



Choosing a new Archbishop

By the time you read this, a new Archbishop will hopefully have been appointed. Many people have wondered why it has taken so long, after all our Roman Catholic friends took just two weeks to choose a new Pope. The process hasn't always taken so long, but particular sensitivities, including those which lead to the resignation of the previous Archbishop, together with 'broad church' nature of the Church of England (CofE) and the international role the Archbishop plays has meant that the process this time has been long. What follows is an attempt to briefly describe the process of how the Archbishop will have been chosen. No attempt is made to detail or comment on the various debates within the Church; they're tedious, dispiriting and well rehearsed elsewhere for anyone who wants to know all about it!

As the Established Church, the appointment of Bishops is, technically, the privilege of the Monarch who is the 'Supreme Governor on Earth of the Church of England'. However, in more recent history the Prime Minister of the day has proposed the name to the monarch, and since 1976 the Church has been more fully involved in the process through what is called the Crown Nominations Committee (CNC). The CNC for the selection of the next Archbishop is made up of 17 voting members representing both ordained and lay members of the Church of England, 5 representatives of the global Anglican Communion, representatives of General Synod (the CofE 'parliament') and representatives of the Diocese of Canterbury. There are also up to 3 non-voting members who provide advice and administrative support. There are guidelines to ensure that the make up of the CNC is diverse and representative. Part of the reason for the slow process was ensuring the proper election and appointment of the various representatives.

There was a period of consultation in the Diocese of Canterbury, the wider CofE and the Global Anglican Communion, in which the views and ideas of ordinary church goers, parish clergy and others could be reflected alongside considerations of the needs of the Church of England and Anglican Communion.

The CNC then met on several occasions to pray, reflect and consider suitable candidates, who were then interviewed. The preferred candidate must have the

Comment p3

From the Editor

The Case of Peter Cameron p4

by David Wootton

October Crossword p5

by Mthr Bea

Mac 'n' Cheese p6

by Adam Lechmere

support of at least two thirds of the voting members of the CNC.

The name of the preferred candidate is then passed to the Prime Minister who submits the name to His Majesty the King. By the time you are reading this, that will hopefully have happened or be about to happen. Following the King's approval, the new Archbishop will be announced by 10 Downing Street.

Whoever is announced, we pray for them that God will inspire and sustain them in their calling.

Rev'd Jim



X / @ChuryCathedral



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From the Editor

Whether you are a person of faith or no faith some stories in the Bible stand and take on a life of their own. It occurs to me that many people may not associate the word Samaritan with the Biblical story at all. The events in the parable may or may not have happened but it encapsulates an ideal or a lesson. The story of The Samaritan can be found in Luke, Chapter 10, verse 25. The Samaritan travelling from Jerusalem to Jericho comes across a victim of a robbery and cares for him and takes him to an inn and pays for him to stay there whilst he recovers.

The intervention does not have to be so dramatic and total strangers will make interventions frequently. Some months back I was outside Marks & Spencer in Poplar Road, Croydon near St Michael's and the All Angels Church, where a lady with a heavy shopping trolley that we see all the time, tripped on the pavement and fell to the ground, potentially in front of oncoming traffic.

Immediately three people came to her assistance. One man stood in the road in front of her as human shield. One lady engaged her in conversation and asked if she could call anyone and at this point the lady began to cry. Initially there were no signs that she was injured and the idea was to get her on her feet. I pulled her heavy shopping trolley onto the pavement.

A bruise appeared on her forehead and one of the ladies said they would call for the ambulance. A bus slowly passed by and the concerned bus driver asked if we needed help. The gentleman who was standing in the road said no. Shortly afterwards an unmarked police car passed by and asked whether they could offer any help and parked nearby.

Instances like these are repeated all over Lewisham and the world every day. We all in some way may have experienced the kindness of strangers as we go about our everyday life and they, as the parable explains, are our neighbours.

