



Quebec Diocesan
Gazette



Renewing the Life of the Earth

SPRING 2023

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A record of church work in the Anglican Diocese of Quebec; a ministry founded in 1894 by the Rt. Rev. A.H. Dunn. The *Gazette* is published periodically and mailed as a section of the Anglican Journal (Dépot légal, Bibliothèque nationale du Québec). Printed and mailed by Webnews Printing Inc. in North York, Ontario. The *Gazette* is a member of the Canadian Christian Communicators Association and the Anglican Editors Association. Circulation: 800.

The mandate of the *Gazette* shall be to serve as a means of encouragement, communication, and community building among the regions of the diocese, with special emphasis on regional activities and matters of concern for both laity and clergy. It shall provide an opportunity for the bishop to address the people of the diocese directly and seek to cover items from outside the diocese that bear on its corporate life. The *Gazette* shall provide a channel for information and a forum for discussion, shall be encouraged to express a wide range of opinion within the diocese, and shall enjoy editorial independence. (Canon 22 of the Synod of the Diocese of Quebec). Editorial and advertising enquiries, as well as letters to the editor, should be directed to: communications@quebec.anglican.ca or Editor, The Quebec Diocesan Gazette, 31 rue des Jardins, Québec, QC, G1R 4L6

Cover image: The New York Public Library, Unsplash.com

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BISHOP OF QUEBEC

FRAGILE, STAINED-GLASS CREATURES



Par Mgr Bruce Myers

ÉVÊQUE DE QUÉBEC

FRAGILES CRÉATURES DE VITRAIL

Photo: Contributed

The Church of St. Andrew and St. George in Baie-Comeau is home to one of my favourite stained-glass windows. Situated above the altar, it depicts what the birth of Jesus might have looked like if it took place in modern times in the wilderness of Quebec's North Shore.

Like every nativity scene it features Mary and the infant Jesus at the centre. But instead of the sheep, donkeys, cows, and camels we're used to seeing gathered around the manger (and none of which are actually mentioned in the Bible's account of Jesus' birth), mother and child are surrounded by flora and fauna indigenous to *la Côte-Nord*: a bull moose, a woodland caribou, a black bear, a mallard duck, a bald eagle. There's even a salmon leaping out of a stream that happens to be flowing beside the whole scene. Instead of a shepherd, there's a hunter from the Innu First Nation, accompanied by his trusted sled dog.

I love this window for many reasons, apart from the fact it's a beautiful and utterly unique piece of twentieth-century Christian art.

It's also a graphic reminder that in the Incarnation, God has come to us in time and space, to live and die as a fully human person among all of God's beloved creatures for the redemption of all of God's beloved creatures—including, but not exclusively, humans.

An ancient Christian hymn called the Benedicite, which is also sometimes called "A Song of Creation," reflects this notion that all of the created order joins in praising the Creator for the gift of life. In this sweeping canticle, every planetary object, natural formation, meteorological phenomenon—every created thing—has a place, including non-human animals:

*O ye whales, and all that move in the waters,
bless ye the Lord;
O all ye fowls of the air, bless ye the Lord;
O all ye beasts and cattle, bless ye the Lord:
praise him, and magnify him for ever.*

The theme of this issue of the *Gazette* (which is back in print after a brief hiatus), is "renewing the life of the earth." It's a direct reference to one of the promises we make at our baptism, when we solemnly vow "to safeguard the integrity of God's creation and respect, sustain, and renew the life of the earth."

That promise—together with that stained-glass window in Baie-Comeau—help me recall that our faith is to be incarnate, made manifest in the world in visible and tangible ways. A number of the contributions to this issue of the *Gazette* reflect on how our church has done that in the past, and how we as a church might do so now and into the future.

When I meditated on that stained-glass window during my last visit to Baie-Comeau, two particular aspects of it struck me. One is that the Innu hunter is on the edge of the scene, even though the event at the centre of attention is unfolding on land his people have called home for thousands of years. How can those of us who now occupy these traditional Indigenous lands find ways to cede some of the space we take up, and what might we learn from our Indigenous neighbours about living in right relation with the land and the other creatures who dwell on it?

The other thing that I realized was that at least one of the animals depicted on that window is particularly fragile, and not only because it's made of glass. The boreal caribou is on the verge of extinction in Quebec because of our inability to live in right relation with the land and our fellow creatures.

Will we take seriously our solemn baptismal promise to renew the life of the earth, or will that window in Baie-Comeau one day become a haunting memorial of our failure to do so, a beautiful depiction in stained glass of fellow creatures of God who we failed to safeguard in flesh and blood?



L'église St-Andrew et St-George de Baie-Comeau abrite un de mes vitraux préférés. Situé au-dessus de l'autel, il représente ce à quoi aurait pu ressembler la naissance de Jésus si elle avait eu lieu à l'époque moderne dans la nature sauvage de la Côte-Nord du Québec.

Comme toutes les scènes de Nativité, elle présente Marie et l'enfant Jésus au centre. Mais au lieu des moutons, des ânes, des vaches et des chameaux que nous avons l'habitude de voir rassemblés autour de la mangeoire (et qui ne sont nullement mentionnés dans le récit biblique de la naissance de Jésus), la mère et l'enfant sont entourés de la flore et de la faune indigènes à la Côte-Nord : un orignal, un caribou des bois, un ours noir, un canard colvert, un pygargue à tête blanche. Il y a même un saumon qui saute dans un ruisseau figurant dans la scène. Au lieu d'un berger, nous apercevons un chasseur de la Première Nation Innu, accompagné de son fidèle chien de traîneau.

Il y a plusieurs raisons pour lesquelles j'aime particulièrement ce vitrail, sans compter le fait qu'il s'agit d'une pièce magnifique et tout à fait unique de l'art chrétien du XX^{ème} siècle.

Il représente aussi un rappel graphique que par l'Incarnation, Dieu est venu à nous dans le temps et dans l'espace, pour vivre et mourir en tant que personne pleinement humaine parmi toutes les créatures bien-aimées de Dieu pour la rédemption de toutes les créatures bien-aimées de Dieu, y compris, mais pas exclusivement, du genre humain.

Un ancien hymne chrétien appelé le Benedicite, aussi appelé « Cantique de la création », reflète cette notion où tous les ordres créés se réunissent afin de chanter les louanges du Créateur pour le don de la vie. Dans ce long cantique, chaque objet planétaire, formation naturelle, phénomène météorologique – tout ce qui a été créé – a sa place, y compris les règnes autre qu'humains :

*Et vous, baleines et poissons, bénissez le Seigneur,
Vous tous, les oiseaux dans le ciel, bénissez le Seigneur,
Vous tous, bêtes et bestiaux, bénissez le Seigneur.
À lui, haute gloire, louange éternelle!*

Le thème de la présente édition de la *Gazette* (qui est de retour après une brève interruption) est « le renouvellement de la vie de la terre ». Il s'agit d'une référence directe à l'une des promesses que nous faisons lors de notre baptême, lorsque nous nous engageons solennellement à « sauvegarder l'intégrité de la création de Dieu et à respecter, soutenir et renouveler la vie de la terre ».

Cette promesse – ainsi que le vitrail de Baie-Comeau – m'aident à me rappeler que notre foi doit s'incarner, se manifester dans le monde de manière visible et tangible. Un certain nombre de contributions à cette édition de la *Gazette* reflètent comment notre église a accompli cela dans le passé, et comment, en tant qu'église, nous pourrions le faire aujourd'hui et à l'avenir.

Lors de ma récente visite à Baie-Comeau, en méditant sur ce vitrail, j'ai été frappé par deux de ses éléments en particulier. Tout d'abord, le chasseur innu est en marge de la scène, même si l'événement attirant l'attention se déroule sur des terres que son peuple habite depuis des milliers d'années. Comment ceux d'entre nous qui occupent maintenant ces terres autochtones traditionnelles peuvent-ils trouver des moyens de céder une partie de l'espace que nous occupons et que pouvons-nous apprendre de nos voisins autochtones sur la façon de vivre en bonne relation avec la terre et les autres créatures qui l'habitent ?

Et j'ai aussi réalisé autre chose : au moins un des animaux représentés sur ce vitrail est particulièrement fragile, et pas seulement parce qu'il est en verre. Le caribou boréal est en voie d'extinction au Québec à cause de notre incapacité à vivre en bonne relation avec la terre et avec nos semblables.

