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‘There is truth here’

Residential and day school student artwork displayed at exhibit

Matt Gardner
STAFF WRITER

In 1960, a child named Jim Wastasecoot painted a picture. Originally from Peguis First Nation, Jim was around 10 years old and a student at Mackay Dauphin Residential School in Manitoba, run by the Anglican Church of Canada, when he created his painting.

Fifty-five years later, Jim Wastasecoot, now a father and grandfather, stood apprehensively with his wife Karen and adult daughter Lorilee in front of a box at the University of Victoria anthropology lab. Inside the box was a collection of artwork from residential school students, including his own. With the passage of decades, however, Jim had forgotten the subject of his painting.

“I was absolutely sick to my stomach all morning, because I didn’t know what my dad painted,” recalls Lorilee. “I didn’t know how he would react, because we don’t really talk about residential school a lot in our family.”

Opening up the box, the family began looking through the children’s paintings, which Lorilee says was “a very powerful experience…like you opened up a box of spirits or something.” As they flipped through, University of Victoria anthropologist Andrea Walsh warned them that Jim’s painting was coming up.

When he finally gazed upon his long-lost painting, Jim let out what his daughter described as a sigh of relief. Karen and Lorilee looked at the painting, and they too felt relieved.

“He painted something very beautiful, and that was a picture of himself with his mum and his dad and his little sister,” Lorilee says.

“He painted his family…. My mum and I started crying. It was just so beautiful…. By the end of the day, I felt happy and hopeful that these paintings had survived all of these years, and that we have something very precious that my dad made from the school with us today.”

Jim Wastasecoot’s painting was one of many on display from April 2019 to January 2020 as part of an exhibit at the Museum of Vancouver. Entitled *There is Truth Here*: *Creativity and Resilience in Children’s Art from Indian Residential and Indian Day Schools*, the exhibit presented rare examples of Indigenous children being allowed to express their creativity and humanity in an otherwise dehumanizing environment.

▲ **At centre, Jim Wastasecoot stands with a childhood portrait of his family, painted while he was a student at the Mackay Dauphin Residential School. Flanking Jim are wife Karen and daughter Lorilee, co-curator of an exhibit of art created in residential schools—art that was usually forbidden.**

PHOTO: CONTRIBUTED

Art from students at three residential schools and one day school could be seen at the exhibit. Inkameep Indian Day School was run by the Roman Catholic Church; Alberni Indian Residential School was managed by the Women’s Foreign Mission Society of the Presbyterian Church and later the United Church of Canada. Two of the schools—Mackay Indian Residential School in Dauphin, Man., and St. Michael’s Indian Residential and Day School in Alert Bay, B.C.—were administered by the Anglican Church of Canada.

In a reflection on the University of Victoria website, Jim Wastasecoot reveals that he had no memory of painting the picture of his family.

“But,” he writes, “it makes sense that I would have painted that being a child and missing your parents a thousand miles away. Going to bed at night, after lights out. I would hear the train whistle blow and I would be reminded of my home at mile 412 where my father worked on the Hudson Bay railway. And I would cry in longing for their company.”

Walsh is the Vancouver museum’s curator for *There is Truth Here*. The collection of artwork in the exhibit marks a culmination

See RARE ART, p. 6

Anglican heraldry a rich, artistic expression of church identity

IMAGE: COURTESY OF THE ANGLICAN FOUNDATION

The Anglican Military Ordinariate’s coat of arms—an example of Anglican heraldry

Matt Gardner
STAFF WRITER

About a year ago, Barry Hill was rummaging through old files at the historic Mohawk Chapel in Brantford, Ont., “just to see what was in the musty manuscripts,” when he made an exciting discovery: a letter postmarked by Buckingham Palace.

Dated June 7, 2005, the letter was sent from the Chapel Royal at St. James Palace and addressed to Hill’s predecessor as chair of the Mohawk Chapel Committee—a position Hill has held since 2013. The letter confirmed that as a result of petitions made in March 2005 by the chief of Six Nations and Tyendinaga, a grant had been made for a coat of arms to represent “Her Majesty’s Royal Chapel of the Mohawks.”

Hill enlisted the advice of the Rev. Canon David Bowyer, a member of the Heraldry Society of Canada, to sketch up some designs for a coat of arms, which the chapel sent to Ottawa. After some correspondence and suggestions, the coat of arms for Mohawk Chapel now has a finalized design and has been sent to England for review and royal assent.

While Mohawk Chapel has a special status among Canadian Anglican churches—being the first Anglican church in Upper Canada, the oldest surviving church in Ontario and one of only three

See HERALDIC PRACTICE, p. 9

Michael Thompson to retire as general secretary in June

By Tali Folkins
STAFF WRITER

Archdeacon Michael Thompson, who has served as general secretary of the General Synod since 2011, will retire June 30.

In an email to General Synod staff on Jan. 6, Archbishop Linda Nicholls, primate of the Anglican Church of Canada, wrote that Thompson had told her of his decision to retire shortly before beginning his current sabbatical leave, which will run from January until the end of March.

“Michael has served as both Principal Secretary to the Primate and General Secretary over many years,” Nicholls wrote in her email. “His leadership of General Synod and work on the settlement regarding residential schools have been unstintingly offered with grace, compassion and wisdom. He now will have an opportunity to exercise other gifts of ministry in new ways in his retirement.”

