



EMMA PENNINGTON

ALL SHALL BE WELL

VISIONS OF SALVATION
WITH JULIAN OF NORWICH

‘In this accessible exploration, Emma Pennington situates Julian’s fears, hopes and convictions within a rich spiritual landscape, drawing deeply from the wells of Christian devotion and practice, and making incisive connections between contemporary experience and the wisdom Julian offers us from her anchorhold, giving body and substance to a message of strength and reassurance too often dismissed as trite or divorced from reality.’

The Revd Richard Stanton, priest director of the Julian Shrine, Norwich

‘Like with the best of friends, Emma Pennington listens, cajoles, puzzles and rejoices with Mother Julian. We discover they both share in hope and yet both know about pain that will not go away. We learn that salvation in Christ is neither a sticking plaster nor an answer to a heavenly equation. Rather in Christ we find a revelation of one who truly salves both body and soul eternally. We learn this can genuinely sustain us in what too often or perhaps more often is a “troubled life”. This is a compelling invitation to move from the shallows to the depths.’

The Very Revd David Monteith, dean of Canterbury

‘Reading this book is an extraordinary encounter with a beautiful questioning holiness. Deep scholarship made elegantly accessible brings Mother Julian alive. The intensity of the experience of a mystic meets the questions of everyday life. The mystery of “all will be well” is integrated with a passion. It is a book that will help you grow in your faith and would be perfect for an Advent or Lent series in a church. Canon Pennington has written a scholarly devotional text that nestles right alongside the work of Henri Nouwen. Truly, read this book: you will find yourself on holy ground.’

The Very Revd Ian S. Markham PhD, dean and president of Virginia Theological Seminary and the president of The General Theological Seminary

‘This is a beautifully written book which is both refreshing and original. In it, Julian’s writings are interwoven with scripture and set within the devotional literature and landscape of the time, giving both rootedness and context. It is a book which is the fruit not only of careful study, but also of prayerful pondering and reflection. Emma has known CSMV over a number of years, and I’m delighted to commend *All Shall Be Well* both to those who are new to Julian of Norwich and those who wish to go deeper.’

Sister Elizabeth Jane CSMV, Community of St Mary the Virgin, Wantage

‘A wonderful, carefully researched book, which combines an account of devotional practices current in medieval times with the relevance of Julian’s teaching for people of today. Proposed as a spiritual director, Emma Pennington’s Julian speaks straight to the heart as well as to the mind.’

Elizabeth Ruth Obbard ODC, Carmelite nun of Quidenham, and a writer and spiritual director

‘Emma Pennington is a wise and insightful guide to the writings of Julian of Norwich. She invites us to make Julian our own spiritual companion as we seek to draw closer to God ourselves. Placing Julian in her wider context, she also enables us to see how her work was part of a broader tapestry of spiritual wisdom, which this book presents in fresh and illuminating ways. Not least, like Julian herself, Emma helps us face the challenges of faith lived out in a broken world, while also encouraging us to be a people of joyous hope and generous humanity.’

Andrew Braddock, dean of Norwich

‘Having used Emma’s last book so successfully as the Friends of Julian Lent Book, we’re delighted to see this sequel completing, as it does, consideration of the revelations after Julian’s striking change of focus in the middle of her account.’

Howard Green, secretary of the Friends of Julian of Norwich

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Ministries

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Ministries

For Jonathan, who reminds me of what God's love is like, every day.

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PREFACE

It was 2019. Two years had passed since I had undergone the microvascular decompression operation to relieve the excruciating pain of trigeminal neuralgia (a condition that affects the nerve which transmits sensations of pain and touch from your face, teeth and mouth to the brain). Life had been transformed. No more pain to catch me unawares and trip me into the darkness of suffering. No more medication to fog my mind and constantly keep words at bay, like rare birds, known but not seen or held or spoken. No more silent, stealthy prohibitions to barricade food into a cage of inaccessibility. The prison bars had been left far behind, forgotten so quickly. Only with the crunch of an apple or crackle of a crisp would I suddenly remember these taboos that had now been broken and with the joy of freedom flew once more into the sky of gratitude.