Prendrons-nous au sérieux notre promesse solennelle de baptême de renouveler la vie de la terre, ou le vitrail de Baie-Comeau deviendra-t-il un jour un perturbant mémorial de notre échec à le faire, une magnifique représentation en vitrail de créatures de Dieu que nous n'avons pas réussi à sauvegarder en chair et en os ?

By the Rev. Jeffrey Metcalfe

CANON THEOLOGIAN

ECO-THEOLOGY AND ETHICS WHERE THE RIVER NARROWS



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In the lead up to last year’s Lambeth Conference, I was asked by the Theological Education for the Anglican Communion to join an international panel of Anglican scholars in producing teaching materials to help Anglican seminarians around the world to engage with the climate crisis. My task on this panel was to assist students in thinking about how their faith might relate to ethics, politics, and the environment, drawing on my doctoral research. The following is an excerpt from that resource that might help guide some of our own reflections in our diverse regions of the diocese.

IN WHAT WAYS MIGHT FAITH BE POLITICAL? HOW MIGHT WE INTERPRET THIS IN REGARDS TO THE CLIMATE AND ECOLOGICAL CRISIS?

I want to begin with a theological and anthropological claim—a claim about how we understand God, and how our understanding of God helps us to understand ourselves as human animals, and our place in the world. My claim is this: human animals are creatures, created by the triune God—the same God that has revealed God’s self to us in a particular way through Israel and Jesus. We are the creatures of Israel’s God—this is the revelation that we, as Gentile Christians, have come to know, and to proclaim through Jesus.

We are creatures. I want to dwell here, because it is in our creatureliness that God has created us to dwell, and it is in our creatureliness that God has dwelt among us. We need to dwell here because, in a very real way, our creatureliness is a divine revelation.

We are creatures. We live in particular places, with particular peoples, in particular ways, at

particular times. We are not every creature. We are a particular kind of creature. We are human animals. We don’t have feathers, birds do. We don’t build anthills, ants do. Part of what it means to be a human kind of creature, is to live within communities with other human and other-than-human creatures, and that is what politics and ethics are about. Politics and ethics address the questions: how do and how ought we to live together as communities? For those who see themselves as creatures of the triune God, we need to expand those questions: how do and how ought we to live together here as human creatures, within the wider communities of God’s creation?

WHERE ARE WE NOW AND HOW DID WE GET HERE?

I want to emphasize the where in this question. Where is here? As a white settler living in a place reshaped by European colonists, I think to answer this question with integrity, I have to critically examine my own sense of where I find myself now.

I live beside a massive river that is commonly known in English as the St. Lawrence River, and where I live is where this river narrows just enough that it can be crossed more easily. The Algonquin-speaking Indigenous peoples who inhabited and continue to inhabit this land called this place “Quebec,” from the Algonquin word for “narrow passage” or “strait.” Quebec City, where I live, is Where the River Narrows.

Where the River Narrows was a place named and known by particular peoples prior to the arrival of my own peoples. They had a relationship to this land, a land that shaped their language, identity, and daily lives.

The tragedy of colonialism where I live is that, while our European ancestors arrived in this place about 500 years ago, they never really entered it. Certainly, they did set up colonies, and they even learned some survival skills from the Indigenous peoples who took pity on them as their inexperience in the land literally killed them.

But they never really joined with the Indigenous peoples of this land, to learn not only the rhythms of the land, but also the rhythms of the peoples with the land. They did not stop to ask themselves: Where is here? And how do and how ought we to live together here as human creatures, within the wider communities of God’s creation?

In the words of the American theologian Willie James Jennings, “[...] it is as though Christianity, wherever it went in the modern colonies, inverted its sense of hospitality. It claimed to be the host, the owner of the spaces

it entered, and demanded native peoples enter its cultural logics, its ways of being in the world, and its conceptualities.”

And so our European ancestors erected crosses on the rivers where they landed and then over-fished, and on the mountains where they climbed and then logged, and they blessed them. In many cases, they did not know, and they cared not to learn, the many names by which these places were already known and blessed. They did not imagine that the relationships between other lands, peoples, and creatures might stand as a revelation of their own creatureliness, and might reshape their own creaturely relations within that land. In contrast, they attempted to reshape both the land and the peoples of the land, into a new way of relating: as resources to be extracted, as commodities to be sold.

We know the immediate causes of climate change. We know the immediate causes of biodiversity loss. What we seem to struggle with are the moral and theological imaginations that make those causes seem not only natural, but providential. Where I live is now a very secular place. But the crosses still stand on the mountain tops, and the trees continue to fall.

WHERE DO WE GO FROM HERE?

Climate change and biodiversity loss is not a problem of more information but of moral imagination. Speaking as a white settler living beside the St. Lawrence River, we have lost our sense of our creatureliness as a revelation of God. Our imagination of our creaturely

relations—both between human and other-than-human animals—is almost entirely determined by the logic of extraction and sale, the logic of commodity production.

My ancestors tried to systematically destroy the languages of the Indigenous peoples of this land, in order to prevent their ways of naming, relating, and blessing the land from getting in the way of the colonial story and practice of possession, extraction, and sale.

But as Gentile Christians, we are also heirs of another story. We are also a people who proclaim to be followers of the God of another people, of Israel. Through Jesus, God has invited us to the table that God had already set for Israel. This “gentile remembrance,” as Jennings calls it, is a divine lesson in learning how to become a people who enter into the stories of other peoples—who learn from the lands and their human and other-than-human inhabitants not as those who possess and replace but as those who join with.

I think, to address the crises of climate change and biodiversity loss, we need to reclaim our sense of creatureliness being itself a revelation of the triune God.

Part of our task as Christians is thus to make visible the ways in which our creatureliness has been and continues to be concealed from us by our social, political, economic, and geographical arrangements and practices. Our theological tradition provides us with some of the tools we need to do this “imaginative work,” but it also requires the help of those who stand outside our traditions.

What does this look like for those engaged in pastoral ministry? I think the answer to the question “where we go from here” is going to look radically different for everybody reading

this today. You probably live by different rivers than I do. You probably live by different peoples, histories, and creaturely neighbours than I do.

Just as Jesus came to dwell in a particular place, with a particular people, in a particular way, at a particular time,

so too will you, as disciples of Jesus need to join with the particular land and the peoples of the land where you dwell.

For those who live Where the River Narrows, I think this looks like joining with the land by joining with some of the Indigenous peoples whose traditional territory this land includes, such as the Huron-Wendat of Wendake. In order to reclaim our sense of creatureliness as Christians, I think we need to hear the stories of the Wendat people, we need to learn from their ways of understanding the relationships between the peoples and the land, ways that Christianity and its secular successors have actively sought to repress. And, critically, we need to join with them in their ongoing struggles to resist the continuing transformation of the land into commodities, to preserve the land and all its creatures as sacred.

That is how I would tell the story of the ethics and the politics of climate change and biodiversity loss Where the River Narrows. My question for you is, where do you dwell? What other peoples, creatures, and stories of the land dwell with you there? And how do and how ought you to live together there as human creatures, within the wider communities of God’s creation?

“

I think, to address the crises of climate change and biodiversity loss, we need to reclaim our sense of creatureliness being itself a revelation of the triune God.

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NEW DEACON FOR DIOCESE



Photo : Linda Hoy

Sam Borsman (left) was ordained to the sacred order of deacons on Sunday, December 4, 2022, at a liturgy at St. George’s in Lennoxville attended by faithful from across the Deanery of Saint Francis. Sam teaches religion at Bishop’s University and has been a lay reader in the Saint Francis Regional Ministry for several years. He will continue to serve there as a deacon, with a special emphasis on the church’s many faithful members living in long-term care facilities. To Sam’s right are Bishop Bruce Myers and the Rev. Canon Giuseppe Gagliano.

RETURNING THE GARDENS TO RUE DES JARDINS

When Quebec City’s rue des Jardins was named in the 18th century, the street was surrounded by gardens of the religious communities once based there. As the city developed, stone and asphalt paved over the greenspace for which “Garden Street” was named—but a new project will help restore natural beauty in the heart of Old Quebec.

Cathedral Gardens, which is being developed by the Cathedral of the Holy Trinity with the help of secular partners, will transform the Anglican cathedral’s large close—or courtyard—into a place of health and peace for generations to come.

“Returning the cathedral’s grounds to their original vocation as a garden in the heart of the city has been a dream of many people for many years,” said Bishop Bruce Myers. “There has never been a better or more urgent time—in the life of this city and of our planet—to transform what has become an unsightly parking lot for cars and trucks into a beautiful greenspace for God’s creatures, including people.”