PHOTO: SASKIA ROWLEY

Michael Thompson

Nicholls said she would work with the Council of General Synod (CoGS) to form a search committee with the purpose of helping her nominate a candidate.

Thompson was principal secretary to Archbishop Michael Peers, former primate of the Anglican Church of Canada, from 2001 to 2004. He was also principal author of Vision 2019, the church’s strategic plan, which concluded last year, and served on many General Synod committees.

The general secretary oversees the day-to-day operations of the Anglican Church of Canada’s national office. ■

PM# 40069670

TRENDS ▸

> **“The English way of doing cathedrals is to be really carefully engaged stewards of art of all generations.**
>
> —Canon Gary van der Meer, incumbent, St. Anne’s Anglican Church, Toronto

More visitors seek cathedrals, historic churches

Rachel Farmer
ACNS

In a time when attention has begun to focus increasingly on declining church attendance, some places of Anglican worship in both England and Canada—including English cathedrals—are seeing an increase in visitors.

Visitors to Church of England cathedrals numbered 10 million in 2018—an increase of more than 10% on the previous year, according to a November report published by the church.

There were also more than a million visitors to Westminster Abbey, the report states, and attendance at some major Christian festivals grew. Some 58,000 people attended cathedrals at Easter and 95,000 during Holy Week—the highest numbers recorded for a decade.

On the other hand, participation at Christmas services in cathedrals slipped to 133,000 in 2018, from 135,000 the previous year, and the number of people attending usual cathedral services every week also fell slightly to 36,700 from 37,000 in 2017.

Some of the more historic Anglican churches in Canada, also, have been seeing brisk attendance by visitors in recent years. Quebec City’s Cathedral of the Holy Trinity had 240,000 visitors in 2018—up from 149,000 five years previously, says Tommy Byrne, project manager at the cathedral. A 2013 marketing study showed that 96% of its visitors come for culture, heritage, music and other non-religious factors, he says—though this doesn’t suggest spirituality didn’t also play a role in some tourist visits.

▲ **Quebec City’s Cathedral of the Holy Trinity saw almost 100,000 more visitors in 2018 than five years previous.**

PHOTO: LUC-ANTOINE COUTURIER

A National Historic Site of Canada, Holy Trinity became the first Anglican cathedral built outside the British Isles when it was completed in 1804. Generating income through tourist visits is important to the cathedral, Byrne says, given its costs—including an estimated $4 million in repairs needed over the next decade.

Another National Historic Site, St. Paul’s Anglican Church in Halifax, has seen a gradually growing influx of tourist-visitors in recent years, says the Rev. Paul Friesen, rector. Visits to St. Paul’s—the oldest continuous Anglican place of worship in Canada, as well as Halifax’s oldest building—now total between 12,000 and 14,000 per year, Friesen says.

Tourist-visitors, Friesen says, are drawn to the 270-year-old church by an interest in history. Some also come to worship.

“A lot of the visitors come to liturgies at St. Paul’s, so you might look out in the middle of July and find half the congregation is from cruise ships or from vacation tours,” he says.

St. Anne’s Anglican Church, in Toronto, while younger than Holy Trinity and St. Paul’s, nevertheless attracts some tourists interested in heritage and the arts. Built in 1907, the church borrows its dome from the tradition of Byzantine architecture, exemplified by the Hagia Sophia in Istanbul. During the 1920s, ten artists, including three future members of the Group of Seven, painted the murals that grace the church’s interior—the Group’s only known religious works.

Recently the church has been more intentional about inviting these visitors, says Canon Gary van der Meer, incumbent at St. Anne’s. It offers a monthly tour, participation in which has grown over the last three or so years from two or three people to a dozen or more.

English cathedrals, van der Meer says, tend to attract visitors for a number of reasons: the appeal of choral evensong, the history of the buildings and the art in them.

“What they have as an advantage over us is the sheer age of those magnificent buildings,” he says. “And the English way of doing cathedrals is to be really carefully engaged stewards of art of all generations, so they’ll have exhibits that are art installations or paintings all through the cathedral that are episodic—they’re there and then they’re gone. And so they really take the role of the cathedral to another level of representation of Christ in civilization.” ■

—with files from Tali Folkins, Anglican Journal *Staff Writer*

THE INTERVIEW ▸

‘Something understood’

English poet Malcolm Guite on prayer, priesthood and sonnets

> I don’t think of my priestly vocation as one thing and my poetic vocation as another. I think of them really as two aspects of the same vocation.

Joelle Kidd
STAFF WRITER

The Rev. Malcolm Guite is an English poet and musician. He is an ordained Anglican priest, a chaplain and teacher at Girton College, University of Cambridge, and has written nine books—including five books of poetry. His sonnets have been praised by former Archbishop of Canterbury Rowan Williams as having “economy and pungency,” offering “deep resources for prayer and meditation to the reader.”

His most recent collection of poetry, *After Prayer*, was released through Canterbury Press in October and begins with a series of sonnets responding to George Herbert’s poem “Prayer.” In advance of Herbert’s feast day February 27, the *Journal* spoke to Guite about his poetic influences and how his art and faith work together in his life. This interview has been edited for length.

