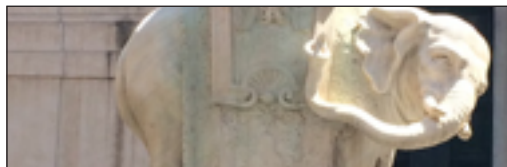




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Rome
remembered
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Messy Cathedral

Elaine Johnson

Messy Cathedral on the 26th July was a celebration of the many Messy Churches to be found now in so many of the Diocese of Lincoln's churches. It was a taster for the notion of Messy Church and also opened the cathedral building to families in an informal and welcoming way.

Messy Church is established worldwide. It is a fun way of being church for families, with its values being Christ-centred, for all ages, based on creativity, hospitality and celebration. Philippa, who led the event in the Cathedral, already runs a successful Messy Church at St John the Baptist in Lincoln and ran Messy Cathedral for the first time last year, with almost one hundred people taking part. This time attendance doubled. Nearly two hundred participants heard stories and did craft activities based on the parables of the Sower, the Lost Sheep, the Good Samaritan and the Prodigal Son. The session then moved into a 'celebration' time of more formal worship before finishing with everyone having a picnic lunch together.

For many families, Messy Church is their church, where they first encounter Christ and which they start to attend regularly. Many Messy Churches receive requests for baptism and confirmation. Not all those people want to make a transition into 'traditional' church, but some do and many also become Messy Church helpers, rather than just attendees. Participants at Messy Cathedral were asked if they would like to be put



in touch with their local parish church and the Messy Church in their area and several said they would.

A good time was had by all. Grateful thanks go to all the volunteers who helped with the event. Look out for another Messy Cathedral next year!



A word from the editor

Muriel Robinson

This InHouse should appear as we have that usual sense both of the year turning and the nights drawing in and of a new year starting.

Even when we are no longer at school September has a certain 'new start' feel as clubs and societies gear up for a new programme, and the Cathedral certainly has that paradoxical end-beginning this year. The posters for 'The Messiah' remind us that the church year is drawing to a close and Advent approaching, but at the same time we look forward to welcoming our new Dean and, in due course, a new Precentor, with all the new beginnings that come with new arrivals.

The LCCA AGM will, we hope, see new volunteers joining us on the committee and fresh ideas, though we will also be sad to see one committee member not just stepping down but leaving Lincoln,

as Marguerite Reith and her family head to Australia.

Marguerite has been a much valued member of the committee and this allows me to segue into the next theme of this editorial, which is thankfulness, another traditional element of the autumn, of course.

We will be trying a revival of our Harvest Supper this year and hoping to see many of you there as we mark that traditional sense of harvest safely home, so important in our Diocese, but I want to say some personal thankyou's too - to Marguerite, and to all the committee who keep the LCCA going; to my fellow editors, Margaret Campion and Elaine Johnson, for stepping into the breach when I was unavoidably detained in Rome for five weeks this summer and producing an excellent edition of

InHouse; and to the many members of the congregation and community for the wave of good wishes and prayers which supported Richard and me through that very difficult time. It was so good to feel held by you all and I know Richard joins me in saying how much we appreciate the care and concern of our community.

Richard's recovery has been described by his consultant here as remarkable and by his Italian surgeons as miraculous - and I am sure there is a connection to the world-wide wave of prayer we had supporting us, from the USA and Mexico to Australia as well as from Lincoln and across the UK. Thanks to all of you who prayed for a good outcome! He hopes to be back at the 9.30 just as soon as he has put on some weight so he can sit for long enough on our cathedral chairs...

Cathedral stones - or in this case, Tennis Ball!

Margaret Campion

Some time before the First World War, young Gilbert Bell and his friends were kicking a tennis ball around on the south side of the cathedral when it went up too high, got caught in the crevice between two ascending arches and stuck there! It was too high up for any of the boys to reach so there it stayed - and there it still is!

Apparently the story became a family legend and whenever any member of the family returned to Lincoln they made a pilgrimage to the cathedral to see if 'Uncle Gilbert's Tennis Ball' was still there.

In 2005, Gilbert's nephew visited, found the ball still there, photographed it and sent the story to the Lincolnshire Echo. It was published, and the article caught the eye of Carol Heidschuster, the Clerk of Works, who wrote back to the Echo saying that, yes, it was still there but she had personally not even heard about it, still less knew its history! The story then travelled via the media and came to the attention of the then curator of the Wimbledon Lawn Tennis Museum, who reported that the ball could be the oldest in the country since the oldest proper tennis ball in the museum dated from 1916.

