce the deficit.

Capital projects such as the solar panels and improved lighting have been paid for out of the generous legacies received in recent years, and the balance of those funds are set aside for further improvements and other projects such as a new website. After considering the funds needed for our regular mission and outreach activities the PCC has adopted a budget for 2020 showing a deficit of around £18,000, and although we always retain some cash reserves the PCC will be looking at ways to generate additional income, including increased regular giving by congregation members.

The meeting also received an update on the proposals for improvement of the external lighting, which have now been modified in the light of comments received during the planning application process, and we hope that this will soon be able to proceed.

The Mission Action Plan approved by the PCC last year is a regular item for discussion at our meetings, and was also discussed at the PCC's "Away-day" held on a Saturday in January. As well as reviewing the progress already made we are identifying priorities for development of our mission over the rest of this year and in 2021. At the February meeting we had a preliminary discussion about the part of the plan which involves looking at how we can make best use of our buildings and facilities to enhance our worship and reduce our environmental impact. This includes considering ways of making our building more open, welcoming and accessible to all, as well as improving facilities for worship and hospitality and the office and vestry areas.

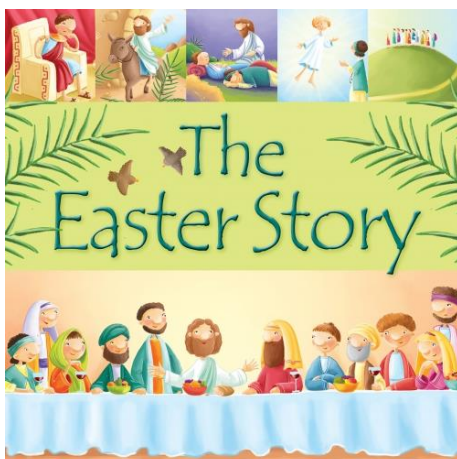
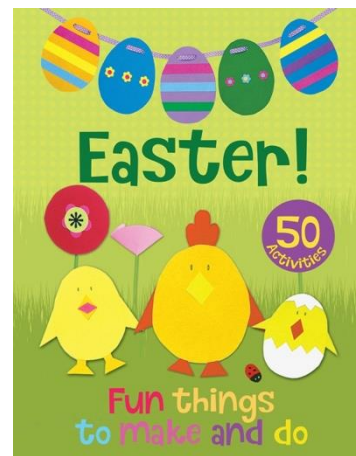
Nick Walser – PCC Secretary

Book Reviews – these are all available online

EASTER STORY

Lion Children's Books, £2.49

A beautiful retelling of the first Easter, with the events of the Jesus' death and resurrection. It is ideal for sharing with young readers, at home, school, or Sunday school.

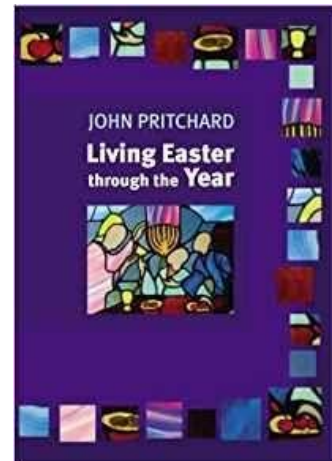


Easter! Fun Things to Make and Do **By Christina Goodings, £6.99**

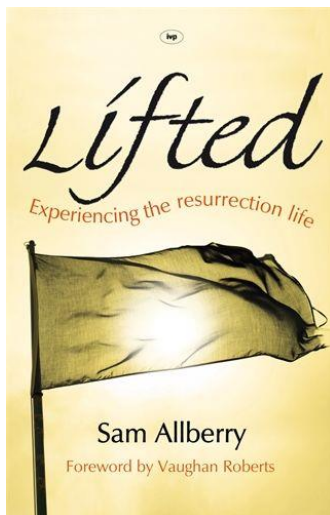
Crammed with 50 crafts and creative ideas perfect for spring and Easter. Each craft is accompanied by simple step-by-step illustrated instructions. Make fun decorations, Easter baskets, chirpy chicks, creative cards, and more!

Living Easter Through the Year
By John Pritchard, SPCK, £9.99

We go through Lent and Holy Week with great seriousness, but Easter gets one great day and then we're not sure what to do with it. This book is full of ideas, reflections, and resources on how to extend the message of resurrection through the coming weeks and into the rest of our lives.



It includes ways to celebrate resurrection and to continue the 'risen life', including worship ideas, personal stories, poetry, music, art, literature, film, cartoons and humour; all designed to give points of entry to the theme of resurrection.



Lifted – Experiencing the Resurrection Life
By Sam Allberry, IVP, £7.99

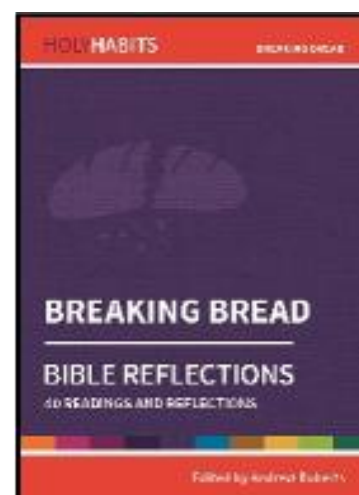
For many the resurrection is a nice thing to believe, the 'happy' ending to the gospel. But 'Lifted' shows that the resurrection has overwhelmingly positive implications for our daily lives. Through it we can have real assurance of forgiveness and salvation. We are raised and empowered to live new, transformed lives. We have hope after death for our bodies and this physical world. We see the urgency of reaching all nations with the message of the risen

Jesus. Life is now different: we have been lifted.