You’re a priest, poet, a musician, a chaplain. How do all those different things fit together in your life?

In a sense they’re all sort of linked—particularly the songs and the poems, although it’s a different kind of writing. When you’re writing a poem, in a sense the language itself has to carry its own music with it. You have to think more fully about metre and the sound of it, whereas obviously if you’re writing a song, you’ve got the melody to do some of the meaning for you.

Unlike many contemporary poets, I’m very interested in reviving and using the old forms—the sonnet, the villanelle, using metre. I don’t want to write archaically; I don’t want to write a sort of Shakespeare pastiche. So I’m using modern language and, I hope, reasonably modern syntax. But I’m still trying to preserve the beauty of the form of a thing like a sonnet or a *terza rima* or a villanelle.

When did you start writing poetry?

I had various phases. I started writing poetry with a great intensity in my late teens, as one does—partly kind of inspired, in fact, by Keats. What I was attracted to immediately was the sound of Keats: the very, very beautiful, mellifluous sound, a kind of music in the language itself—I’ve always tried to retain that. So I wrote a lot of quite splurge-y, intense adolescent poetry. But that was also when I started to experiment with sonnets. I wrote a few sonnets and those are the only things of that period that, in a sense, survive.

I carried on as an undergraduate student at university, but then I [became] a teacher. I found that full-time teaching in a regular state high school did not leave a lot of time for writing poetry. So the creative side of me flowed into playing guitar, blues guitar—but mainly comic blues; I used to make up topical blues songs about the life of the school.

While I was teaching, I felt I needed to sort of rekindle my academic life and deepen my faith a bit, so I began a PhD about John Donne, the English poet, and Lancelot Andrewes, who was a sort of older contemporary of his. It was about how their preaching influenced the poetry of T.S. Eliot. While I was working on that, I became deeply attracted to Donne, and through Donne the other priest-poets, including George Herbert, who has now become a very significant person for me.

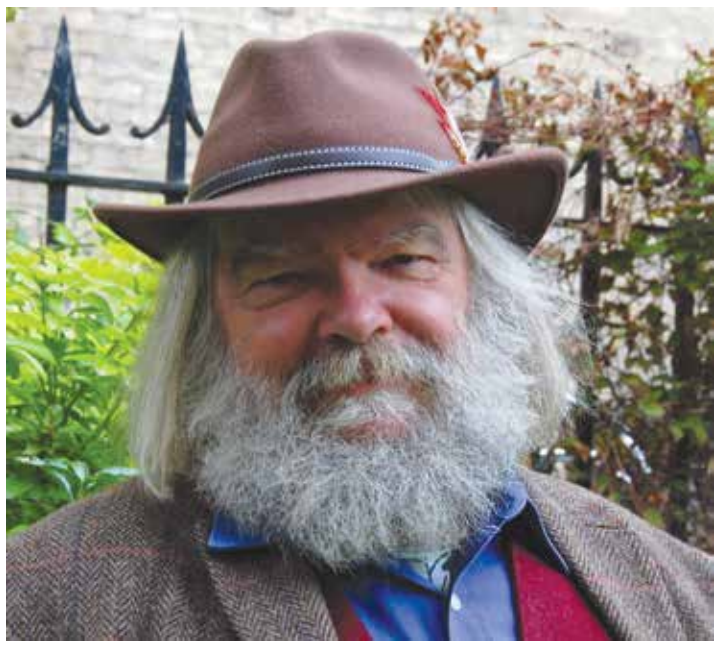

PHOTO: CONTRIBUTED

> I was suddenly in an atmosphere in which I could be both a priest and, if you like, a literary person. Suddenly, that seemed to almost open the floodgates, and I began to write again.

In the course of studying them, really, I began to discern that I might have a vocation in myself to priesthood. I couldn’t see many sort of priests or vicars in the church that it was then, looking around me, that looked or felt remotely like me! But on the other hand, in these two figures from the late 16th, early 17th century—both Anglicans, both priests and poets—I found two distinctly compelling figures. So I began to test vocation, and indeed, that vocation was confirmed by the church.

I studied and came back to Cambridge to do theology, having done English, and then was ordained in 1990.

In a sense the poet in me was partly expressed and fulfilled just simply by being a priest. If you think, as a poet you’re trying to get in ordered shape a succession of words which will be transformative for the people who take them up into their hearts and minds and change things, well, of course that’s exactly what liturgy does. There’s a sense in which at the end of every communion service more was happening through beautiful language than I could have ever done in a poem anyway.

After about seven years, doing very hard work without giving myself a lot of time for renewal and refreshment, I was getting close to burnout, and so I had a sabbatical. I had three months off, and my bishop said, you can do what you like with this, really. And it was like suddenly becoming aware of a deep thirst you’ve been repressing. I thought, all I need is poetry.

I sat down—this was towards the end of the ’90s—and basically reread the main body of English poetry. Not just religious poetry, but everything, all the stuff I’d studied as an undergraduate. I didn’t expect that to renew my faith, but it did.

Out of that eventually came a book called *Faith, Hope and Poetry*. I began to go, *okay, I need to write again*. I moved from parish ministry into university ministry, into chaplaincy, and that meant I could do a bit of teaching in English. So I was suddenly in an atmosphere in which I could be both a priest and, if you like, a literary person. Suddenly, that seemed to almost open the floodgates, and I began to write again.