Geoffrey Cave, Sydenham Life Editor

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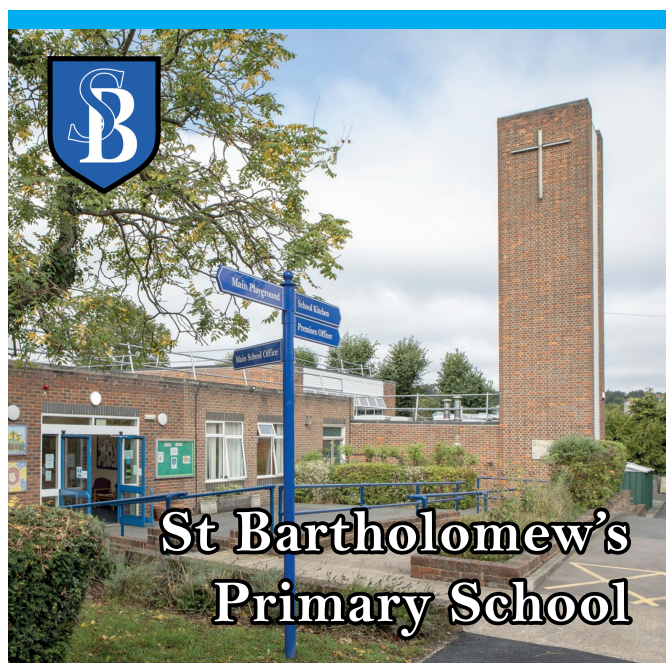
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Beating the Bounds – Solution

(The outermost answers of the puzzle gave the parish boundaries)

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The Case of Peter Cameron

What is the real value of human creativity? And can an active engagement with the arts prove life changing? Can it, for instance, aid the rehabilitation of a prisoner? Or, indeed, can it sustain the spirit of a person experiencing the effects of a degenerative condition?

I have spent the last two to three years considering these questions, while researching and writing a monograph on the career of the Liverpool-based artist, Peter Cameron. Peter discovered that he had an artistic talent while he was serving a prison sentence, between 1989 and 1992, for conspiracy to import a large amount of cannabis into the United Kingdom. With encouragement from art teachers in Walton Gaol, Liverpool, and Full Sutton Prison, near York, but mainly through his own dedication, he then rapidly developed his skills. In the works that resulted, he confronted his circumstances and provided an artistic record of life in a British prison from the perspective of an inmate.

While still incarcerated, Peter contributed works to the annual awards exhibition of the charity, Koestler Arts, which encourages the creativity of those in prisons and special hospitals. On each occasion, between 1990 and 1992, he won at least one award. This recognition strengthened his ambition to make a fresh start, as did the completion of an Open University degree in the History of Art.

On his release in October 1992, Peter received support from Koestler Arts and both its new director, Dorothy Salmon, and its new chairman, Stephen Tumim, who was Chief Inspector of Prisons. Sharing his time between Liverpool and London, he participated in several creative projects, while establishing himself as a professional artist. In Liverpool, he shared studios with other artists and contributed to Tate Liverpool's outreach programme, while also helping to establish, with his friend, Pete Davies, 'Pete of England', a firm designing and printing T-shirts for cyclists and motorcyclists. In London, he and Bob Farquhar, another offender-turned-artist, attempted to set up Euro Arts, a charitable foundation to encourage the creativity of former offenders. His time with Bob was recorded by Jacinth Latta in her documentary, *Captive Freedom* (1994).

Through the 1990s and early 2000s, Peter worked part-time for Koestler Arts, and became a trustee and later a category judge for the awards. At the same time, he engaged in activities to promote the potential of creativity as an element of rehabilitation. He contributed essays to official publications and took part in the Perrie Lectures on the theme of 'Prison and Its Cultures' (1996) and two annual youth conferences on 'Crime and Punishment' organised by the New Bridge Trust (circa 1996-2002). He also worked as an artist-in-residence at Glen Parva Young Offenders Institution, in Leicestershire, and in prisons (1997-98). In addition, he was 'expert and judge' in a special episode of Channel 4's *Watercolour Challenge* (1999), filmed at Pentonville Prison.

Peter's experience of prison would continue to inspire his art, as seen in such major achievements as *The Ballad of Philip Lomo* (1999) and the covers that he produced for



The Ballad of Philip Lomo, 1999, pastel on paper (Private Collection)

the *New Law Journal* (1994-96) and books published by Waterside Press (1998-2002). However, he soon began to expand his repertoire of subjects, and experimented with the range of his materials and the scale of his works. Influenced by the work of the British artist, Edward Burra (1905-1976), the subject of his degree dissertation, he injected a haunting, even disturbing quality into many of his images of street life in London and Liverpool. A similar mood pervades the television documentary, *Peter Cameron: Alone in the City* (2001). However, it was counterbalanced by affectionate portraits of friends, and his work generally became brighter and more exuberant. His most characteristic and popular art comprises colourful, dynamic compositions of figures in movement, including athletes, dancers and musicians.