The vision for this project is to create an informal space that is widely known as welcoming to all, develop an oasis of natural beauty throughout the year, and restore visitors’ relationship with nature. The gardens will also be home to works of outdoor art. Bridge building between communities and fostering people’s physical and spiritual health are also priorities.

Themed around the concept of discovery, the gardens will allow visitors to gradually discover the site through different paths and routes.

Visitors will experience moments of meditation and calm, discovery of others thanks to furniture promoting discussion,

and the (re)discovery of the beauty of nature through a wide variety of species inspired in particular by those once grown there by the Récollets Friars, a Roman Catholic order who occupied the same space in the 1700s.

Those involved in the project also hope that it will play a reconciling role between the church, Indigenous peoples, and people from a settler background.

“For thousands of years, the Huron-Wendat, Abenaki, Haudenosaunee, and Wolastoqiyik peoples lived in harmony with nature where we, the settler church, now live, work, worship and play,” said the Very Rev. Christian Schreiner, dean and rector of the Cathedral of the Holy Trinity.

While some European settlers cooperated and peacefully coexisted with Indigenous peoples—listening and learning—others assumed positions of power, symbolized in part by the 19th-century construction of the cathedral as a “seat” of colonial authority. The dean hopes Cathedral Gardens will help shift that mentality back—to “try, together, to listen again to the Spirit of the place, which is clearly a spirit of cooperation, encounter, exchange and community.”

In that spirit of community, the gardens will be free, open to the public, and welcoming to people of all origins and beliefs.



“Cathedrals are typically situated at the heart of a city, and their grounds are often meeting places for all sorts of people,” Bishop Myers added. “Located at the centre of the city’s historic district, Cathedral Gardens will be just such a crossroads for Quebec City’s citizens and visitors alike. This space is a precious gift that’s been entrusted to our church, and we want it to achieve its full potential, and to share it with others.”

Currently in the planning phase, Cathedral Gardens is now accepting donations to support construction and landscaping. Donations can be made online through cathedralgardens.ca by clicking the “Donate” button. The project’s donation system is powered by CanadaHelps, making it easy for donors to give securely and to receive tax receipts.

For more information, including architectural renderings and a list of proposed plants, visit Cathedral Garden’s bilingual website at cathedralgardens.ca.

With files from Matthew Townsend

WITH BELLS ON

Overzealous wedding guests flipped the bell at St. Michael’s Church in Sillery last summer, rendering it unringable from below. With the help of a portable folding crane, the bell tower captain from the neighbouring Cathedral of the Holy Trinity, Donna McEwan, literally set things right. The bell now peals every Sunday morning again, inviting people in the Quebec City neighbourhood to worship.



LE RETOUR DES JARDINS SUR LA RUE DES JARDINS

Lorsque la Rue des Jardins a pris son appellation au cours du XVIII^e siècle, elle était nichée entre les jardins des diverses communautés religieuses établies tout autour. Mais l'espace vert qui était à l'origine de son vocable « des Jardins » a été, pendant le développement de la cité, remplacé par des passages de pierre et d'asphalte – mais un nouveau projet a l'ambition de ramener une oasis de beauté naturelle au cœur du Vieux-Québec.

Les Jardins de la cathédrale, qui sont en cours de développement par la cathédrale Holy Trinity avec le soutien de partenaires laïcs, visent à transformer la grande cour intérieure de la cathédrale anglicane en un lieu de santé et de paix pour les générations à venir.

« Ramener le terrain sur lequel est érigée la cathédrale à sa vocation originale de jardin au cœur de la ville est un rêve caressé par plusieurs personnes depuis plusieurs années » a déclaré l'évêque du diocèse anglican de Québec, Mgr Bruce Myers. « Le moment n'a jamais été plus propice et le besoin plus urgent – dans la vie de notre cité ou de celle de notre planète – pour transformer ce qui est devenu un inélégant stationnement pour les autos et les camions en un magnifique espace vert destiné aux créatures de Dieu, incluant la population. »

La mission de ce projet est de créer un espace informel qui sera reconnu comme accueillant pour tous et toutes, d'y réaliser une oasis dont la beauté naturelle persistera tout au long de l'année et ainsi de raviver la relation de ses visiteurs avec la nature. Les jardins seront aussi un environnement de choix pour les œuvres d'art extérieures. Les priorités du projet incluent de plus la création d'un lieu favorisant la création de liens entre les communautés et la santé physique et spirituelle des visiteurs.

Avec un thème axé sur la découverte, les jardins permettront aux visiteurs de découvrir

graduellement les lieux par différents chemins et tracés. Les promeneurs pourront profiter de moments de méditation et de calme, découvrir les autres grâce au mobilier urbain facilitant la discussion et (re)découvrir la beauté de la nature par la présence d'une grande variété d'espèces, incluant notamment des plantes autrefois cultivées ici par les Récollets, une communauté religieuse catholique qui occupait le site pendant les années 1700.

Les personnes impliquées dans la réalisation du projet espèrent aussi qu'il contribuera à la réconciliation entre l'église, les communautés autochtones et les peuples colonisateurs.

« Pendant des millénaires, les Huron-Wendats, les Abénaquis, les Haudenosaunee et les Wolastoqiyik ont vécu en harmonie avec la nature là où nous, l'église colonisatrice, vivons, travaillons, rendons grâce à Dieu et nous amusons aujourd'hui », a indiqué le très révérend Christian Schneider, doyen et recteur de la cathédrale Holy Trinity.

Bien que plusieurs colons d'origine européenne aient collaboré et coexisté pacifiquement avec les populations autochtones – choisissant d'écouter et d'apprendre de l'Autre – d'aucuns ont plutôt adopté une position de domination, symbolisée entre autres par la construction, au XIX^e siècle, de la cathédrale en tant que « siège » de l'autorité coloniale. Le doyen souhaite vivement que les



Jardins de la cathédrale puissent contribuer à renverser cette mentalité – « en proposant, ensemble, de reprendre contact avec l'Esprit des lieux, qui est clairement un esprit de coopération, de rencontre, d'échange et de communauté. »

Dans cet esprit de communauté, l'accès aux jardins sera gratuit, ouvert au public et accueillant pour les gens de toutes origines et croyances.

« Les cathédrales sont typiquement localisées dans le centre des villes, et leurs environnements deviennent des lieux de rencontre pour toutes sortes de gens » ajouté Mgr. Myers. « Situés au centre de l'arrondissement historique de la ville, les Jardins de la cathédrale deviendront aussi un carrefour pour les résidents et résidentes de Québec et les visiteurs. Cet emplacement est un cadeau précieux qui a été confié à notre église et nous voulons qu'il puisse développer son plein potentiel, et le partager avec les autres. »

Présentement en cours de conception et de développement, les Jardins de la cathédrale acceptent dès maintenant les contributions financières qui en permettront la construction et l'aménagement. Les dons peuvent être faits en ligne à partir du site jardinsdelacathedrale.ca en cliquant sur le bouton « Donnez ». Le système de dons du projet est propulsé par CanaDon, ce qui permet aux donateurs et donatrices de contribuer en toute sécurité et de recevoir des reçus d'impôt.



Pour de plus amples informations, incluant les croquis architecturaux et la liste de plantes sous considération, visitez le site bilingue des jardins à jardinsdelacathedrale.ca.

By Cynthia Dow

“BE STILL AND KNOW THAT I AM GOD”

CENTERING PRAYER FINDS HOME IN NEW CARLISLE CHURCH

There’s something quite different happening at St Andrew’s Anglican Church in New Carlisle on the Gaspé Coast. An interfaith/inter-spiritual minister is leading centering prayer events every Thursday evening throughout the winter months.

Ann Kelly was ordained in 2020 by the One Spirit Learning Alliance in New York City after two years of study, some of it online due to the pandemic. This was the culmination of a long-held dream to be a minister.

“As a child, I was drawn naturally to all things spiritual, and attended the United Church, so I had a grounding in Christianity. But as I grew older the traditional church did not seem to fit,” Ann told the *Gazette*. In fact, on two occasions Ann fulfilled the discernment process to become a minister in the United Church. “Both times near the end of the process, it just didn’t seem to be appropriate. But I still had this call to some sort of ministry: I just knew as a child that nature and prayer were my home. Since this saved me, and is such an important part of my life, I want to share it with others.”