I don’t think of my priestly vocation as one thing and my poetic vocation as another. I think of them really as two aspects of the same vocation.

Part of your new book is in response to a George Herbert poem. Could you tell me more about what you find so compelling about Herbert, and how you think his work speaks to today?

I think his work does speak to today—though obviously you have to get around the fact that he was writing in the early 17th century. [His] book was published posthumously—shortly after he died a friend of his published them in 1633 in a book called *The Temple*, and [it’s] actually never been out of print since. [His poems are] very beautiful and very heartfelt.

He’s a very honest poet, and a very, what you might call comprehensive poet. I’ve often found that religious discourse nowadays is quite often not only very limited in the topics it deals with, but certainly in some churches it’s all about having these upbeat experiences and smiling, you know, because you found Jesus.

I find [Herbert’s] writing about faith much more compelling than something that doesn’t admit to its struggles or difficulties.

But the poem that particularly inspired the new book is a poem of George Herbert’s called “Prayer.” It’s a sonnet, so it’s only 14 lines. But in the 14 lines he just gives you a series of little nuggets if you like, little images, each of which is prayer if you want to reflect on it. Some of the phrases have become very famous, like “heaven in ordinary.” Or, at one point, he says prayer is “the six-days world transposing in an hour.” But he also has a section in the middle where he talks about struggle in prayer, and he says prayer is “engine against th’ Almighty, sinner’s tow’r” and “Christ-side-piercing spear.” That’s quite sharp.

The poem finishes like this:

The milkie way, the bird of Paradise,
Church-bels beyond the stars heard, the souls bloud,
The land of spices, something understood.

It just ends with those modest words, “Something understood.”

I’d been reading this poem and actually using it [when leading] retreats. There are 26 images plus the phrase “Something understood” in this short poem. I figured that each one of these, if you explore it, is really rich. And I remember saying to some people on a retreat once, “Maybe you should pick the one that appeals to you the most and see if it could be the beginning of a new poem for you.”

One day I was on retreat myself and I thought, maybe I should take a leaf out of my own book, try this out. So I began quietly to meditate on each of these phrases and write an answering sonnet for each one of these phrases, trying to think about what it meant for us now in a contemporary world. I realized as I did it not only how rich they were, but actually they’re not a random jumble of phrases. They sort of tell a story.

So as I sort of slowed the poem down, I found that in writing I could not only open out the journey that’s in the poem, but I realized it was also my own journey—and perhaps a lot of other Christians’ journey, where you go through times of darkness and difficulty. But when you recover, what you recover is mature—and better than the thing you had before. ■

After Prayer is available on amazon.ca and bookdepository.com. You can read and listen to Guite’s poetry at malcomguite.com.

GUEST COLUMN ▸

> I grew up in a Canadian cultural environment where classical music was not part of my ordinary experience. Even though I had little encouragement, it slowly dawned on me over the years that classical music had the special ability to connect me with the divine.

Co-creating with the divine—in a classical sense

Wayne A. Holst
GUEST COLUMNIST

PHOTO: MARTIN CAMBRIGLIA/ SHUTTERSTOCKV

I BELIEVE THAT as humans become ever more proficient in creating beautiful music, they grow as co-creators with God. For some this may seem obvious, but for me it has taken a lifetime to recognize and appreciate.

I grew up in a Canadian cultural environment where classical music was not part of my ordinary experience. Even though I had little encouragement, it slowly dawned on me over the years that classical music had the special ability to connect me with the divine.

While music of many kinds can do this, I'd briefly like to suggest how that developed for me with classical music.

I am not a musician myself, but over the years, my partner and I have invested in both an expansive home collection and many public events of classical music. How did this develop for us—and especially for someone like me, raised far from any orchestra? There has likely been no single path to our connecting with God through these traditional forms of music, but I can point to a few strong candidates. First, we might have realized that the Judeo-Christian religious tradition has long viewed music as a way of enhancing faith experience. Diving into Scripture, we could start with the Bible and recognize the Psalms as classical hymns that have long been used to enhance private and public devotion. The Hebrew and Christian testaments contain worship expressions that enrich and accompany a worshipper.

Finally, our growing love of classical music—and our understanding of the way in which God interacts with it—might be tied to our current season. We have long realized that a melody we love can emerge from secular and religious sources, and yet speak to us in soul-enriching ways. Now, though, we have reached a time of life when it is possible to expand our appreciation for music that enriches and inspires us. In retirement, we have the time and desire to experience beauty where it can be found.

Whatever your age, you might consider seeking out classical music as a new (or even rediscovered) means of connecting with God. Perhaps, as I did, you'll find an unexpected love—and I think I'm not alone in this. Canadians are blessed with remarkable access to classical music across the length and breadth of our nation, and the number of artists and centres in which to enjoy them continues to expand in quantity and quality.