You can see the pictures and you know it is on the south side - but here is a challenge - the first to report to me exactly where it is - of course, having no previous knowledge of the story - will be rewarded with a Mars bar. Or even two if I am sufficiently impressed with the evidence!



The Church, the Cathedral, and Me

Tabitha Lending

'What place is there for the Church in twenty first century society?' This is a question asked all too frequently. Yet I, as a young member of both society and the church, will always whole-heartedly argue that there will be a need for the church so long as people need help. If our Cathedral helps just ten people a year to find their way, then it has been worthwhile.

At the point of writing this I am seventeen years old and I hope to study History in September 2017 with the intention of following a career in teaching. The Cathedral, our Cathedral, has played so great a role in the building of these aims that, without it, I fear I would be at a loss,

alone on this world that God gave us. My relationship with the Sunday School, first as a pupil, now a helper, has given me the opportunity to discover what it is I love to do: work with children. So many people are unfortunate and never discover what they love, that I often count myself lucky. My love of History is often fuelled by my wonder at the church, leaving me frequently wondering what it was once like. For me the Cathedral is the rock to which I cling. I know when my life is at its roughest my church will stand as a reminder that it is possible to survive anything. This is a fact that greatly inspires me to drive on forwards through the adventure that is life. Above all, the Cathedral and, more importantly, the

faith that it represents, has shown me that I am loved; **always**. This is a fact that will always guide my way; after all what is there to stop you when you are loved regardless?

So I return to the question I began with: 'What place is there for the Church in twenty first century society?' My answer: A great big one. This church, our church, has arms across the world and what could be more important than helping individuals, from young to old, in finding their way, the way God wants us to take. I will eternally be grateful for the person the church has helped me to become. This Church, my faith, will always guide me; that is the place the church holds in society: **A place in my heart.**

Ancient and Modern Revised

Ruth Andrews

Medieval drama first found me in school when I read the opening line of a Mystery Play and I was hooked. God was sitting at the top of a ladder with angels ranged below him and the statement "I am God who made heaven and earth" didn't seem to need elaboration.

Coming from Plymouth Brethren stock, this wasn't news to me but the simplicity and the setting stayed in my brain. Moving to Lincoln in the late 1980s I had the opportunity to take part in the "N" cycle (usually performed every four years) and it became an event which always takes precedence in my diary.

The scripts, though modernised, tell their stories clearly without the need to understand every word in isolation. As they were originally written to tell the history of humanity, from Creation to Doomsday, to people whose church services and texts were in Latin, so today they are accessible to everyone, cast or audience, as a religious experience or as

theatre in powerful tragedy and comedy: humanity at its best and worst. The context may change but the human condition doesn't seem to!

What is so special, for actors and audiences alike, is that one never experiences the story in the same way twice. Different selections of plays from the cycle, different interpretations, voices, costumes, music, emphasis, all echo the hymn line: 'The old, old story, it is ever new'. The challenges are always there and this year to be a sheep and an angel at the same time was one of the best! I have been fortunate to play a wide selection of roles but the greatest, most thought-provoking, was to play the first female God in Lincoln and to redevelop the part again four years later. Playing the deity in my own place of worship and speaking, not only to believers of differing faiths, but to everyone in their own life experience, was something which occupied much thinking time, not least in the 9:30am service, where

lines previously well-known stuck out in a new way. God became the eternal observer and parent, dealing, as it were, with a recalcitrant teenager who eventually disturbs not only the immediate family but also threatens Creation's very existence. At this point the father has to provide a way back to Paradise which involves sacrificing his son.

Each production brings new talent from across the community but we need more foot soldiers to help spread the word. The last interim play we presented was "The Last Post" in 2014 and our next will celebrate the Armistice in 2018. If you have experience in accountancy, marketing, bid writing or legal matters, we could benefit hugely from your input. Everyone associated with the Lincoln Mystery Plays Trust is unpaid; every penny goes to securing and forwarding this community theatre work. It is an amazing project to be part of and contribute to; we become a very close family as we work together.

Forthcoming events

Illuminations by Toni Watts

4 to 30 September, 2016

Visit the exhibition to see the wonderfully intricate and detailed works that Toni has produced during her residency. Including re-created versions of some of the Cathedral's own medieval illuminations, as well as original pieces inspired by the building itself, the people she has met and Biblical texts. Entry to the Chapter House is included in the general admission charge. The exhibition will be open from 10am to 4pm Monday to Saturday and from 1pm to 3pm on Sundays.