While continuing to exhibit regularly in London, Peter was invited by the restaurateur, Roland Blunk, to show at the Swan House, Beccles, in Suffolk, in 1998, and it became a regular venue for solo shows of his work until 2015. His popularity among collectors in East Anglia also led to his holding at least four exhibitions at the Fisher Theatre, Bungay (2008-17). Nevertheless, Liverpool increasingly became the focus of his artistic activities. In 1999, he leased 50 Parr Street in the city centre as a studio for himself and other artists, and it hosted many Open Studio exhibitions. This pattern was repeated when he and



Apple Four Flappers, 2015, pastel on paper (Private Collection) s and biscuits (1880) by Paul Cézanne

fellow artists founded Hub Artists at Elevator Studios, in the Baltic Triangle, in 2008, and when, in 2016, he moved with Hub Artists to his current studio at nearby Northern Lights. He has shown widely in the city and surrounding area, especially at Editions, in Cook Street, and Galleria, in Rainhill (the latter providing a source of frequent commissions). Now 77 years of age, he continues to take an active part in Liverpool's vital art scene.

In July 2003, Peter was diagnosed with Parkinson's disease. Symptoms did not begin to affect him immediately but, even when they did, he continued to work, adapting his approach and sustaining his creativity. Pastels became his key medium as, in contrast to brushes, pens and pencils, they allowed him more direct contact with a surface, and a greater degree of control. His continuing success was soon marked by two Mervyn Peake Awards, presented by the Parkinson's Disease Society (2004-5), and the Alexander Prowse Award for Pastels, presented by the Pastel Society (2007). In recent years, he has delighted more than ever in a multiplicity of mark-making and in the potential of rich pigment, in work that has been described by the staff of Editions as 'looser but more vibrant retaining all of its energy and rhythm'.

In the case of Peter Cameron, an engagement with the arts has certainly proved life changing, both turning him from a life of crime and providing him with an activity of such purpose and satisfaction to have carried him through the most challenging times.

David Wootton

David will be talking about his new book, *Peter Cameron: Artistic Convictions*, and the issues that it raises, at St Bartholomew's Church on Thursday 6 November at 7pm. The book is published by Sansom and Co and is priced at £35.

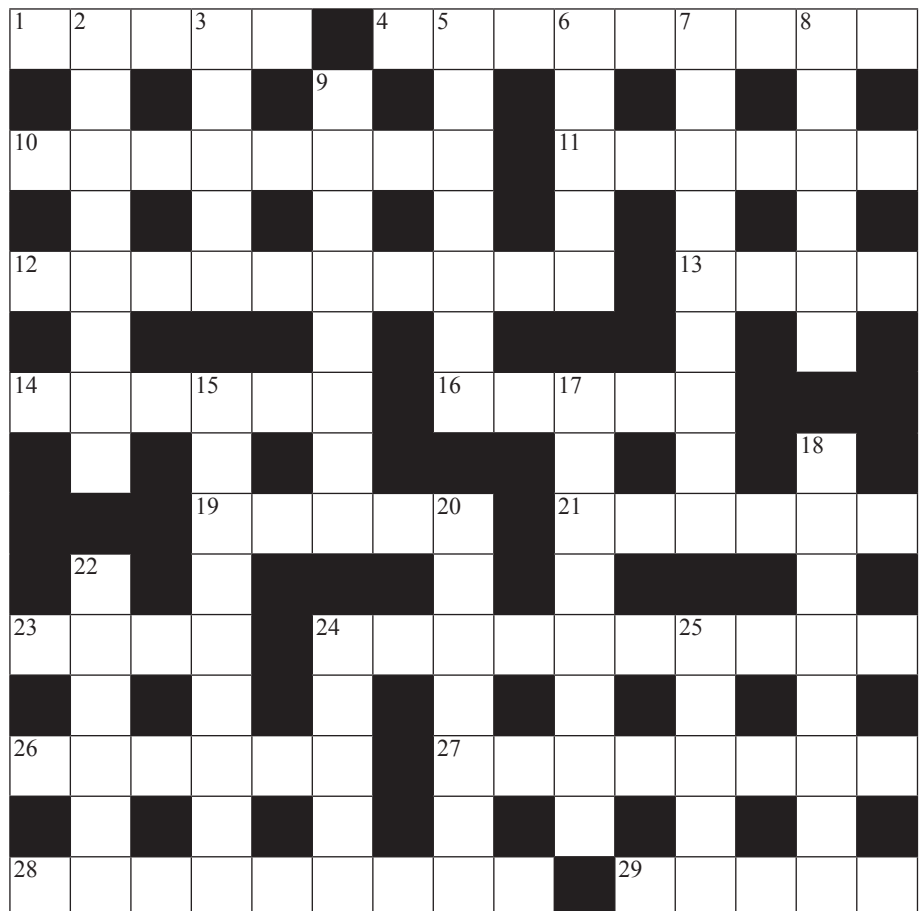
October Crossword– Mthr Bea

Across

1. Tabloid upset about former lover's connection (5)
4. Hospital drug adjusted trachea for emotional pain (9)
10. Lizard's tracks (8)
11. A cropped jacket on fire (6)
12. Perhaps Luke Evans imbibed gel one time (10)
13. Leave part on the radio (4)
14. Biased carnival leader leaves (6)
16. Good omen excited mythical creature (5)
19. Traveller for almost half a year (5)
21. English flower festival (6)
23. Saucer is in Washington (4)
24. Note unusual crest in bar (10)
26. Standard notice after space (6)
27. Drug dealers play chess with Tim (8)
28. Short patient holds documents (9)
29. Generous cohabiter (5)