It was 2019: a June day, a new house, a new city, a new job and a new start. I looked in the mirror in the bathroom, threw warm water over my face to gently cleanse the soft sleep away and, from the land of nightmares, the slightest electric touch rippled through my cheek. My will shone a light of defiance at its audacity. But the tiny ember of pain had not gone out and gradually over the following days and weeks it grew and grew into a slow burn that accompanied every word spoken and every morsel eaten. My pain was back, in a new form and in a new sensation, but back it was. There was to be no happy ending. All would not turn out to be well, after all.

All shall be well, all shall be well, and all manner of thing shall be well.

These are undoubtedly the best loved and most well known of Julian's words. They seem to have taken on a life of their own, being released from the page to appear on mugs, tea towels, plaques, cushions, notelets, posters, jewellery and T-shirts. Just as many of these items bring physical comfort, so Julian's famous words have brought hope and comfort to many – simple words that shine light into and on to the darkest of days and the most hopeless of situations. But what happens when all is not well, when pain and suffering return, when there is no solution to fix the problem, when there is no happy ending? What happens when all is not well with racial equality, not well with the future state of our planet, not well with social justice, not well with poverty, hunger, abuse and violence?

Perhaps surprisingly, this is the searching, questioning cry that Julian keeps returning to time and again, even as she gazes on the cross in joy and bliss. Only when she has pummelled Jesus with questions of how and why does he eventually reveal to her the heavenly meaning of his words 'All shall be well', a meaning which reaches beyond the trite and simplistic into the mystery of salvation, a mystery which once again draws the heart to Christ on the cross and invites us with Christ to delight in his love and joy; through which all shall be well, all shall be well, and all manner of thing shall indeed be well.

– 1 –

DAUGHTER OF THE CHURCH

At the end of the Sloane 1 manuscript of *Revelations of Divine Love*, you will find this scribal addition to the text:

I pray Almighty God that this book come not but into the hands of those that will be his faithful lovers, and to those that will submit themselves to the faith of ‘holy church’ and obey the sound understanding and teaching of the men that be of virtuous life, mature years and profound learning; for this revelation is deep theology and great wisdom, wherefor it may not dwell with him who is in thrall to sin and to the devil. And beware that you take not one thing after your affection and liking and leave another, for that is the way of a heretic. But take each thing along with everything else and truly understand that all is according to holy scripture and grounded in the same and that Jesus our true love, light and truth shall reveal this wisdom concerning himself to all pure souls who ask for it humbly and perseveringly. And you, to whom this book will come, thank our Saviour Christ Jesus, intently and with all your heart that he vouchsafed these showings and revelations of his endless love, mercy and goodness for you and to you, so as to be your and our safe guide and safe-conduct to everlasting bliss – which may Jesus grant us. Amen.

We cannot say for certain when this passage was added to the text, but it is clear that it was present in the manuscript by the time Sloane 1 was being copied out by the nuns of Cambrai in the 1650s.

The fact that it is there, even on only one of the manuscripts, raises some interesting questions as to how the text was to be read and who was allowed to read it. Julian's *Revelations of Divine Love* is clearly seen by someone as a dangerous text which has the potential to go against the teachings of the 'holy church'. Julian herself was aware that some of her questioning of Christ over his statement that 'all shall be well' bordered on impertinence, while it is clear that she struggles to hold the teachings of 'holy church' in light of her revelation especially on how God views the sinful with 'pity and not blame'. The questions which this raises about the nature of Julian's relationship with the church and why someone felt the need to add an injunction to her writing is what we will explore in this chapter.

Scribal warnings

Julian's *Revelations of Divine Love* is not the only text to contain such an injunction. Similar words of warning can also be found to open and close *The Cloud of Unknowing*, another English mystical text of the late 14th century. But these were written by an anonymous Carthusian author, primarily to inform those who may come to read it or pass it on to another that this text can only really be understood and be of use to those who had undertaken the highest form of contemplative life. To anyone else or to someone who did not read it through to the end, it could lead them into error. It's not a book for worldly chatters or the merely curious but only for those who have sought to be a perfect follower of Christ. The *Cloud* author thereby sets the tone of his book and prepares the reader to step carefully, for his text is holy ground. There is mention that some parts of his writing could lead someone into error through lack of understanding and cherry-picking of the ideas in the text. This kind of casual reader could fall into error if they do not approach his teaching with the utmost seriousness and desire to learn all he has to teach of deep contemplation.