Hallé Orchestra

Friday 23 September 2016

The Hallé Orchestra will be performing the following programme: Sir Mark Elder – Conductor, Elena Urioste – Violin, Dvorak– The Golden Spinning Wheel (27'), Glazunov–Violin Concerto (21') and Beethoven –Symphony No.6 'Pastoral' (40'). Concert starts at 7pm. Tickets from £12. To purchase your tickets please log onto www.lincolncathedral.com, visit the Cathedral Shop or call 01522 561644

Lincolnshire Day

Saturday 1 October 2016

To celebrate Lincolnshire Day there will be free entry to the Cathedral. There will be a charge for roof and floor tours. The shop will be celebrating local produce by offering 10% off any bottle of wine produced by Ownsworth of Fulbeck in Lincolnshire. For further information please visit www.lincolncathedral.com

Handel's Messiah

Saturday 19 November 2016

Join us to revel in the majesty of Handel's Messiah performed by the Lincoln Cathedral Choir in the Nave accompanied by the Lincoln Chamber Orchestra. Concert starts at 7.30pm. Tickets from £12. To purchase your tickets please log onto www.lincolncathedral.com, visit the Cathedral Shop or call 01522 561644

G4 Christmas by Candlelight

Wednesday 23 November 2016

Make this Christmas a "G4 Christmas"! Experience sumptuous harmonies in an idyllic, festive setting. Due to overwhelming public demand, original X-Factor stars and operatic multi-platinum selling vocal quartet G4 are back, with their atmospheric "Christmas by Candlelight". VIP tickets are available, including a pre-show Meet & Greet with G4, at 6pm. Tickets can be purchased from www.G4Official.com

Lincoln Christmas Market

Thursday 1 December to 4 December

Visit the Cathedral during the market to enjoy carol concerts and services, pick up some Christmas presents from our Bedouin tent or to light a candle. Roof and floor tours will be available and there will be a charge for tours. The Cathedral Refectory will be offering food and refreshments throughout the Christmas Market. Suggested donation of £3 to enter the Cathedral. For further information please visit www.lincolncathedral.com

Britten's Ceremony of Carols

Saturday 10 December 2016

A seasonal favourite performed in the Chapter House by The Cathedral Choristers and harpist Thea Butterworth, in aid of the Cathedral Music Fund. Followed by a glass of Gluhwein or squash and Christmas biscuits in the afternoon, whilst the evening show is followed by canapés, wine and a lantern-light tour of the Cathedral.

Performances at 2pm and 7pm. Tickets from £10. To purchase your tickets please log onto www.lincolncathedral.com, visit the Cathedral Shop or call 01522 561644

A Concert of Carols by Candlelight

Wednesday 14 December 2016

In the lead up to Christmas, Lincoln Cathedral Choir perform an evening of carols in the stunning surroundings of Lincoln Cathedral. Enjoy a beautiful evening in the Cathedral nave and celebrate the Christmas season with an evening of carols performed by Lincoln Cathedral's choir. Surrounded by candlelight, this enchanting performance will most certainly get you into the festive spirit. Tickets priced at £10 are available from the Friends' Office or the Cathedral Shop from 1 November 2016.

Organ Concert – La Nativité du Seigneur

Sunday 18 December 2016

The annual performance of La Nativité du Seigneur played on the world famous 'Father Willis' organ by our own Organist Laureate, Colin Walsh. The performance will comprise of a series of meditations for the organ, which explore the story of Christmas. Written in 1935 by Olivier Messiaen, it is considered to be one of the greatest organ works of all time. To purchase your tickets please log onto www.lincolncathedral.com, visit the Cathedral Shop or call 01522 561644

Five weeks (and a day) in Rome - Part One: A World of Paradox

Muriel Robinson

As we packed for our pilgrimage in the steps of St Benedict, I decided against taking a guidebook to Rome- we were only going to be there one night. Little did I know...

On our first evening, Richard had a massive heart attack and was facing risky open heart surgery. Then he had 12 days attached to an ECMO machine (extracorporeal membrane oxygenation) which took over his heart function while the bovine tissue patch on his septum had a chance to mend and his heart to recover. That was followed by another risky moment when the ECMO was removed and we waited to see if the heart could cope, then finally by the move from intensive care, first to the cardiac ward and then to a residential rehabilitation centre on the hills behind the Vatican, before we came home by air ambulance on day 36.