Down

2. Changing, turning, losing rhythm (8)
3. Even Quentin owns a match (5)
5. Making certain no King is following (7)
6. Rector's opening takes a rebel (5)
7. Work in keys to anaphylaxis? (9)
8. Girl's nuts (6)
9. Prepares body parts (8)
15. 11, say, eject diva casually (9)



17. Manages foreign broadcast (8)
18. Word for word for word at one month (8)
20. Nuns ace strange degrees (7)

22. The German eats pub lunch (6)
24. Do unto nice characters... (5)
25. Greek character houses fashionable pachyderm (5)

Mac 'n' Cheese

<https://www.flickr.com/people/90155432@N02>



I obviously don't get out enough, as I've only just realised that Mac 'n' Cheese is a classic Caribbean dish. Probably introduced by the British, via Italy and Scotland, there are dozens of versions. In Barbados and Trinidad it's baked so firm it can be sliced like cake; other recipes are looser like a classic pasta sauce; there are jerk chicken recipes and recipes with enough scotch bonnet chilli to make you glow like a nuclear reactor. I do think you need some heat: in this recipe you can turn it up or down depending on how generous you are with the chilli flakes and hot sauce (I prefer Mr Naga Hot Pepper Pickle, an eye-wateringly hot Indian paste). For texture (as with all pasta sauces) reserve a bit of the cooking water to add to the final mix.

Ingredients

- 200g macaroni
- Olive oil
- 1 onion
- 1 red pepper
- 1 green pepper
- 300g Strong cheddar cheese, grated
- Parmesan (optional)
- 1 egg
- 300ml single cream
- Cayenne pepper
- Paprika
- Chilli flakes
- 3 cloves garlic chopped fine
- Dijon mustard (or English mustard)
- Hot sauce
- Tomato purée

Method

Grease a big pie dish with butter; turn on the oven to 180-200C. Slice the onion very thin and cook on a low heat for a good 15 minutes. Add the peppers, also sliced thin, cook another 10 minutes or so. Meanwhile boil the macaroni to just shy of *al dente* (ie a couple of minutes before it's done), drain and keep a mugful of pasta water. Add the cayenne, paprika, garlic, a teaspoon of chili flakes, mustard, hot sauce and tomato purée to the onion and pepper and cook for another couple of minutes. Whisk the egg and the cream with a good grind of black pepper and add the cheese (though not the parmesan). Mix that with

the vegetables. Heat through and add the mixture to the macaroni, folding it in well and adding half a cup or so of the pasta water to make it nice and loose. Empty into the pie dish and grate a good handful of cheddar over the top, finishing with a layer of parmesan. Bake in the middle of the oven for 30 minutes. It's ready with the cheese topping is golden-brown, crusty and fragrant. Serve with a green salad.

Wine suggestions

Macaroni's Italian in origin so I've chosen accordingly. But any good white wine or lighter red will go well with this sort of dish. If you've made it spicy, try an aromatic white like Riesling, Gewürztraminer or Grüner Veltliner – wines that traditionally go well with Indian and south-east Asian curries. On the other hand, this is a robust, rich, creamy dish and you might think a red like a good basic Chianti would work better.

Riesling, Chosen by Majestic, 2023, Rheinhessen, Germany

Balanced with sweet honey notes, exotic fruit and good sharp acidity. This would be my first choice
£9.00 Majestic

Alsace Gewurztraminer, Sainsbury's Taste the Difference, Alsace, France

This is a splendidly exotic wine whose flavours of lychee and Turkish delight are off-set by brisk acidity. A bold choice for this dish but it'll work
£11.75 Sainsbury's

Melini Chianti Riserva, Tuscany, Italy

A classic Chianti – medium-bodied with flavours of blackberry and cherry. Crucially there are some spicy notes which go well with the spice of the dish. A good choice
£8.50 Waitrose

Yellow Tail Malbec, South-east Australia

Wine people tend to be snooty about Yellow Tail but it's unpretentious and well-made, and there's enough fruit and spice to stand up to the big flavours of the dish.
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Adam Lechmere

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