While the notion of a growing classical music scene may seem counterintuitive to some readers, a few Calgary-area events we attended last year suggest to me that interest in classical music is, in fact, strong. The first is the Rosebud Chamber Music Festival, which has become an annual celebration and part of the more extensive theatre season centred in the small community of Rosebud, Alta.—near Drumheller, northeast of Calgary. This past year, we enjoyed the final string quartet concert performed by wonderfully gifted Canada and Japan-born artists that played to an appreciative audience. The program consisted of works by Debussy, Beethoven and Brahms, offered with great skill and sensitivity. The fact that the event took place under semi-religious auspices and in the local community church took nothing away from—indeed added to—the substance of the experience. On the one hand, this event could be described as entertainment. Yet in a true sense, it was also worship or praise, because of the setting and devotion displayed by the performers.

We also took in the final performance of the Banff International String Quartet Competition (BISQC). In all, nine quartets had received invitations to compete for a week; three remained for the final run-off. Groups came to the event from Europe, Asia and North America, all of them highly qualified. We enjoyed three of Beethoven's string quartets during that final round. Two quartets (from the UK and Canada/US) received first prizes, unprecedented at the competition.

Events like BISQC are putting Canada on the global cultural map, and performances we saw were exquisite. But Rosebud too was outstanding. What human co-creation with the divine these activities displayed!

Whatever your musical preferences, I hope they help draw you closer to God. ■

Wayne A. Holst *was a Lutheran pastor (ELCIC) for 25 years; he taught religion and culture at the University of Calgary for a quarter-century and coordinates adult spiritual development at St. David's United Church, Calgary.*

LETTERS ▸

Talking about Israel and Palestine in a post-truth era

The Anglican Journal *welcomes letters to the editor.*

Since not all letters can be published, preference is given to short correspondence (300 words or less). All letters are subject to editing.

In "You weep before you get to Bethlehem" (Dec. 2019, p.1), the article references the "West Bank" as "occupied land," the inference being the Israelis have no right to be there when in fact that territory had been designated for a Jewish state under the League of Nations Mandate—and Jews had lived there for millennia. Their numbers rose and fell depending upon their treatment by various invaders, including Arabs, due to massacres and deportations.

In 1948, Jordan annexed the "West Bank" illegally, according to international law. Israel, legally and under international law, retook it in the Six-Day War. Jordan gave up all claims to the "West Bank" in 1988.

Since coming under the control of the Palestinian Authority, the economy of Bethlehem has shrunk, and its Christian-Arab population diminished—due to Muslim encroachment, not Israeli policies. Christians, as Dhimmi, are being forced out of their towns by Muslims.

Finally, Mahmoud Abbas is not the president of Palestine—no such state exists (outside of wishful thinking). But then, he believed *The Palestine Post* was an Arab newspaper (it's now *The Jerusalem Post*), and he holds a doctorate in Holocaust denial—all flags of the post-truth era we now inhabit, pretending things which are real are not, and things which aren't, are.

Margaret Rouhani
Saskatoon, Sask.

Re: Re: The people and tyranny

I do not wish to abuse this public forum, but in response to Charles Demers ("Letters: Give voice to the people", Dec. 2019, p.5), the so-called tyranny of the majority, in my October letter ("Letters: Our rules exist for a reason," Oct. 2019, p.5), was in reference to the majority vote in the House of Bishops at General Synod. To Ken Wightman ("Letters: Tyranny of the majority?", Dec. 2019, p.5) and others who support a simple majority (50% + 1) in votes of fundamental importance, I have one word:

Brexit!

The Rev. Derek Perry
Kitchener, Ont.

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SINGING WITH JOY

God's story emerges in the power and beauty of artistic expression

By Linda Nicholls

CAN YOU IMAGINE our church without the music, art, stained glass, hangings or sculptures that adorn our worship life? At the Reformation some Christian communities, fearing that art was supplanting a focus on God, demanded a simple, unadorned manner of worship and plain buildings with little or no decoration. Anglicans retained the possibility that music and art are not unnecessary distractions or idols but rather are vehicles to nurture and deepen faith.

The work of artists allows for the expression of our deepest feelings and longings. Stained glass windows tell the stories of our faith—so much so that a child is purported to have exclaimed that "a saint is someone the light shines through," pointing to a stained glass window. Music moves the soul and draws us closer to God through our emotions. The power of a full choral service or of worship with an organ filling the space of a cathedral takes us into the power and majesty of God, while simple Taizé chant sung in community draws us together more deeply. Sculptures express the human condition in wood, bronze or stone in ways words alone cannot accomplish. The homeless Jesus statue moves the plight of the poor past our mental defences, challenging us to put compassion into action.

> **"Worship and the expression of our faith are meant to engage the whole person—mind, body, emotions, and spirit.**

Every culture has its own ways of expressing itself. The variety of artistic expression across the human community reflects the creativity we share with God, the Creator. The art and music of different cultures uniquely express the hearts of their people. When the church denied the spirituality of Indigenous peoples by suppressing the music and art of their communities, we took away unique expressions of the heart and soul of the peoples. Elsewhere in this issue of the *Journal*, the art of children at residential schools is highlighted, a poignant expression through the eyes of children of the legacy of these schools. The apology for spiritual harm offered by Archbishop Fred Hiltz last summer is a first step to opening the door to let faith be expressed in the unique ways God has given each nation.