This is very different from the scribal injunction added to Julian's text. Firstly, it's not written by the author. Though the tone of parts of the addition reflects Julian's revelations, it's clear that this is not written by Julian herself. Secondly, it comes at the very end of the text rather than at the beginning. The scribe is not aiding the reader in how they are to approach this text but rather seeking to dictate who it is to be passed on to. In many ways he is censoring the distribution of Julian's writing and seeking to limit it to only those 'who submit themselves to the faith of holy church'. As he states, the reason for this is that the revelation it describes is 'deep theology and great wisdom' and if it is not read in the light of scripture and as a whole it could be manipulated in heretical ways. This injunction, as opposed to that found at the beginning and end of *The Cloud*, is not so much about right learning but more about restriction and concern for heretical beliefs that this text could inspire.

A dutiful daughter

From her writing it seems clear that, though Julian struggles with the teachings of holy church in light of her revelation, she was a very pious and dutiful daughter of the church. In her short text she tells us how she 'desired three graces by the gift of God'. The first is to have intense recollection of Christ's passion; the second, a bodily sickness; and the third, to receive the gift of three wounds: contrition, compassion and longing for God. In each case she relates or grounds these gifts in the teaching of 'holy church'. In the first instance she tells us that she wishes to have bodily sight of the suffering of Christ on the cross but adds a disclaimer:

Notwithstanding this I truly believed in all the suffering of Christ in the manner in which holy church shows and teaches and also the paintings of crucifixes that are made by the grace

of God, after the teaching of holy church to the likeness of Christ's passion, as far as man's wit may reach, notwithstanding all this true belief, I desired a bodily sight.

It was not until the 1380s that veneration of images was increasingly debated and highlighted as a sign of orthodoxy in the face of the Lollard denial. This radical movement openly protested against many of the practices and teachings of the church, including baptism and confession as necessary for salvation. The laity who followed it also called for scripture to be translated from Latin into English and advocated the teaching of women. Perhaps Julian felt this nod to orthodoxy was no longer necessary in later years, as she erases this reference from her long text.

Julian also deletes from her longer version her justification for asking for three wounds. In the earlier short text, she describes how a man of the church told her the story of St Cecilia. This legend recounts the life of the third-century virgin martyr who was forced to marry a pagan, Valerian, by her parents. He was converted to Christianity after seeing a vision of the angel of the Lord who watched over Cecilia and crowned her with a garland of roses. She and her husband were martyred at the hands of the Roman prefect. Cecilia received three blows to the neck from a sword, but these wounds failed to kill her, and it was believed that she preached the gospel for three days until she eventually died. This legend was very popular during the late 14th century and is told by the nun to the pilgrims as they travelled to Canterbury in Chaucer's *Canterbury Tales*.

While this desire for three wounds was common for any pious child of the time, Julian was aware that her wish for bodily sickness surpassed the 'common course of prayers', so she adds a condition to both this desire and her wish to have bodily sight of the passion, which echoes the words of Christ at Gethsemane:

Lord, you know what I wish. If it be your will that I have it, then grant it to me. And if it is not your will, good Lord, be not displeased, for I desire nothing except as you will.

Julian tells us that both these conditional desires passed from her mind, and while she outlines the three wounds in the long text, gone is the longer reference to the legend of St Cecilia. These changes to the short text reveal that in her later years Julian no longer felt it necessary to justify her childhood wishes. This reflects a more general tone of confidence that we find in the long text which no longer includes these references back to the teaching of 'holy church'. Perhaps one of the reasons for this may be that Julian's own religious standing in her community had changed and she now writes her longer version of her text while holding the prestigious office of an anchoress.

The anchoritic tradition

The term anchoress or anchorite comes from the Greek, meaning to withdraw. This solitary life goes back to the Desert Fathers and Mothers of the third century, but we also have a strong tradition in the UK with Guthlac of Crowland towards the end of the seventh century and Wulftric of Haselbury in the twelfth. It wasn't until the 13th century that this singular lifestyle took off, and it's from this period that we have our largest body of anchoritic texts, written for those who sought the enclosed life. These give us an insight into their lives, especially the *Ancrene Wisse*, or *Rule for Anchoresses*, which outlines how an anchoress is to live and pray in very practical detail, as well as an inner rule that should shape her thoughts and dedication to Christ. While we cannot be sure that this rule was followed as rigidly as is suggested, it does give us a good insight into a world largely unknown to us today. It's also from this rule that we get the idea of Julian's cat, as the rule states that an anchoress couldn't keep a cow but was allowed a cat. Whether Julian actually had a cat I'm afraid we cannot say for sure, as she makes no mention of it.