Ann followed the Jubilee Program in Tatamagouche, Nova Scotia, where she was introduced to the contemplative path, a different way of being spiritual. One of the approaches she learned was centering prayer, a

type of meditation that has its roots in mystical Christianity and has been further developed by Brother Thomas Keating, a Cistercian monk. “He put a framework to it so that we could understand it better. It is different from other meditations in that it’s about opening up and resting with the sacred,” Ann explained.

For the incumbent at St Andrew’s, Father Joshua Paetkau, Ann’s gift to the parish “...is not so much a new thing that is happening in the face of a struggling church, as a drawing deep from the wellspring of a shared faith and shared relationships of trust to bring renewed life within a community. Centering prayer has roots deep in the Christian tradition, stretching back to the Desert Fathers, the tradition of lectio divina of the Benedictine monks, and the mystical writings of figures like St. Theresa of Avila and St. John of the Cross. In a busy world, the gifts of prayer, silence, and meditation are precious.”

Ann explained that the people who come to her centering prayer events, while mostly not church goers, like coming to the church building for it. They love the space at the front of the nave, just before the sanctuary, where chairs are arranged in circle.

As people arrive there is a brief time of checking in. Then Ann leads them through a

body scan to relax and ground themselves “... and put the day behind them.” Then follow inspirational readings, which this winter have been based on the book *Embers* by Richard Wagamese.

Participants are then led through four steps: closing their eyes, choosing a sacred word to come back to as an anchor when thoughts or emotions intervene, then opening their heart to the presence of Spirit. “We sit for 20 minutes and at the end there is a chant.” Ann says the group particularly loves “Be still and know that I am God” (Psalm 46:10).

When the centering prayer ends, Ann offers tea and socializing. Sometimes there is sharing of what has come up: struggles, breakthroughs. “At times there are incredible conversations, the last time was about hope and despair.”

On average there are six to eight people at the Thursday evenings, attracted by word of mouth or social media promotions which Ann puts on her Facebook page. Some of the people have also attended her monthly “wild church” ceremonies which are held outdoors, and are linked to the Celtic wheel of the year and the seasons. There is a wide age range from 20 to 60 years of age, and three men. “Half of the group are francophones,” Ann said.



Photo: Ann Kelly

The interfaith minister may try some other types of meditation eventually. Why in the Anglican church? “It’s a different kind of ministry because the traditional church approach appears to be struggling. This is just to offer a loving, open way that welcomes everyone, particularly those who don’t go to church,” she explained.

“What I get out of it is a deep connection to community, to the people in the circle. Often people who are meditators will comment on the strong connection forged in the group, the deep silence, the circle.”

Father Paetkau says his church “is delighted to welcome people into the beauty and stillness of worship in this place, and to be part of each person’s journey to search for the presence of God. Ann Kelly is a longtime member of the New Carlisle community, and has shown her support in the past through participation and leadership in small groups, Bible studies and in leading vacation Bible school programs for the parishes of New Carlisle and Chaleur Bay. We are delighted to encourage and be part of her continued dedication to ministering to the spiritual hunger and the desire for prayer and meditation.”

Text and photos by Stephen Kohner

A THEATRICAL RETURN TO THE PAST



From left to right: Éric Dufour (playing Paul Provencher), Sébastien Langlois (host), Catherine Tremblay-Alix (playing Alice Lane), and Fabrice Labrie (playing Colonel Robert McCormick).

Imagine yourself traveling back in time and meeting up with a few of the people who had made a profound historical impact on your church and community. That's exactly what happened in Baie-Comeau as part of les Journées du patrimoine religieux du Québec, held across the province October 9-11, 2022. The annual event offers the opportunity to discover various artistic, historical, and architectural characteristics of Quebec's religious heritage.

The Church of St. Andrew and St. George teamed up with Ste-Amélie, a Roman Catholic parish in Baie-Comeau, to present a historical show entitled *Retour dans le temps*. By accessing the town's budget for culture-based initiatives, the two churches turned to Baie-Comeau's own Théâtre Espace K to write a script and present the show.

The 90-minute production was presented in French four times on September 10 and 11 with repeat performances in November, December, and January. There were two parts: a 40-minute presentation featuring three historical figures related to the Anglican church, and a second 40-minute one, using the same presenters, who played the roles of those related to the Catholic church.

The show was in the form of a talk show wherein each historical figure was interviewed and talked about the founding of the town, historically significant features of the churches, and their experiences in the start-up of Baie-Comeau in 1937. The actors dressed in period costumes and took on the personalities of their assigned characters.

The Anglican church welcomed Colonel McCormick, founder of Baie-Comeau and the person who donated the church's distinctive Nativity stained-glass window in 1940. Second up was Alice Lane, former parishioner and member of the Ladies' Guild, who opened the town's library in 1939—the first free bilingual library in the province. Then came in Paul Provencher, Woods division manager for the pulp and paper company who spoke of his friendship with Innu Ti-Basse Ste-Onge, whose image is featured in the Nativity window and who saved the life of Colonel McCormick in 1915.

After this first part, the audience walked over to Ste-Amélie where there were three other people to be interviewed: renowned Québécois artist Guido Nincheri (who designed and painted the frescos in Ste-Amélie), Mgr Napoléon Alexandre Labrie (Baie-Comeau's first Catholic bishop) and Antoinette Comeau (daughter of Napoléon Alexandre Comeau, who the town is named after).

The show was well-appreciated by approximately 100 audience members. It is hoped that an English version will be produced and that the show will be repeated in the future.

This year's *Journées du patrimoine religieux du Québec* are September 8-10, 2023. Everyone is invited out to the scheduled events. For more information, visit their website at <https://www.journeesdupatrimoine religieux.ca/en/home>.

Par Irène Brisson

PETITE HISTOIRE DU PSAUME EN MUSIQUE : L'EUROPE DU XVII^E SIÈCLE



Dans le numéro d'avril 2022 de la Gazette, nous avons vu les hauts et les bas du psaume anglais au XVII^e siècle, à l'aube de la restauration de la monarchie (1661). Aux révisions successives du psautier de Sternold & Hopkins s'ajoutaient les anthems ou motets polyphoniques des compositeurs post-élisabéthains. Le puritanisme du Commonwealth de Cromwell s'avéra catastrophique sur le plan musical religieux, comme l'expliquera si bien Charles Burney dans son *Histoire générale de la musique* (1776-1789, p. 423) : « Dix années d'un morne silence semblent s'être écoulées avant qu'il ne fût permis à une corde de vibrer ou à un tuyau de résonner dans le royaume. »

PENDANT CE TEMPS, SUR LE CONTINENT...

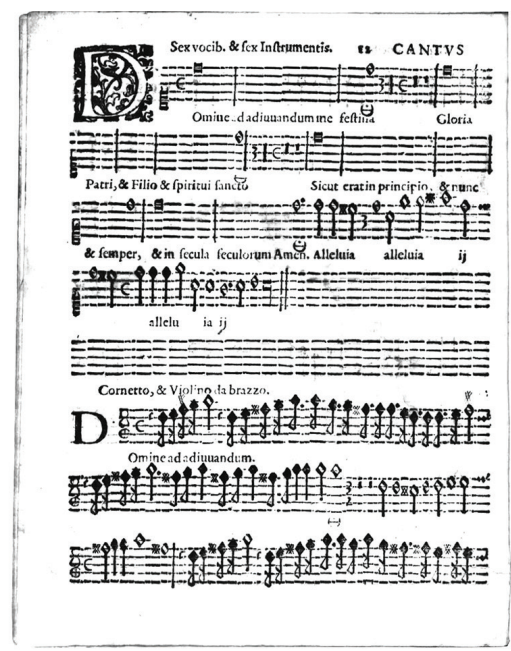
Avant d'aborder la Restauration, il convient de brosser le tableau de la musique européenne occidentale de l'époque des premiers Stuart : le début des années 1600 a vu naître les premiers opéras italiens, les ballets de cour français. Aux chansons et aux madrigaux à quatre et cinq voix de la Renaissance se substituent progressivement des airs de solistes expressifs, narratifs et ornementés, nécessitant une véritable technique vocale.

Côté sacré, le Concile de Trente (1545-1563) avait appelé les compositeurs catholiques à plus de rigueur et de respect des textes qu'ils mettaient en musique. Les messes et les motets *a cappella* de Giovanni Pierluigi da Palestrina (v. 1525-1594) répondaient à cet idéal et allaient rester à Rome le modèle de prédilection, comme le montre en 1638 le sublime *Miserere* (Psaume 50) de Gregorio Allegri. Toutefois, hors de Rome, l'éloquence, l'étonnement, l'expression des passions propres à l'art baroque naissant vont transformer la prière en musique.