Worship and the expression of our faith are meant to engage the whole person—mind, body, emotions, and spirit. From the earliest days human beings used art, music, dance and designs to communicate what is known and experienced. The walls of caves share ancient stories or messages for those who come after. We use art to tell our story and to share God's story. As a musician I know the power in music to engage us deeply in the meaning and soul of those stories. I know the times I have been moved or challenged by art that stirs me out of complacency or nurtures me in hope. We would truly be poorer in faith without the gifts of artists who envision our faith in new ways through their artistic expression. Thanks be to God! ■

Archbishop Linda Nicholls *is the primate of the Anglican Church of Canada.*

WALKING TOGETHER

The case for a just proportion of the church's wealth

By Mark MacDonald

INDIGENOUS PEOPLES are not asking for a one-to-one compensation for past injustices, and there is all but no interest in seeing others punished. Given the urgent and pressing needs of their communities, Indigenous peoples are simply asking for a just proportion of the wealth of Canada and a fair opportunity to create well-being among their communities. People of goodwill and an historical consciousness recognize the justice of the claim.

There is a similar approach being made by Indigenous Anglicans. A relative amount of wealth remains within the larger body of the Anglican Church of Canada, despite its recent challenges in membership and support. Recognizing that there have been significant attempts at charity and compensation towards Indigenous churches in the past, there is still much to be accomplished. Can there be a vision of shared wealth and opportunity, a vision of vitality and well-being for all our churches? Can we seek that future together? In pursuit of that future, I would like to state, very briefly, a case for a sharing of wealth.

There is a claim from Christian compassion and charity: Indigenous churches struggle under the vast needs of their communities. The poverty of

> **"Can there be a vision of shared wealth and opportunity, a vision of vitality and well-being for all our churches? Can we seek that future together?**

Indigenous communities and the social ills that accompany it are overwhelming. The churches that serve those communities have meagre resources. Quite often clergy serve sacrificially, with little or no pay. Many of the social and educational supports that serve other Anglicans are lacking. Without the help of other Anglicans, the capacity for ministry will be stunted.

There is a claim from justice: The poverty of Indigenous communities is the result of a history of injustice—injustice that has benefited the church and many of the church's non-Indigenous members. Contrary to the prejudice and bias of some non-Indigenous points of view, the poverty of Indigenous peoples and the accompanying social ills are related to the policy and programs of government and church that displaced Indigenous communities, created massive societal disruption and disabled the capacity for self-determination and self-sufficiency. The people and institutions that pursued these policies and benefited from them need to make amends.

There is a claim from gratitude: A great part of the Anglican church's institutional and financial foundation was related to fundraising that based its appeal on the need to serve Indigenous peoples. Though the story that is told often highlights the charity of non-Indigenous Anglicans to Indigenous peoples, it neglects to account for the profit that the churches derived from appeals for funding Indigenous missions. In grateful acknowledgement of Indigenous and non-Indigenous interdependency, there must be a sharing in the blessings that God has given us.

There is a claim from vision: Indigenous communities have a capacity for growth. Though they are unlikely to generate financial wealth in the near term, their spirituality and love of the gospel is not only creating life in their churches; Indigenous peoples are bringing the vitality of a new perspective to the larger church. The life that Indigenous communities can embody can inspire the larger church to generosity and hope.

There is much work to be done by all. The Jubilee Commission has been tasked with finding a path to sustainable and equitable support for Indigenous churches. Indigenous churches, themselves, are seeking for a self-determination in the gospel that will create a growing, sustainable, healing and joyful church. This will be challenging work, and it begs for dedicated, prayerful support. We are being called by Jesus into an uncharted future. The love and hope of God, in the Holy Spirit, can be our guide. ■

Archbishop Mark MacDonald *is national Indigenous archbishop of the Anglican Church of Canada.*

Father Christmas is coming to town

LETTERS

Why do you devote a whole page explaining the origins of the term "Santa Claus" ("St. Nicholas: A legendary figure with contemporary relevance," Dec. 2019, p.3) and its derivatives, and add *nothing* at all about Father Christmas—which followed the British Empire, and the Anglican Church around one-fifth of the world?

Mark Sproule-Jones
Guelph, Ont.

Health and climate change?

The November issue of the *Journal* brought us several excellent statements on health and healing.

Nowhere—except in a valuable but oblique reference in the guest column by Albert Dumont ("Considering an Anglican apology," Nov. 2019, p. 12)—was there recognition of the catastrophic effects of climate change on health: personally, nationally and globally. Why?

Frank Thompson
Parry Sound, Ont.

Dear Frank,
Last summer, *Anglican Journal* launched *Epiphanies*, a new digital magazine. Our first issue focused entirely on climate and ecology. If you don't have a computer, a friend might be able to print any articles that interest you—printable files are linked from each article. And don't forget to check out the latest issue of *Epiphanies*, published in fall 2019.

Matthew Townsend
Editor

CORRECTIONS

■ In "Lost connection: A conversation on Indigenous homelessness with scholar Jesse Thistle" (Dec. 2019, p. 9), note that Thistle is a Pierre *Elliott* Trudeau Scholar. Thanks to Cecile Suchal of Ottawa for catching our typo.

■ The article "Demographic, cultural changes key to declining church membership: Sociologist of religion" in the January 2020 issue should have stated that the title of Joel Thiessen at Ambrose University is professor of sociology. The *Journal* apologizes for the error.

ART, AGAIN SEEN ▸

Rare art offers insights into residential schools

Continued from p. 1

of work stemming from her research that began almost 20 years ago.