For me, it was a time of paradoxes. Every afternoon was hospital time, and in intensive care that meant a daily routine of signing the unofficial list created by patients' relatives, waiting anxiously to see the doctor, then to be allowed in to the ward, fully gowned and masked, for up to an hour. But the mornings were spent exploring the centre of Rome with the friend who flew out to be with me and then with our Cathedral friend Wendy Lloyd. My Italian improved daily. I know how the trams and buses work, and can take you to a great gelateria in Trastevere! In the evening, when I wasn't wrestling with phone calls to our travel insurers, we discovered local restaurants and enjoyed the Piazza Navona by night. My life alternated between hugely worrying and scary moments and moments of real pleasure and companionship, much helped by the kindness we met (see part 2!).

Although we would have preferred not to have had this happen, we count ourselves very lucky that it happened in Rome. The Italian heart surgeons are among the best in Europe and the Italian 'NHS' is better staffed and equipped than ours. Paradoxically, the approach to bedside care is more 1950s than we are now used to, with few explanations and little privacy for patients. However, in Rome, if the consultant wanted an echocardiograph, technicians would appear within the hour with a portable machine to do the test; back in Lincoln, the same request took six days, with everyone on the ward waiting similar times. Staffing in Italy allows for a continuity all week whereas, as far as we could see over here, staff now have rotas which mean constant changes and new staff trying to catch up and read the notes. So we came back from a very high tech, excellent but rather brutal medical regime to one of overstretched and under-resourced staff in the NHS but a vastly more humane standard of patient care. Which is right? Who can say - but we thank God Richard is here to consider the question.



This elephant in the Piazza Minerva became a daily joy on our way home



Our Lady of Mercy was a focus for many candles burning and prayers said



A glass of prosecco always seemed to help

Jesus Christ Superstar 2016

Josie Moreton

When I heard that this show was going to be performed again this year, I decided to go to the preliminary meeting. I was amazed at the amount of people gathered.

Ben Poole, the Director, spoke to us about the commitment involved and outlined his ideas for the performance. The enthusiasm from all concerned convinced me that this was something I would like to be part of.

Throughout the rehearsals we were supported at home by video links for music and choreography, and we received specific notes following rehearsals, so we were aware of our strengths and weaknesses. We adopted Jewish names and built up a character and story as to why we were in Jerusalem and what we were hoping to gain from seeing Jesus. I became Leeba (Beloved).

I had tried to see and hear this Jesus but couldn't because of the crowds. I needed to see this man – was he really what he said he was? What could he offer me? I had a cousin in Jerusalem called Netanya (Child of God) and hoped to find her. Netanya – real name Patricia Allison – and I worked on developing our characters and supported each other during rehearsals. Gradually I could see the performance shaping and the support from everyone involved spurred us all on to perform to the best of our ability. Costumes and props were designed and the Mob developed, getting more aggressive as the weeks progressed.

As a herb seller in the market place I was able to utilise plants from my own herb garden. In my basket nestled a bowl

of grapes. This I offered to some of the children who asked if they were plastic! When I replied, "Fresh and washed," I gained a following! To some who came to buy rosemary I would whisper, "Good to disguise the smell from the lepers." We rehearsed in many venues: the Cathedral, school halls, dance studios and the Assembly Rooms. New moves were incorporated including the 'whoop' used by the Icelandic football team in the World Cup as well as calls to prayer.

I am writing this during a fortnight's break before we return to full-on rehearsals leading to our first night performance. To be part of the cast has given me the chance to step out of my comfort zone into the world of Jerusalem: a world of poverty, greed, hope, aggression, anticipation, death and resurrection. Listening to Judas, his interaction with the priests, fellow disciples and Jesus, led me to change my perception of this disciple. He really loved Jesus, but felt that things were getting out of hand and would cause their downfall. Judas was used and he realised this too late; the deed was done. In the end he felt betrayed by Jesus who he felt knew the plan all the time; poor old Judas, no reconciliation for him.

I have valued the chance of being a small part in the performance and my thanks go to Ben, Julia, Mark and all the staff who guided and supported us, not forgetting Aric Prentice who gave us extra support with our vocal work.

Reflecting on our world of today, I leave you with this thought: in excess of two thousand years, what lessons have we learnt?