SPLendeur VÉNITIENNE

Ce courant novateur voit le jour dès la fin du XVI^e siècle dans les cours de Florence, de Mantoue et dans la république sérénissime de Venise : des instruments aussi éclatants que les cornets et les trombones se marient aux violons récemment apparus, aux violes de gambe et aux voix dans de véritables « concerts sacrés ». Parmi les pionniers de ce nouveau répertoire figurent Giovanni Gabrieli (v. 1555-1612) et Claudio Monteverdi (1567-1643). Le premier tire profit de la disposition des tribunes et de l'acoustique de la basilique Saint-Marc de Venise en composant des motets à plusieurs chœurs, avec solistes et instruments. Le second fera paraître en 1610 de spectaculaires et combien audacieuses vêpres : *Le Vespro della Beata Vergine Maria*. Dédiées de façon plutôt téméraire au pape Paul V, ces vêpres pour huit solistes, deux chœurs et les instruments nommés plus haut, comprennent une introduction (l'invitatoire) et 13 motets dont cinq psaumes. Si la psalmodie grégorienne

y est toujours présente, elle est traitée de façon très élastique : tantôt rigoureuse, tantôt étirée en un long *cantus firmus* autour duquel brodent les autres voix et les instruments, ou encore harmonisée en faux-bourdon, dans un style épousant le rythme des mots, un procédé que nous utilisons encore en chantant le psaume dominical. À titre d'exemple, le recueil commence par deux versets du psaume 70 (*Deus, in adiutorium meum intende*) montrant jusqu'où Monteverdi pouvait aller : à l'invitatoire psalmodié du soliste et du chœur, le compositeur a en effet superposé la *Toccata* ou ouverture de son opéra *Orfeo*. De quoi chatouiller les oreilles les plus conservatrices de l'époque!



Exemple 1 : Invitatoire des Vêpres de Monteverdi (1610)

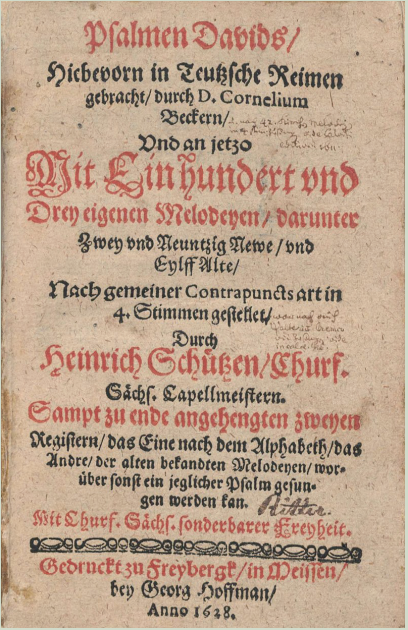
Nommé en 1613 maître de chapelle à Saint-Marc de Venise, Monteverdi poursuivra sa double carrière, profane et sacrée, entrera dans les ordres et fera paraître un nouveau recueil de musique religieuse : la *Selva morale et spirituale* (forêt morale et spirituelle) comprenant 40 œuvres en italien et en latin, dont 5 psaumes dans le même style que celui des Vêpres. Un recueil posthume, paru en 1650 regroupe une messe *a cappella* de Monteverdi montrant sa parfaite maîtrise du contrepoint de la Renaissance, et 13 psaumes de louange dans le même esprit que ceux des recueils précédents.

HEINRICH SCHÜTZ

Les innovations italiennes ne tardent pas à se répandre en Europe. En Angleterre, sous les premiers Stuart, c'est d'abord dans le domaine profane que le *stile nuovo* fait une percée, avec l'apparition d'*ayres* accompagnés au luth. En Allemagne, l'organiste et compositeur luthérien Heinrich Schütz (1585-1672) effectue deux séjours à Venise : le premier en 1612, où il est l'un des derniers élèves de Giovanni Gabrieli, et le second en 1628 où il a probablement étudié avec Claudio Monteverdi. La conséquence de ses fructueux voyages fut en 1619 la publication des *Psalmen Davids*, opus 2, suivie dix ans plus tard d'un premier recueil de *Symphoniae Sacrae*, opus 6, en latin, paru à Venise. Les psaumes de 1619, que le compositeur appelle des motets et des « concerts », comprennent 26 œuvres pour plusieurs chœurs et instruments, dont 23 mises en musique de psaumes dans la traduction allemande de Martin Luther. La même année, Schütz est nommé maître de chapelle de la cour

princièrre de Saxe à Dresde, un poste auquel il sera officiellement attaché jusqu'à sa mort.

La Guerre de Trente Ans (1618-1648) pousse Schütz à quitter durant quelques années son pays pour le Danemark. La bataille faisant rage en Saxe, de nombreuses chapelles sont dissoutes, ou fonctionnent avec peu de musiciens, la plupart des hommes étant enrôlés dans l'armée ou décimés par la peste. Schütz compose alors de nombreuses œuvres sacrées pour formations réduites : en 1628 paraît son *Becker Psalter*, dans lequel il harmonise, à partir de mélodies protestantes existantes, les 150 psaumes métriques traduits en allemand par le théologien Cornelius Becker. L'ouvrage connaîtra un grand succès en raison de son caractère pratique et de son accessibilité.



Exemple 2 : Heinrich Schütz, Becker Psalter

Les *Cantiones sacrae* (1625) à quatre voix de Schütz étant en latin, pouvaient servir autant à des catholiques qu'à des protestants. Ses *Kleine geistliche Konzerte* (petits concerts spirituels, 1636, 1639) et ses trois recueils de *Symphoniae Sacrae* (1629, 1647, 1650) accordent au psaume une place de choix et, tout en suivant les traces de Monteverdi, invitent les fidèles à trouver le réconfort nécessaire et l'espoir d'un monde meilleur. En composant la majeure partie de ses psaumes en allemand dans le plus grand respect du texte, Schütz touche le cœur des fidèles et prépare une voie royale à Johann Sebastian Bach, qui naîtra cent ans après lui!

LA FRANCE

Si, durant la Renaissance, la France avait forgé son langage musical à partir de la polyphonie des maîtres flamands, elle découvre, avec les poètes et les musiciens humanistes la séduction de la nouvelle musique italienne. Le mariage, en 1600, du roi Henri IV avec Marie de Médicis ne sera pas étranger à cet engouement. Le besoin de bien comprendre les paroles et les passions qu'elles suscitent remplace les chansons à 4 ou 5 voix par des airs accompagnés au luth ou avec une basse continue. Le goût de la danse, cultivé en France dès le Moyen-âge, aboutit au « ballet de cour » reposant sur un argument théâtral. L'opéra proprement dit, tardera à s'imposer et ne s'épanouira que sous le règne de Louis XIV, grâce à Jean-Baptiste Lully (1632-1687), un Florentin qui a compris le goût musical du roi et a créé un style français qui allait inspirer l'Europe de Lumières.

Sur le plan religieux, il faut rappeler que, sortie des sanglantes guerres de Religion du XVI^e siècle, la France allait, grâce à l'Édit de Nantes, promulgué en 1598 par Henri IV, mais révoqué en 1685 par Louis XIV, atteindre une certaine paix sociale, les protestants ayant désormais le droit de pratiquer leur religion. Comme leurs prédécesseurs, ils chantent en famille les psaumes de David qui sont enseignés aux enfants dès leur jeune âge. Aux psautiers de Goudimel et de ses émules calvinistes s'ajoutent de nouvelles versions métriques. Cette ferveur ne laisse pas indifférent le clergé catholique : c'est pourquoi le poète et prêtre Antoine Godeau (1605-1672), membre de l'Académie française et évêque de Grasse publie en 1648 une *Paraphrase sur les Pseaumes de David*. Dans sa préface, il constate que « Ceux dont nous déplorons la séparation de l'Église, ont rendu la version dont ils se servent, célèbre par les airs agréables que de doctes Musiciens y mirent, lorsqu'ils furent composez. » Il souhaite donc que des musiciens catholiques en fassent autant avec ses *Paraphrases*. Sept compositeurs français ainsi que le roi Louis XIII ont répondu à son appel, en mettant en musique quelques uns de ses psaumes.