It was in 2000 that Walsh first began to research the history of what at the time was believed to be a small collection of drawings created at the Inkameep Indian Day School, located on the Osoyoos Indian Reserve, in the late 1930s to early 1940s.

Two other featured collections in *There is Truth Here* began in the classroom of Robert Aller, who served as a volunteer art teacher at Mackay Residential School and taught extracurricular art classes at Alberni Residential School. In 2008, Aller's family donated artwork to the University of Victoria, which represented pieces that have been returned to residential school survivors or their families.

The fourth collection in the exhibit consists of art from students at St. Michael's Residential and Day School that was repatriated back to the U'mista Cultural Centre in Alert Bay.

Before *There is Truth Here* came to the Museum of Vancouver, it first appeared at the Legacy Art Gallery at the University of Victoria, where Lorilee Wastasecoot served as curator along with Walsh.

Lorilee's involvement followed her first encounter with her father's artwork. Describing herself as an intergenerational residential school survivor, Lorilee notes that her parents, grandparents and great-grandparents all attended residential school. Her parents met and fell in love while both students at Mackay Residential School.

"I am the fourth generation that has had to deal with residential schools and the trauma they've inflicted upon our lives," Lorilee says.

In 2010, Lorilee moved to Victoria with her daughter and began studying business at the University of Victoria, later switching to political science. In her third year of study, Lorilee received a call from her parents that Andrea Walsh had gotten in touch with her father to say that she had a painting of his.

The discovery of Jim's painting followed research by his younger brother, Walter Wastasecoot, who had also attended Mackay Residential School and learned that Walsh had begun repatriating paintings from students. When Walter reached out to Walsh, he learned that she did not have any paintings by him, but Walsh did have one by his older brother.

After the family viewed Jim's painting, Lorilee contacted Walsh to thank her for the experience and offered help, if needed. Walsh invited Lorilee to travel with her to Thomson, Man., to meet a group of Mackay Residential School survivors, present the paintings to them and ask for guidance in moving forward with the project.

In 2016, Lorilee began working at the Legacy Art Gallery for a work study. The idea formed to present the artwork of residential school students for an exhibit, which became *There is Truth Here*. Walsh and Lorilee first presented the exhibit in 2017 at the Legacy, respectively serving as curator and curatorial assistant. In 2019, the Museum of Vancouver hosted the same exhibit.

Lorilee praises the role of teachers such as Aller in providing an opportunity for residential school students to express themselves through art.

"Art was not a part of the curriculum in these schools, but [Aller] volunteered his time to do that," she says. "He understood that the kids were lonely, and he understood, I think, that art [offered] a way of allowing the children to express what they wanted.

"If you look at the paintings in that collection, a lot of them are about love—the love that these kids had for their families, the love they had for their land, for their homes, where they came from. That's the beauty of it, that no matter what these schools tried to do to our people, they couldn't kill the love that they had inside of them for their family, and for who they were, as Cree and Dene… Haida [and] Salish children. They never touched that."

> **"No matter what these schools tried to do to our people, they couldn't kill the love that they had inside of them for their family, and for who they were…"**
>
> — Lorilee Wastasecoot, curator and intergenerational residential school survivor

▲ ***There is Truth Here*** **has allowed Canadians to see life through the eyes of Indigenous children forced into residential schools—through works of art they created while there. Recently featured at the Museum of Vancouver, the exhibit has also helped repatriate such art to Indigenous people.**

PHOTO: CONTRIBUTED

The artwork encompasses multiple themes, styles and influences. Pieces from the Mackay school reflect the Cree background of the students and their longing for home, with images of the plains, cabins on the land and relatives.

At St. Michael's, art was produced by students for a different purpose. Rather than being handed pen and paper to draw what they wanted, students were trained in technical drawing for industrial art in B.C.'s emerging tourist economy. While the students hailed from many different First Nations, their art assignments saw them forced to draw generic images that would be recognizable by non-Indigenous people as art by "Indians from the northwest coast."

Students at the Inkameep Day School, who were taught by a teacher named Anthony Walsh (no relation to Andrea Walsh), were allowed to incorporate more of their own cultural traditions in their art. Their drawings include fanciful depictions of beings from Okanagan mythology known as the *chaptik*.

Reflecting an intersection between Christianity and Indigenous perspectives, one series of paintings from Inkameep depicts the Stations of the Cross. Jesus is dressed in buckskin, and all the people around him are presented as Indigenous.

Despite such imaginative artwork, Andrea Walsh stresses that children who were permitted to create art were exceptions to the rule, representing an infinitesimal percentage of residential school students.

"One of the questions that comes up in the exhibition is, 'Well, if you have all this art, how does this fit in with the way that residential schools were so bad?'" Walsh says. "And the answer to that is that this was so, so, so rare, what happened in these classrooms.

"Why we choose to show this work is because it highlights the abilities of the children in those spaces that were denied, and that these pieces of artwork are the only remaining material traces of children's experiences as expressed by the children themselves."

Accounts of life at St. Michael's offer a sense of the bleak and oppressive atmosphere experienced by residential school students, in which creativity was systematically snuffed out and children were harshly punished for speaking their own languages or expressing their own cultures.