During the 14th century many anchoress cells were attached to the side of the parish church rather than being isolated places in the wilds. A few of these still remain, including the anchoress cell at Holy Trinity, Skipton. For others there are only the windows into the church or a plaque on the wall to show where they had once been. This is the case for Christine Carpenter's cell at Shere church in Surrey (see Plate 1). Notably, the church of St Julian was bombed during the war and the anchoress' cell has been reconstructed on the site where the original foundations are believed to be.

The anchoritic life

It was a big undertaking by a parish as well as an anchoress to be incarcerated into a room on the side of the local church. There, of course, had to be enough money to keep her for the rest of her life and she often required a servant to attend to her needs. In a will of 1404, there is a bequest made to Julian which refers to a maid called Sarah and then in 1415 to another called Alice. But the solitary life may well not have been the harsh life that we always associate with an anchoress or as depicted in the 1993 film of the same name. The anchoress came directly under the auspices of the bishop, and there is evidence which shows that this was taken very seriously by the episcopate. A *Provinciale* (a collection of provincial statutes) of the early 15th century reflects the nature of this relationship. It demonstrates the responsibility the bishop had in, firstly, investigating the suitability of the candidate, then in ensuring that there was adequate financial support, in addition to examining the suitability of the anchorhold.

The prospective anchoress also needed to give proof of her calling to this life, and it's possible that the short text of the *Revelations of Divine Love* forms the basis of such a document. Once permission was given and provision made, the bishop conducted the service of the dead and entombed the anchoress in her cell for life, a moment which is depicted in the lovely 14th-century manuscript in the Parker Library,

Corpus Christi College, Cambridge (see Plate 2). But the involvement of the bishop did not end there, for it was also his responsibility to supervise the anchoress and ensure her orthodoxy and spiritual success. The anchoress can be seen as less of a troublemaker on the fringes of the church and more like a pillar of the establishment who was honoured and trusted to uphold the teachings of ‘holy church’ and guide the flock in spiritual care in addition to the parish priest who held ultimate pastoral cure of souls.

Anchoritic renown

By the late 14th century this way of life had become very popular, with 24 anchorites or anchoresses attached to churches in Norwich alone. They may have been costly to keep, but they also gave kudos to a local parish church. It was very possible that Julian herself was well known at the time, at least in and around Norwich. The short text begins with a scribal addition which not only identifies the author but also locates the manuscript to a place and a time:

Here is a vision, showed by the goodness to a devout woman. And her name is Julian, who is a recluse in Norwich and still alive, AD1413. In this vision there are many comforting words and greatly stirring words for those who desire to be Christ’s lovers.

The second sentence at least enables us to date this scribal addition to 1413, if not the copy of the short text itself. Its addition gives us a vital piece of information which we would not otherwise have known, namely that Julian had received her revelations in 1373, let alone written this amazing work by 1413. The fact that the scribe includes it therefore suggests that he certainly knew of her in her day.

There is very little external evidence about Julian’s life. One vital reference can be found in the *Book of Margery Kempe*, written in the 1430s just up the road from Norwich at King’s Lynn. In chapter 18

Margery describes the people she goes to see in Norwich for spiritual guidance. One of these is the vicar of St Stephen's, who becomes her confessor; another is the White Friar William Southfield, who also gives her spiritual counsel and supports her in the face of fierce opposition from the church authorities. Finally, the Lord commands her to go and see 'an anchoress in the same city who is called Dame Julian' and who has a reputation for being an expert in revelations and giving good advice. It is clear from this singular reference that, though we have little documentary evidence about Julian's life as an anchoress, she was certainly well known and respected in the city of Norwich.

Revelatory doubts

Despite Julian's position within the church and local community, her text reveals a need to claim that her revelation is consistent with church teaching. She even, like Margery, has doubts about the authenticity of her vision as she reveals in chapter 66 of the long text:

Then a member of a religious order came to me and asked me how I fared, and I said I had raved all day and he laughed loud and heartily. And I said, 'The cross that stood before my face, methought it flowed with blood.' And with this word, the person that I spoke to waxed woe and marvelled, and anon I was sore ashamed and astounded by my recklessness. And I thought, 'This man takes seriously the least word I might say yet knows no more about it than that.'