C'est à Jacques de Gouy (v. 1610 – après 1650) que l'on doit la plus importante contribution musicale au psautier de Godeau : ses 50 premiers psaumes à quatre voix sont publiés en 1650. Le reste n'a apparemment pas suivi, probablement en raison de la mort, à une date sans doute rapprochée, du compositeur. Évitant de recourir aux mélodies calvinistes, de Gouy

écrit dans le style élégant des airs de cour, alors très à la mode. En 1663, Henry Du Mont (1610-1684), compositeur de la cour, publie à son tour une trentaine de psaumes puisés en grande partie dans les Paraphrases de Godeau, y ajoutant à l'occasion un instrument soliste et une basse continue.

En marge du chant du psaume catholique ou protestant, destiné principalement à un usage domestique, se développe progressivement en France un goût pour un motet d'envergure, en latin, avec solistes, chœur et instruments. Ce genre va trouver son épanouissement à Versailles avec Henry Du Mont et surtout avec Lully, le compositeur préféré de Louis XIV. Ce qu'on appelle désormais un « grand motet » commence par une ouverture instrumentale, et une alternance de récitatifs, d'airs et d'ensembles mariant l'éloquence à la solennité. Ce genre connaîtra en France un vif succès jusqu'à la Révolution de 1789. Plusieurs psaumes de Lully ont été traités de cette façon majestueuse mais toujours dans le plus grand respect du texte, en particulier le *Miserere* et le *De Profundis* (Psaume 130), qui fut notamment chanté en 1683 lors des funérailles de la reine



Exemple 3 : Lully, Psaume 130, *De profundis*, début.

QUAND LE ROI D'ANGLETERRE VIT À LA FRANÇAISE

Deux ans après l'exécution de Charles I^{er} en 1649, son fils Charles (21 ans), dont la tête est mise à prix par Cromwell, parvient à gagner la France où sa mère, Henriette-Marie, fille d'Henri IV et de Marie de Médicis s'était réfugiée en 1644. Cousin du jeune Louis XIV, il passe près de dix ans à la cour, dans un milieu politiquement agité, mais propice aux arts : le monarque français aime la peinture, le théâtre, la musique et la danse. Un des personnages qu'il a incarnés dans un ballet lui a d'ailleurs valu le surnom de « Roi-Soleil ». Son premier ministre, le cardinal Mazarin – un Italien –, encourage la venue de de musiciens italiens. Un monde nouveau s'ouvre donc pour le futur Charles II. À son retour à Londres en 1660, il prend à son service les musiciens du temps de son père qui ont vaillamment enduré le puritanisme de Cromwell, tels John Wilson (1595-1694), auteur d'un recueil de cantiques dédié à la mémoire de Charles I^{er}, le *Psalterium Carolinum* (1657), et Henry Lawes (1595-1662), compositeur d'un anthem de couronnement. Le *Merry Monarch*, comme on surnommait le nouveau roi, renoue avec la musique scénique, le théâtre et fonde, à l'imitation de Louis XIV, un orchestre de 24 violons. Il rétablit sa Chapelle royale et en confie la réorganisation à Henry Cooke (1616-1672).

Une nouvelle génération de compositeurs de musique sacrée, active à la Chapelle royale ou à la cathédrale Saint-Paul de Londres, va désormais répondre aux goûts musicaux du roi : c'est le cas de Pelham Humphrey (1647-

1674), envoyé en France étudier avec Lully, mais fauché par la mort à 27 ans. Quant à John Blow (1649-1708), auteur d'une centaine d'œuvres sacrées, il formera des compositeurs aussi remarquables qu'Henry Purcell (1659-1695), Jeremiah Clarke (1674-1707) et William Croft (1678-1727). Plusieurs de leurs psaumes, mariant l'anthem polyphonique et le style concertant français ou italien, seront compilés et publiés entre 1760 et 1773 par William Boyce dans *Cathedral Music*, une anthologie de près de 200 œuvres allant de la musique des Tudor à celle des Stuart. L'espace nous manquant pour explorer ces psaumes baroques, nous le ferons dans le prochain article.



John Blow, gravure d'Etienne Huyot, d'après White

By Sam Borsman

DEACON, SAINT FRANCIS REGIONAL MINISTRY

A KINSHIP WITH ALL CREATION:

CHRISTIAN CONTEMPLATIVE PRACTICE AND ENVIRONMENTAL SEEING

**Earth's crammed with heaven,
And every common bush afire with God;
But only he who sees, takes off his shoes.**

Elizabeth Barret Browning, *Aurora Leigh*

The causes of our environmental crisis are many, and there are no simple solutions. Political action, social justice, challenging rampant consumerism and materialism—all of these things are needed. But to a great extent, the cause of—and solution to—our predicament is spiritual. Due to an impoverished spirituality, we have forgotten how to see “every bush afire with God” and we no longer take off our shoes in humility, oblivious to the holy ground upon which we stand.

In the Christian tradition, contemplative prayer offers rich resources for recovering an ecological vision. In the words of Pope Francis, contemplation can lead to an “ecological conversion,” through which we become “serenely present to each reality, however small” (Laudato Si, 222). Contemplation involves a de-centering of the self and a consequent openness to the creator and creation. And as we learn to experience gratitude for the present moment, our sense of lack and habitual acquisitiveness begin to diminish.

Centering prayer and Christian meditation are two contemporary forms of contemplative practice. In centering prayer, as developed by Trappist monk Thomas Keating, we choose a short word that is repeated silently whenever we notice our attention being drawn away by

thoughts and emotions. The “sacred word” is not used to suppress thoughts; it is, rather, a symbol of our willingness to be completely open to God. Christian meditation, founded by Benedictine John Main, involves the slow, silent, but constant repetition of the word *maranatha* (“Come, Lord” in Aramaic). When we are distracted by thoughts, we gently return our attention to *ma-ra-na-tha*, each syllable timed with our breath.

Both contemplative practices teach us to let go of habitual thought-patterns. With repeated practice (Keating and Main suggest a morning and evening practice of 20 to 25 minutes each) we learn to see the world without preconceptions. And when we are not dominated by the constant chatter in our minds, we see creation afresh, as it truly is. In the words of a U2 song, amazing things can happen when you “Get Out of Your Own Way.” Letting go of the false self is essential in spirituality and environmentalism.

The mystic Meister Eckhart (1260-1328) understood the importance of contemplative seeing: “If I spend enough time with the tiniest creature—even a small caterpillar—I would never have to prepare a sermon, so full of God is every creature” (Sermons). And John of Damascus (675-749), after years of

contemplation, came to see “the whole earth [as] a living icon of the face of God.” When we are not governed by the ego/false self, our hearts open to both the beauty and suffering in creation. We are no longer caught in a self-centered feedback loop, looking out at the world and seeing only ourselves. Contemplative prayer is an exercise of ecstasy (from *ekstasis*, to stand outside oneself).

As we develop the capacity to rest in naked awareness, the sense of a separate self diminishes. For a variety of psychological reasons, we spend years building up a notion of a stable self, a self with clear boundaries. This is an important phase of our development as individuals, but the self that we create eventually comes to control us. We identify so strongly with this self, and we are afraid to let it go. Letting go of the false self is certainly terrifying, but it is ultimately liberating. We find, at the deepest core of our being, not nothingness, but the indwelling presence of the divine. “I have been crucified with Christ,” St. Paul says, “and it is no longer I who live, but it is Christ who lives in me” (Gal. 2:20).

When the separate self begins to lessen its hold on us, we can experience a kinship with all creation. No longer islands unto ourselves, we see every tree, mountain, bear, or caterpillar as existing in a web of inter-relationship. We continue to see and appreciate difference and multiplicity in creation, but we also learn to see on another level: We see—and experience—our common source in the Creator, “in whom we live, move, and have our being” (Acts 17:28).

We live from the center, not from a jealously guarded, small self. St. Francis of Assisi, in his *Canticle of Creation*, speaks of “Brother Sun,” “Sister Moon,” “Mother Earth,” and even “Sister Death.” He experienced the kinship of all creatures, because he learned to let go of his false self. “Ask the animals, and they will teach you; the birds of the air, and they will tell you” (Job 12: 7-8). To listen, and to see, requires an open heart.

In contemplative practice, we accustom ourselves to resting in the present moment. We are no longer bombarded with constant distractions, and we develop a deep gratitude for simply being. A feeling of lack subsides, as we’re not compelled to bolster our fragile selves through the acquisition of material goods (keeping in mind, of course, that many people in the world do experience real lack of basic necessities). The late Pope Benedict XVI wisely observed that “the external deserts in the world are growing, because the internal deserts have become so vast” (quoted in *Laudato Si*, 217). Contemplative practice is not a panacea for our environmental crisis, but the development of contemplative seeing is surely an important part of the groundwork.