Lincoln Theological Society Autumn Lecture

What are the Gospels?

Very Revd Canon Professor Richard Burridge
Monday 17 October 2016

An open lecture sponsored by the Montgomery Trust.

Richard Burridge was appointed Dean of King's College London in 1994. Before that he was chaplain at Exeter University where he also taught theology and classics. He was awarded a personal chair in Biblical Interpretation in 2008. In 2013 he was awarded the Ratzinger Prize for Theology by Pope Francis in recognition of his work on the gospels.

Tickets £5.00, including wine or juice and parking, are available from:

Unicorn Books in Lincoln Covered Market: <http://www.christianbookshops.org.uk/unicornlincoln.htm>

Lincoln Cathedral Shop: www.lincolncathedralshop.com

And on the door.

For details of LTS activities visit www.lincolnththeologicalsociety.net

Cathedral garden commemorates the Battle of the Somme

Lincoln Cathedral's famous west front became a place of dedication and remembrance for casualties of conflict, particularly the First World War during the summer of 2016.

The garden marked the 100th anniversary of the beginning of the Battle of the Somme, which cost more than 420,000 British lives, of which more than 1,600 were from Lincolnshire. More than 1,000 people from across Lincolnshire, and from all over the country, paid their respects to the memory of those from all walks of life by naming a poppy cross and placing it in the garden. A commemorative carving was created by the Cathedral's stonemasons as a lasting memorial to the conflict, which sat alongside the Cathedral's many other permanent memorials to the armed forces and to war.

Mr Tony Goodwin BEM, Lincolnshire County Chairman of the Royal British Legion, said: "We owe an immense debt of gratitude to our armed forces and veterans. This year, as we mark the 100th anniversary of the Battle of the Somme, there is an even greater opportunity for us to remember those who took part in First World War, and the impact of the conflict here in Lincolnshire. The range



of tributes in the memorial garden, from those commemorating the fallen of the First World War, through to those commemorating more recent sacrifices, honour the memory of the fallen and demonstrates the public's gratitude towards members of the British Armed Forces who have made the ultimate sacrifice in defence of our country."

The acting Dean of Lincoln, the Revd Canon John Patrick, said: "Remembrance is a significant part of the life of Lincoln Cathedral. We have a long and

proud relationship with the armed forces, and the Cathedral's many memorials to the fallen have enriched the lives of many thousands of people each year. In creating the memorial garden, we wanted to create a fitting tribute, dedicated to all those who have lost their lives, or have suffered as a result of war. Prayer and contemplation is at heart of the ministry of Lincoln Cathedral, and it is a privilege for us to work with the Royal British Legion in creating a place for remembrance."

Tribute from one Linda to another... Thank you Linda for Sissinghurst and so much more

Linda Cobb

Today I walked under the arbour in my garden which is covered with the rose 'Cecile Brunner'. The perfume was beautiful and I was reminded of a special weekend in September 2000 spent with Linda plus a group of like-minded people in search of the Bloomsbury Group.

We called at Charleston Farmhouse near Lewes where painters Vanessa Bell and Duncan Grant lived from 1916 onwards. After spending a night in Tunbridge Wells we pressed on to Sissinghurst Castle to spend some time in Vita Sackville-West's famous garden which she created in the 1930's with her

husband Harold Nicholson. It was a perfect day. The garden was in full flower with late summer bees and butterflies murmuring through the most wonderfully perfumed gardens, it literally took my breath away, and for that moment, Linda, thank you.

Linda was, of course, a specialist on so many other subjects (our own Katherine Swynford for one) and had so many stories to recount. I and other members of Lincoln Cathedral, where she was head guide for some years, have much to be thankful for in the life of the late Linda Tilbury.

Illuminations

'An amazing year; a wonderful experience.' 'So much help and support from everyone: staff, vergers and volunteers.' So said Toni Watts at the end of her year as Cathedral artist-in-residence.

Already an accomplished professional artist, Toni's interest in medieval illuminated manuscripts was aroused during a visit to the cathedral's medieval library ten years ago. A conversation about the way they were done spurred her on to find out more and it grew from there.