The resurrection of Jesus Christ is not just for Easter. It's for all of life

Holy Habits - Bible Reflections
Edited by Andrew Roberts, BRF, £3.99

Holy Habits is an initiative to nurture Christian discipleship. Inspired by Luke's model of church found in Acts 2:42–47, it identifies ten habits and encourages the development of a way of life formed by them.



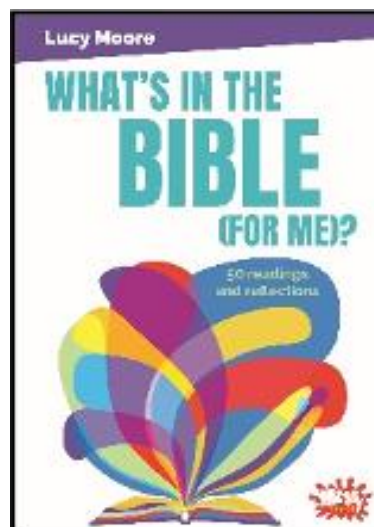
Each booklet contains 40 readings and reflections by four different writers. Providing eight weeks of material, these reflections will help readers embed Holy Habits in their devotional life.

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What's in the Bible (for me)? - 50 readings and reflections

By Lucy Moore, BRF, £4.99

Lucy Moore's pocket-sized guide to the Bible takes readers on an epic journey through 4,000 years of history. Spanning Old and New Testaments in 50 bite-sized readings, the founder and leader of Messy Church writes for families and individuals who are new to the Bible: its riches, puzzles and complexities.



With wisdom, insight and humour, she connects Old and New Testament stories to each other and to 21st-century experience: manna in the wilderness to the 'daily bread' of the Lord's Prayer. For anyone who wonders where to start reading the Bible, this is the perfect introduction and companion.

Readings for April

Sunday 3rd – Palm Sunday

Liturgy of the Palms: Matthew 21.1-11

Isaiah 50.4-9a

Psalm 31.9-16

Philippians 2.5-11

Matthew 26.14 – end of 27

The following table gives you all the readings used during Holy Week and Easter

Monday of Holy Week April 6, 2020	<u>Isaiah 42:1-9</u>	<u>Psalm 36:5-11</u>	<u>Hebrews 9:11-15</u>	<u>John 12:1-11</u>
Tuesday of Holy Week April 7, 2020	<u>Isaiah 49:1-7</u>	<u>Psalm 71:1-14</u>	<u>1 Corinthians 1:18-31</u>	<u>John 12:20-36</u>

Wednesday of Holy Week April 8, 2020	<u>Isaiah 50:4-9a</u>	<u>Psalm 70</u>	<u>Hebrews 12:1-3</u>	<u>John 13:21-32</u>
Maundy Thursday April 9, 2020 <i>Holy Thursday</i>	<u>Exodus 12:1-4, (5-10), 11-14</u>	<u>Psalm 116:1-2, 12-19</u>	<u>1 Corinthians 11:23-26</u>	<u>John 13:1-17, 31b-35</u>
Good Friday April 10, 2020	<u>Isaiah 52:13-53:12</u>	<u>Psalm 22</u>	<u>Hebrews 10:16-25</u> or <u>Hebrews 4:14-16; 5:7-9</u>	<u>John 18:1-19:42</u>
Easter Vigil April 12, 2020	<p>Old Testament Readings and Psalms</p> <ul style="list-style-type: none"> • Genesis 1:1-2:4a and Psalm 136:1-9, 23-26 • Genesis 7:1-5, 11-18; 8:6-18; 9:8-13 and Psalm 46 • Genesis 22:1-18 and Psalm 16 • Exodus 14:10-31; 15:20-21 and Exodus 15:1b-13, 17-18 • Isaiah 55:1-11 and Isaiah 12:2-6 • Baruch 3:9-15, 3:32-4:4 or Proverbs 8:1-8, 19-21; 9:4b-6 and Psalm 19 • Ezekiel 36:24-28 and Psalm 42, 43 • Ezekiel 37:1-14 and Psalm 143 • Zephaniah 3:14-20 and Psalm 98 <p>New Testament Reading and Psalm</p> <ul style="list-style-type: none"> • Romans 6:3-11 and Psalm 114 <p>Gospel</p> <ul style="list-style-type: none"> • Matthew 28:1-10 			
Easter Day April 12, 2020	<u>Acts 10:34-43</u> or <u>Jeremiah 31:1-6</u>	<u>Psalm 118:1-2, 14-24</u>	<u>Colossians 3:1-4</u> or <u>Acts 10:34-43</u>	<u>John 20:1-18</u> or <u>Matthew 28:1-10</u>
Second Sunday of Easter April 19, 2020	<u>Acts 2:14a, 22-32</u>	<u>Psalm 16</u>	<u>1 Peter 1:3-9</u>	<u>John 20:19-31</u>
Third Sunday of Easter April 26, 2020	<u>Acts 2:14a, 36-41</u>	<u>Psalm 116:1-4, 12-19</u>	<u>1 Peter 1:17-23</u>	<u>Luke 24:13-35</u>
Fourth Sunday of Easter May 3, 2020	<u>Acts 2:42-47</u>	<u>Psalm 23</u>	<u>1 Peter 2:19-25</u>	<u>John 10:1-10</u>

Take from this website with thanks

<https://lectionary.library.vanderbilt.edu/lections.php?year=A&season=Easter>



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 WINE • SON • MAN • BLOOD • CUP
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 BETRAY • KISS • ARREST • MESSIAH
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