“How long will the land mourn, and the grass of every field wither? For the wickedness of those who live in it, the animals and birds are swept away” (Jer. 12: 4).

To learn more about centering prayer, see the resources at <https://www.contemplativeoutreach.org/>. For more on Christian meditation, see <https://wccm.org/offerings/how-to-meditate/>.



Image: Philip Frytters, St. Francis of Assisi, oil on canvas, 259.5 x 169.3 cm, Royal Museum of Fine Arts Antwerp

By Louisa Blair

COLUMNIST

OYSTERS AND PIKE TRIPE

I can't have a meal with my family, I can't meet with my friends, I can't go to church and pray and sing with my people, I can't take communion. The great deprivations of COVID-19. If the resurrected Jesus asked me to join him and his friends for an intimate fish breakfast on the beach, I'd worry that they'd catch my disease.

I decided covid was my chance to read Marcel Proust.

I've tried on and off ever since a friend told me with great passion that I must read *À la recherche du temps perdu*, and in French, she said. I've tried it in multiple forms: a BBC radio dramatization, an audiobook on YouTube, a paperback book, an e-reader, in French, in English, and got hopelessly lost going back and forth between all the different versions. But you can't read Proust in little bites, you need to chew on him for long stretches. After scrolling through Facebook, Instagram, WhatsApp, TikTok and Twitter all day there are only a few shreds of my attention left for Proust.

Another reason it's so difficult to read Proust is that he evokes every subtle nuance of the vice-like French class system in such depth and with such skill that it gives me a bad case of claustrophobia. Ironically, I'm only persevering so that I can say, "I've read Proust," and thereby haul myself up by the bootstraps into the full-blood aristocracy of titled readerhood.

Just kidding—my book club is discussing it in two weeks so this is an emergency.

Dear readers, I've found the solution: the Cree writer Tomson Highway. Even his titles tell you something about his wit and exuberance. His play *Dry Lips Oughta Move to Kapuskasing* was my first discovery, and now I've discovered that his new memoir, *Permanent Astonishment*, is the perfect accompaniment to reading Marcel Proust. Highway grew up in the Barren Lands of northern Manitoba and went to a residential school in The Pas. He relished both experiences and vividly escorts the reader into both worlds.

So I skip from dinnertime with the Marquise de Villeparisis in a seaside hotel in Balbec,



Normandy (Marcel), to Louise Highway, a Cree fisherman's daughter, and her friends around a fire on a remote island in Reindeer Lake, Manitoba (Tomson), and back again. While the dinner guests in Balbec are draping themselves in starched white table napkins as the waiter serves them oysters on a silver dish, the girls in Reindeer Lake are roasting pike tripe over a fire and listening to country music on a radio. The radio is hung high in a tree to capture the signal, and only works at night when the airwaves are freer. When the battery runs out—"What are we to do ... charter a Bush plane?" says her little brother—they revive it by boiling it in a saucepan for half an hour.

Culturally and geographically, they are from different universes. But biologically, Louise Highway and the Marquise de Villeparisis have at least 99.9% of their DNA in common. And both are engaged in the time-honoured and biblical activity of eating fish with their friends.

Although you'd never know it from the way we Christians exclude each other, let alone

others outside the churches, Jesus must delight in these wild variations in people. Otherwise he wouldn't identify his entire existence, both incarnate and resurrected, with sharing a meal. Eating together is our most basic communal human activity, and is the closest we can get to understanding the mystery of God's life in us. This is how you can remember me, Jesus says, through this bread and wine—because this is who I am. I call you to supper—all of you—and I feed you.

So sitting immobile in my COVID isolation, I skip back and forth across the planet, fully present and immersed in the oyster feast in Normandy and the tripe feast in northern Manitoba. And not worried about infecting anyone. I am so grateful for both writers who so generously take us deep into their worlds, who invite me to their tables. The contrast gives me permanent astonishment, and I'm finally able to read Proust so le temps n'est pas perdu.

Photo : Vincent van Gogh - Fishing Boats on the Beach at Les Saintes-Maries-de-la-Mer, 1888. Photo by Gandalf's Gallery.

By Stephen Kohner

ANGLICAN FOUNDATION CHANGES UP GRANT PROGRAMS

The Anglican Foundation of Canada (AFC) approved a number of significant changes to its grant programs effective January 2023.

MOVE TO QUARTERLY GRANT CYCLE

The AFC will move from a semi-annual grant cycle to a quarterly one, with application windows open on January 1, April 1, July 1, and October 1 each year. “This rolling entry to the grants program will give potential applicants increased accessibility and flexibility,” says AFC Executive Director Scott Brubacher, “and will result in timelier decisions, which can have a major impact on the success of a project.”

INTRODUCING ‘CATEGORY A’ GRANTS

The AFC Board also approved the introduction of ‘Category A’ grants of up to \$5,000 with no matching local funds required. “These category A grants were introduced for AFC’s 2021 Say Yes! to Kids Request for Proposal and proved very effective,” explains Rob Dickson, chair of the AFC’s Grants Policy Working Group. “That experience has provided countless examples of how the infusion of a few thousand dollars can have an enormously positive impact on ministry and outreach.” The long-established traditional AFC grants—up to \$15,000 and no more than 50% of the project budget—will become the new ‘Category B’ grant.

WAIVING MEMBERSHIP REQUIREMENT

The Board also approved removing the requirement that grant applicants be current members of AFC. Dickson says, “It is more



consistent with our value of generosity to invite applicants to donate out of a spirit of generosity to ‘pay it forward.’”

I encourage parishes and individuals to become an annual member of the AFC. For as little as \$50 per year, you can help the AFC foster Anglican presence across the country by funding innovative ministry and diverse infrastructure projects and theological formation throughout the Canadian church—from coast to coast to coast.

Our diocese has certainly benefitted—more than 16 grants or loans have been given out in the past, mainly for building renovations. Yet, our diocesan membership rate remains at a very low level. In 2023, make it a point to renew or to become a new member.

Another way to support the AFC is to purchase items through their on-line store. As an example, the North Shore Deanery purchases Hope Bears and “Children’s Prayers with Hope Bear” for those being baptized in the deanery. The e-store is accessible at <https://www.anglicanfoundation.org/store/>

Information can be found on-line at <https://www.anglicanfoundation.org/> or by contacting me at skohner@quebec.anglican.ca / 418-295-3431.

Thank you for your support!



by Christopher Waugh

COORDINATOR OF CHAPEAUVERT

OUR FUTURE MIDDENS

Driving up Interstate 75 from Fort Myers I passed a huge hill on the left. Towering about 100 meters over the flat Florida landscape, it could be seen for miles around. Its shape recalled the Ziggurat of Ur. However, its sloping grass-covered sides didn’t lead up to a temple, but rather to a pile of fresh debris, which is still being collected four months after Hurricane Ian.

The landfill’s size was impressive. What is perhaps more startling is that Canada’s waste generation per capita is the largest in the whole world. While over a quarter of Canadian municipal waste is food, electronic waste is particularly problematic because it is toxic and non-degradable.

In the fall of 2022, the Diocese of Quebec launched an activity called “GreenHat,” or “ChapeauVert,” at Bishopthorpe in Quebec City and in New Carlisle, in the Gaspé region. The objective of this program is to help children, youth and families use technology responsibly to promote and strengthen community and intergenerational relationships. Among other things, using technology responsibly involves keeping computer equipment out of landfills for as long as possible.

GreenHat uses only second-hand computers, which last fall were used primarily to teach

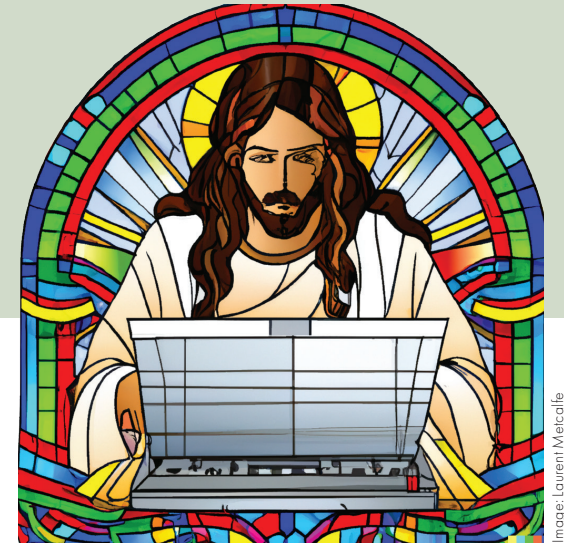


Image: Laurent Melcalle

young adolescents how to program. Another computer, dating from 2006, was configured to block internet sites from tracking and measuring online behaviour. Just because a computer is old, it does not mean that it is no longer useful. I’m currently writing this article on an 11-year-old computer and using a second screen made in 2008. GreenHat hopes to help participants make use of old equipment.