As a result of the response by the friar or canon, Julian is full of shame and wishes to confess her folly at saying she had received a revelation, but she feels unable to tell a priest, for it would show that she also doubted what God had revealed to her. Julian tells us that she is caught in a wretched state between doubting her revelation and doubting God, which results in her losing the comfort which her revelation had given her.

Julian falls asleep and, as dreams so often do, her conflict and doubts are visualised as something else. In Julian's case, it is in the appearance of a devil who tries to throttle her. It is only then that Julian realises what has happened and:

Anon I accepted what our Lord had shown me that very day, with all the faith of holy church – for I beheld it is both one – and fled thereto as my comfort. And immediately all vanished away, and I was brought to great peace and rest without bodily sickness or a troubled conscience.

Julian is reassured that her revelations are true and do not go against the teaching of the church.

Assertions of orthodoxy

Throughout her text, Julian holds on to this fundamental belief that her revelation showed nothing contrary to the teaching of 'holy church'. She states this emphatically early on in her later longer text, replacing an apology for being a woman who dares to write about a revelation with this confident address:

I speak to those who will be saved, for at this time God showed me no others. But in all things, I believe as holy church preaches and teaches. For the faith of holy church which I had beforehand understood and, as I hope, by the grace of God willfully kept in use and custom, stood continually in my sight, understanding and meaning, never to receive anything that might be contrary to it. And with this intent I beheld the showing with all diligence, for in all this blessed showing I behold it as one in God's meaning.

Similar assertions occur throughout her long text, which raises the question: who is Julian trying so hard to convince of her orthodoxy?

There are certainly aspects of Julian's revelation which she finds hard to reconcile with the teaching of 'holy church'. The most important of which is her showing concerning how God sees sin and the words of Christ that 'all shall be well'. While these words bring comfort to many today, for Julian, in the late 14th century, they are profoundly problematic. Contrary to the Augustinian understanding of sin and the final judgement, Julian's revelation teaches that God does not look upon sinners with wrath and that in heaven even the scars from the wounds of sin will become to us badges of glory and honour. Similarly, the church's doctrine on hell, which was fearsome and pervasive, is dismissed, as Jesus reassures Julian that 'all shall be well', hinting at the idea of universal salvation. The incongruity between these conflicting teachings deeply troubled Julian, who was also writing and adapting her text during a time of religious unrest and when she even risked accusations of heresy.

Church criticism

Throughout the history of the temporal body of Christ, the church, there have been those who questioned and dissented against the authority of the church at the time. Even the early church invariably worked out what it believed through fierce debates and controversies. The church of the 14th century was not immune to such crises. We often think of the Reformation of the 16th century as the great turning point between the medieval and early modern world of the church, but it had its beginning in the 14th century. For at that time there was dis-ease about church power, the intermediary role of clergy and sacraments, the interpretive control and exclusivity of scripture, and the degradation of church structures and morals. Such concerns were beautifully expressed by William Langland's personification of 'holy church' in his poem *Piers Plowman*.

Like Langland, Julian expresses a similar concern that the mechanisms to handle sin, namely confession and penance, are unable to alleviate a sense of sinfulness and give assurance of

forgiveness. Julian also gently, if courageously, challenges the attitude towards the teaching role of women in the church:

Even though I am a woman, ought I therefore believe that I should not tell you of the goodness of God, since I saw that at the same time that it is his will that it be known.

Such internal questioning and criticism by people like Julian and Langland escalated in the 1380s and culminated in the Lollard movement.

Religious unrest and heresy

An important figure in this religious dissent, if not the initiator, was the Oxford scholar John Wycliffe, who openly preached against the corruption of the church and wrote numerous tracts and books dismissing the key doctrines of the church in his day. He was also seminal in translating the Bible into English for the first time. At the Council of Blackfriars in 1383 a number of his propositions were denounced as heretical and condemned, but such was the church's ability to contain such alternative radical thinking that Wycliffe was neither excommunicated nor denied his living, as many were in sympathy with his criticism of the church, not least the king. It was only later, in 1415 at the Council of Constance, that Wycliffe was declared a heretic and his writings banned. This was part of a clampdown by church authorities who, as a response to the unrest, tightened up their teachings on the authority of the church, including the role of women in teaching. Anyone who was seen to have Lollard sympathies was rooted out and some even ended up by being burnt at the stake. Julian seems to be making an oblique reference to these religious troubles of her day when she writes:

Holy church shall be shaken in sorrow and anguish and tribulation in this world as men shake a cloth in the wind.