Using original techniques, the majority of manuscripts are done on vellum, which is usually calf skin, although some are now done on paper for ethical reasons. Toni buys this from the sole producers in the UK who make the vellum for all the documents for the House of Lords. She uses traditional methods to create the pigments she will be using, including making the 'gesso', on which the gold leaf is laid, from a fifteenth century recipe. She also makes her own ink from oak gall or walnuts. The writing is done first. The gold always goes on next, two or three layers of 24 carat, then burnished when dry using a 'dog's tooth' burnisher. A medieval illuminator would have used a real tooth. The colour painting follows, done with a very fine brush of sable hair. In medieval times the hair would have been tied in a fine bundle, inserted into a quill which was fastened to a twig as the handle. Toni makes many of her own colour pigments, grinding them to a fine powder before binding them with 'glair' (the liquid from whisked egg whites) or gum Arabic (acacia tree sap). Once she has a full pallet of colours she paints in layers.

Toni works alone but a medieval manuscript involved many craftsmen. After the vellum producer, apprentices would grind the pigments which all came from natural sources such as minerals, for example, malachite (green) and azurite (blue) and plants, for example, saffron (yellow), madder root (pink) and buckthorn berry (green). Scribes then used oak gall ink, writing with a quill and leaving space for the illuminations, before the illuminator used colour and gold leaf to illuminate the pages before they went to a binder to be made into a book.

Illumination is a tricky technique and it took a lot of practice before Toni felt she had sufficient skill. Her work this year has involved recreating illustrations from some of the medieval documents in the Cathedral library and also creating modern designs using medieval techniques. It is painstaking and delicate work. A magnifying lamp shows every detail. What skill and dedication those medieval monks must have had, with only daylight, candles and their natural eyesight.

Toni teaches illumination at the Heritage Skills Centre in Lincoln Castle and already has private commissions for when her year at the Cathedral is done. She can be contacted at toniwatts@live.co.uk



The Mary Garden: a modern illumination using mediaeval techniques.

The central image shows Lincoln Cathedral cloisters, with a border of flowers that used to be planted in the cloisters. Some flowers are sweet-smelling and some are plants associated by tradition and legend with the Blessed Virgin Mary, hence the name.



'Thistle' manuscript. Reproduction of Lincoln Cathedral MS 302:

a book of penitential psalms written and decorated in the fifteenth century, possibly France.

Oculus episcopi - the bishop's eye

Elaine Johnson

Lincolnshire has three Archdeacons (Lincoln, Boston, and Stow and Lindsey) and The Venerable Mark Steadman has been Archdeacon of Stow and Lindsey since October last year. The three of them have seats in the Cathedral and, although they are members of the cathedral foundation, they have no direct responsibility.

So what does an Archdeacon do? The office is medieval in origin. It was designed to help the bishop administer the diocese and still does. Responsibilities include the wellbeing of the clergy, supporting parishes in the maintenance of their buildings, and helping the church to be structured in such a way that its mission and ministry is advanced.

There is no such thing as an average day. Mark has responsibility for some 50 clergy and approximately 203 buildings. He sits on various committees for the diocese, eg property and finance, which take a lot of his time. But he tries to get out and about as much as he can because he feels it is important to see people where they are.

His role is steeped in the history of the diocese. The buildings range from those of great significance, eg Stow Minster, to those of a more recent construction. The area he covers is just as diverse, ranging from places of social deprivation to market towns and villages. There are parishes of thousands down to a few hundred but the one thing they all have in common is warm and friendly people who are passionate about keeping their buildings open and running and sharing their faith.

Before he came to Lincolnshire, Mark was Chaplain to the Bishop of Southwark in London and previously a par-



ish priest in London. Since coming last October, Mark has spent time getting to know people. He has visited all the clergy and attended the deanery synods and is keen to find out what makes the people and the diocese tick. He finds the sheer spread of the diocese very diverse and says that working out how it all fits together is quite a challenge. How can he encourage mission and ministry across such a diverse area? He finds that what might work in one area might not work in another and feels that it is very important to shape things appropriately for specific communities.

He went to the Lincolnshire Show for the first time and thought 'it was

wonderful. The county grows so much food'. Part of his role is to come alongside farmers and the rural agricultural communities, getting to understand those communities, how they work and what are the challenges they face.