When we’ve been dead ten thousand years, archaeologists will consider our old dumps of domestic waste, our middens, to be a treasure trove of artifacts of our way of life. In the same spirit as the Burarra people of Arnhem Land in Australia, will our descendants also regard these vast communal spaces as sacred sites?

GLEANINGS

“STEWARDSHIP OF THE EARTH”

Concern for “stewardship of the earth,” its creatures and resources, first found its official Anglican voice at the Lambeth Conference of 1998 and at General Synod in Canada in 2010.

A cursory glance at the early records left by the first ministers of our church in Quebec, however, shows how deep an impression was made on them by the pristine character of the world they found here and the value they placed upon it.

Jacob Mountain, our first bishop, had an observant eye, kept careful journals and wrote many letters. In 1794, just a year after his arrival in Canada, he embarked on his first visitation of his vast diocese, then stretching from Gaspé to the present Ontario-Manitoba border.

Besides commenting on the resources of clergy already on the spot, scattered faithful and occasional church buildings that he found, his journal includes descriptions of the land itself: local plants, trees, wild life, and especially birds.

He notes particular species, “very beautiful in their plumage” which were “entirely different from those in England,” wild fruit (particularly strawberries and several varieties of raspberry), and wild flowers (which he describes either by their Latin names or local names) such as the locally called claijeu (or blue flag) which he particularly admired.

He was interested in the varieties of trees and noted that “as the soil varies, so varies the character of the woods: sometimes they are of different sorts of oak, elm, maple, &c; sometimes all pine, sometimes all cedar, and more frequently, all mixed together.”

He took an interest, too, in the uses made of natural resources by First Nations people. “The bark of many of the trees here is very beautiful and pliant.

“Of the birch, which is on the outside of a silvery whiteness, and perfectly smooth, and within of a fine salmon colour, they make a variety of baskets of very pretty shapes. They also make canoes of bark, of a form particularly elegant.”

Although this information may seem mundane to the modern reader, imagine how astonishing such materials and skills must have seemed to a recently arrived European!

Particularly striking—especially in the context of our present preoccupation with pollution—Mountain makes special mention of the clarity of the atmosphere compared to what he was accustomed to in England.

The date was August 7, 1794. In a family letter, recounting the events of the visitation in more intimate terms, Mountain described crossing Lake Ontario by boat. After a day and a half of

rough weather, “towards evening the wind sank gradually into a perfect calm, so as not to give the smallest motion to the sails or the ship ...

“The moon rose in unclouded beauty, and produced an effect which is impossible to describe, and difficult to imagine.

“The perfect stillness of the air, and the unbroken smoothness of the water extending every way without bounds, the immense stream of golden light that played and sparkled on the surface, the clearness and brilliancy of the sky and stars,” enchanted him.

“I believe I have already mentioned that the moonlight is much brighter here than in England,” he continued, “and that the rays are of a much richer and warmer colour ...

“The sky, too, always appears to be higher, as does the sun, moon and stars—the latter, even without the moon, give light enough to walk by very comfortably and sparkle with extraordinary brilliancy.

“All of this, I suppose, is owing to the superior clearness of the atmosphere.”

Mountain’s son, George (who would eventually become third bishop of Quebec), also had a keen eye for the natural beauty he encountered on his travels throughout the Diocese. On 24th July, 1846, for example, on a

visitation to the Eastern Townships, he writes: “I had travelled much in hot weather and often on dusty roads, and I felt thankful to stroll down, in the early prime [about 6 a.m.], and surrounded by the loveliness of nature, to a clean, retired, sandy beach, the immediate descent to which was a steep and richly wooded bank, and thereto indulge myself with a swim in the beautiful expanse of water...”

On another occasion in the same part of the countryside, he describes his delight at coming upon a cluster of wild cardinal flowers, red lobelia, “at the water’s edge” beside “a narrow little river sunk in a rocky bed” behind one of the country churches he was visiting, “its brilliant scarlet flowers in this instance in extraordinary vigour and profusion.”

Mountain pauses in his journal to pay tribute to the value his predecessor, Bishop C.J. Stewart, placed on cultivating an appreciation for God’s creation: “The late Bishop Stewart, when he was a missionary at St Armand [Frelighsburg, Quebec] some forty years ago, had a path made through the woods to the top of the Pinnacle Mountain, and half an acre cleared at its termination, at his own charge;—a pleasing example to show that, with all his ceaseless and energetic devotedness to the cause of the Gospel, he was not inattentive to the objects



Blue Flag or the Wild Iris (Iris versicolor)
Artist: Tabero Hofmann

“

There is, clearly, a long tradition of thankfulness
for the gifts of nature in this diocese.
Hopefully, by extension, we can keep this vision
bright with the stewardship to preserve them.

”

of providing beneficial recreation for his neighbours, and cultivating among them a relish for the more striking scenes of nature.”

Stewart had, in fact, given the community a park at a time when such a notion was rare in the countryside.

That an appreciation of nature and a thankfulness for creation itself was part of Stewart’s way of thinking is clear from a glance at the collection of family prayers he had already published in 1814, early in his ministry here. Besides the usual prayers for the sick and the bereaved, thanksgivings after childbirth, and petitions for safe travel &c, was the following: “As you are walking or riding in the fields, pray thus:

‘Let my body, O God, get strength by this innocent exercise; and let my mind receive instructions by beholding and contemplating these thy creatures: hearing their melody, smelling their sweetness, and observing their several properties and excellencies.

‘O Lord our governor, how excellent is thy name in all the world; who hath set thy glory above the heavens ...’

Placing a high value on the diversity and beauty of nature is not the same as actively striving to protect it, however. That mindset came later with the environmental movement

in the 1950s, gaining momentum in the 1960s, fuelled by such books as Rachel Carson’s *Silent Spring* and protest songs like *What Have they Done to the Rain?*

Yet concern about human interference with the rhythms of nature had begun to appear much earlier, even in the pages of the *Diocesan Gazette*. In 1919, an article titled, “God’s Great Out-of-doors,” pointed out how some agricultural practices “disturb ... the balance of nature.” Land clearance, it pointed out, broke up native habitat. The introduction of new crops attracted new insects that displaced those on which native birds depended for food.

The article was a plea to encourage birds, then so necessary to keep insect-pests under control “by feeding them in winter and providing suitable nesting sites so they will stay with us when we need them most ...

“Suitable shrubbery, such as a few dense tangles of bushes and creepers or a shady hedge, will afford them shelter from their enemies ...”

Planting gardens that are too tidy to serve the needs of birds or little animals, and particularly the presence of domestic cats, have consequences for the balance of nature. In the choices that we make, we should be mindful of their implications in a wider context.

Finally, as our 1919 author concludes: “we need our insectivorous birds to protect our crops and forests, and we need our game so that our children will not find that their heritage in wildlife has been destroyed by us.” By all means enjoy nature’s bounty, but “leave enough so that our descendants, for whom we hold this vast dominion in trust, will not lack this incentive to visit the great out-of-doors.”

There is, clearly, a long tradition of thankfulness for the gifts of nature in this diocese. Hopefully, by extension, we can keep this vision bright with the stewardship to preserve them.



Cardinal Flower or Red Lobelia (*Lobelia cardinalis*)
Artist: Tabea Holmann



QUEBEC IN QU'APPELLE

In January, Bishop Bruce was invited to deliver the 2023 De Margerie Ecumenical Lectures. The lecture series is offered each year during the Week of Prayer for Christian Unity, and is organized by the Prairie Centre for Ecumenism in partnership with several other institutions based in Regina and Saskatoon, Saskatchewan. His lectures were entitled “Ecumenical Log Drivers: Forming Agents of Reconciliation for Church and World,” and drew on his recent research on the ecumenical formation of clergy. While in Regina, Bishop Bruce was invited to preach at St. Paul’s Cathedral, where he was warmly welcomed by the bishop of Qu’Appelle, the Rt. Rev. Helen Kennedy (right), and the dean of Qu’Appelle, the Very Rev. Michael Sinclair.

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