In this atmosphere of dis-ease, devotional figures like Margery Kemp came under suspicion. She was brought before the church authorities for following so-called Lollard tendencies numerous times but was never convicted. Her book is often seen as a justification and validation of her unconventional devotional life, which during those nervous years of the late 14th and early 15th centuries could easily be seen as flouting church teaching. In this context Julian's statements of orthodoxy have been interpreted as mere posturing to enable her to escape accusations of heresy. This could easily be said of Julian's text if she did not seem to be so concerned with the seeming incongruity of certain aspects of her revelation with the teaching of 'holy church' herself, in particular the words of Christ in her thirteenth showing that 'all shall be well'.

Re-envisioning church teaching

Julian's answer to this incongruity is on one level to 'hold steadfastly to the faith as I had previously understood and at the same time that I should believe that all things shall be well, as our Lord revealed at that time' – in a sense, to hold the two truths in tension until the great deed of the Lord at the end time.

On another level, however, Julian also seeks throughout her text to re-envision her understanding of church teaching as a consequence of her revelation, thereby allowing the light of the showing to inform her beliefs in the church. A good example of this can be seen in her teaching on prayer.

In chapter 6 of the long version of *Revelations of Divine Love*, Julian re-envisions her understanding of the many liturgical feasts which had become commonplace by the end of the 14th century. This section directly follows Julian's spontaneous prayer, which closes chapter 5 and arises from her vision of the littleness of creation and our need to be noughted to know that God is all we need:

God, of your goodness give me yourself, for you are enough for me and I may ask for nothing that is less, that will be full worship of you. And if I ask anything less, then I am always in want, but only in thee do I have all.

It is an ecstatic response to her revelatory encounter, and her text leads us up to this moment, whereupon reading her words we break forth into prayer and they become our words too.

The spontaneous moment of prayer ends, and, in the aftermath, Julian contemplates ‘the custom of our prayers’ – the ways in which, during her day, prayer has become mediated through many different feasts and devotions, praying through Christ’s attributes or saints rather than praying directly to God:

We pray to God for his holy flesh and his precious blood, his holy passion, his dear worthy death and wounds and all the blessed kindness, the eternal life, and we receive all this because of his goodness; and we pray to him by the love of his sweet mother who bore him and all the help we have from her is because of his goodness; and we pray by the holy cross that he died on, and all the virtue and the help we have from the cross, it is because of his goodness.

Unlike the Lollards, who were deeply against praying to the saints or honouring images and feasts for the different aspects of Christ’s passion, Julian does not so much criticise these means of prayer, but she reminds us of why they have been ordained. The means are not an end in themselves; they are only given so that we may seek, understand and know the goodness of God. In this statement there is an implicit adaptation of how feasts, images and intermediary devotional methods are to be used. Her revelation has reminded Julian of why God has given them to the church. They are to be conduits of grace and goodness not to be loved in themselves, for that would be idolatry. In this way Julian’s revelation does not so much alter the teachings of ‘holy church’ as bring a deeper

understanding and spiritual awareness that they already contained. Instead, she re-envisioned the practice so that it reflects once more the real teaching that has become hidden and in turn reveals the importance of her revelation, which enables the church to see its purpose and teaching once more from the perspective of God's love and goodness.

Julian's relationship with the church may be complex and contradictory, but it is through this re-envisioning of the church she loves and follows that a second scribe felt compelled to close Julian's manuscript not with words of injunction but rather in the form of a diminishing pyramid with this *encomium* to her and her vision:

*Here ends the sublime and wonderful Revelations
of the unutterable love of God in Jesus Christ,
vouchsafed to a dear lover of his and in
her to all his dear friends and
lovers, whose hearts, like
hers, do flame in the
love of our
Dearest
Jesu*

HOW CAN ALL BE WELL IN THE WORLD IN WHICH WE LIVE?

What does 'all shall be well' mean when all is *not* well?

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Emma Pennington is the canon missioner for Canterbury Cathedral. Formerly vicar of Garsington, Cuddesdon and Horspath in the diocese of Oxford and chaplain of Worcester College, Oxford, she has also been a prayer and spirituality adviser and an area dean. She speaks widely about the spirituality of Julian of Norwich and is the author of *At the Foot of the Cross with Julian of Norwich* (BRF Ministries, 2020).

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