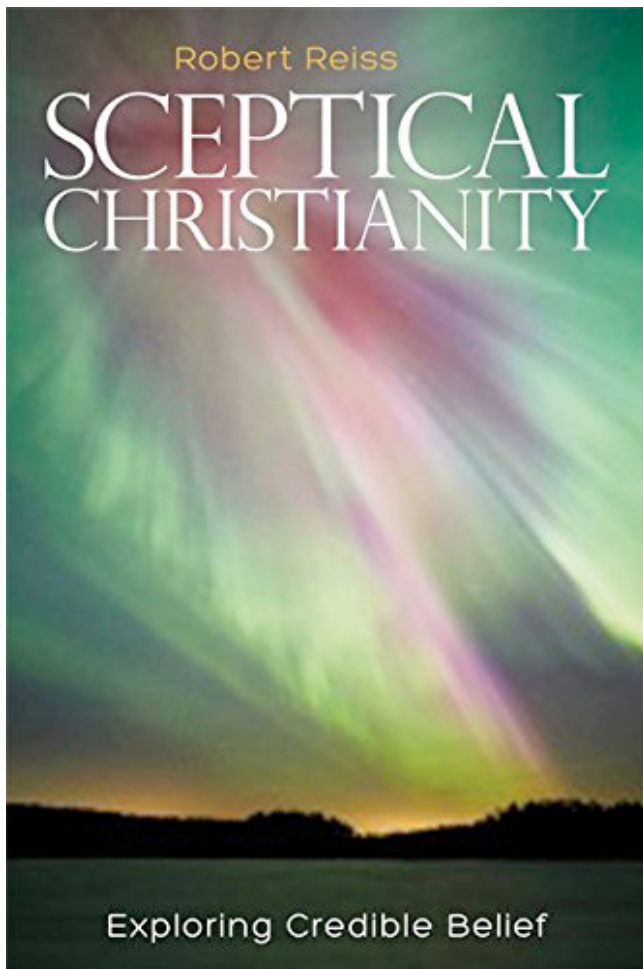
Archdeacons don't have their own parish and Mark finds that prayer becomes very important. Bishop Christopher encourages daily prayer together in Edward King House whenever possible. Because EKH exists to support the parishes, that has to be rooted in a pattern of daily prayer. A community that prays together functions as a community much better.

Mark finds it a huge joy and privilege to be an Archdeacon. He tries to have a strategic overview so he can help make the right decisions in situations which arise, including talking to PCCs about vacancies, the appointment and deployment of clergy and their housing. When a priest gets in touch needing support or advice, it can be anything from tricky pastoral or legal situations to funding a youth ministry or unblocking drains. With a background in church law – originally a barrister – he has plenty of skills and experience to draw on. Contributing to the life of wider church, he is also involved in some of the national safeguarding work and is interested in ecumenical relationships with the Lutheran church, a legacy of his time in London.

Mark says that since he came to Lincolnshire he is seeing God at work in so many different places. His overall aim, as Archdeacon, is to give his clergy and congregations the support they need in order to become faithful in worship, confident in discipleship and joyful in service.

Sceptical Christianity: Exploring Credible Belief

Christopher Laurence



I'm sad that my lovely grandchildren have grown up un-churched. They are courteously respectful of their grandfather's clerical profession but they can have no idea what it is that makes him tick. One day they might be interested to know, so I had been thinking of writing something for them. I want to explain that the heart of my faith is not that outer shell of metaphor and myth, which some may want to take literally, but its inner kernel of truth which I call the living Christ.

Now I find that I don't need to put pen to paper. Robert Reiss (a former Rector of Grantham) has done it already in the book *Sceptical Christianity*. It's a beautifully clear, short book in which he looks with a sceptic's eye at the central themes of Christian belief and peels them back to reveal the core of faith by which he lives. I cried, "Amen" as I turned each page. I'm sending a copy of the book to each of my grandchildren. I think there be many in the Cathedral community who would be relieved to read it, too.

***Sceptical Christianity: exploring credible belief* by Robert Reiss (2016), is published by Jessica Kingsley Publishers, ISBN-13: 9781785920622. It is readily available as a paperback and e-reader and Melanie Carroll has it in stock in Unicorn Tree Books, in Lincoln Market, at the time of going to press- she is also happy to order it for you so you can support a local Christian bookshop. Let us know if you agree with Christopher!**

Disclaimer

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Decisions on content are made by the editors for each edition of InHouse. Submissions of short articles is welcomed though it may not always be possible to use all pieces as space is limited; articles are also commissioned to address identified issues. We reserve the right to edit submitted articles.

Copy for the next edition should be emailed to the Editors at murielr@btopenworld.com by December 1st 2016 in Word format; accompanying photographs are also welcomed as JPEG files. Advice for contributors is available- please email for a copy. Regrettably it is not possible to accept hard copy as we do not have any secretarial resources.

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