In 1970, Daniel and Nancy Rubenstein were hired as child care workers at St. Michael's. Though the Department of Indian and Northern Affairs had assumed control of residential schools in 1969, most of the staff members and customs remained unchanged from previous decades under Anglican administration.

During their months at the school, the Rubensteins expressed growing concerns at the conditions and treatment of students. In October 2020, the couple will publish a book through Ronsdale Press, *St. Michael's Residential School: Lament and Legacy*, detailing their experiences at the school. The book includes quotes from National Indigenous Anglican Archbishop Mark MacDonald and Melanie Delva, reconciliation animator for the Anglican Church of Canada.

On their first day at St. Michael's, the Rubensteins watched in shock as a matron took four "crying and terrified" Indigenous children into a basement, stripped off their clothes, cut off their hair with heavy shears and threw the clothes and hair into a boiler fire—which the matron described as a standard, necessary routine to get rid of lice.

Daniel, who was in charge of 25 boys between ages five and seven, describes an atmosphere in which children were seen as "dispensable," with no personal belongings and no family or medical records. Food was "not nourishing…grim…tasteless", leaving children "perennially hungry." Nancy says that the administrator dismissed their concerns about a boy who walked into the ocean with rocks in his pocket in a suicide attempt. The boy, the administrator said, was doing it just to get attention.

The Rubensteins also witnessed the school's negative attitude to student art and Indigenous cultures firsthand. When students had no evening activities, a fellow child care worker asked the couple to organize extracurricular activities.

Daniel and Nancy went to the general store and bought some papers, markers and coloured pencils. In the evening, they invited students to come into the dining room and draw. As a dozen children stood around drawing, a child care worker they call Edgar (not his real name) came in and walked behind the children, who hunched over their drawings, attempting to hide them.

Finally, they recall, Edgar seized the paper of one boy who had drawn an orca in a traditional Kwakiutl design, said "We'll have none of that in this school," tore up the artwork and threw it in the trash. Nancy confronted Edgar: "What was wrong with that picture? I thought it was beautiful." He responded, "Indian ways are not to be tolerated at St. Michael's."

Nancy adds, "The other children then crumbled their papers, dropped them in the garbage can, and walked out. I don't think they ever came back to draw again."

In December, Reconciliation Animator Melanie Delva visited the Museum of Vancouver and took in *There is Truth Here*.

For Delva, whose work deals largely with "legislation and policies and reports," the exhibit "drives home in a very visceral and visual way that this is really about impacts

See DELVA, p. 9

NAMES, AGAIN KNOWN ▸

PHOTO: LEIGH ANNE WILLIAMS

A cloth naming 2,800 children who died in residential schools—an incomplete list—is carried through the Canadian Museum of History, Gatineau, Que.

‘Modicum of justice’ for residential school dead

Tali Folkins
STAFF WRITER

The three Anglicans who represented the church at a ceremony last fall honouring children who died in Canada’s Indian residential schools say they hope it will begin a process whereby the suffering of Indigenous children will be fully recognized by Canadians.

The ceremony, organized by the National Centre for Truth and Reconciliation (NCTR), was held Sept. 30—Orange Shirt Day—at the Canadian Museum of History in Gatineau, Que., across the Ottawa River from the nation’s capital. Former residential school students, family, friends and dignitaries gathered for the presentation of a 50-metre-long piece of red cloth bearing the names of 2,800 children who did not return from the residential schools. The event also featured speeches, musical and dance performances and prayer.

Attending the event for the Anglican Church of Canada were Mark MacDonald, national Indigenous Anglican archbishop; Lydia Mamakwa, bishop of the Indigenous Spiritual Ministry of Mishamikoweesh; and Melanie Delva, the church’s reconciliation animator.

“Finally there’s a modicum of justice for the little ones and their families—a recognition, and perhaps now those children can rest in peace,” MacDonald said.

MacDonald said the presentation of the red cloth hit him especially powerfully.

“There have only been a few times in my life when I felt like that,” he said. “I felt this tremendous amount of…compassion for the young people, and the genocidal aspects of it become clear in that moment.”

Asked if this was because of the fact that the victims were children, MacDonald replied, “I used to visit communities when I started. They would always bring me to the cemetery at the residential schools. What kind of schools need cemeteries? That really lays bare the pain and evil that—I realize that there were many good people and many good intentions involved with it but, you know a school system that kills that many children is very problematic.”

The presentation of the cloth, he said, was made still more poignant by the fact that the list of names it bore was not complete. The NCTR believes a total of roughly 4,200 children died at the schools, but the Winnipeg-based organization is still working to identify them all.

“It was very sombre and moving to see all of the names—sad to think that they don’t have all of them,” MacDonald said. “But maybe this is the beginning of getting a final accounting, a beginning… of recognizing the personalities and the suffering of these poor young people.”

Mamakwa also said the event left her with deep and mixed emotions—again, partly because of the missing names.

“There was a feeling of grief, as I saw the names being carried in, knowing that some families have not had any closure—and not knowing what happened to their child must be a hard thing to carry,” she said. Some families, she said, still don’t even know where their relatives are buried.

▲ **Ceremony participants form a procession.**

PHOTO: LEIGH ANNE WILLIAMS

But Mamakwa said she also felt glad that steps were being taken to acknowledge the deaths of Indigenous children at the schools.

Awareness of the residential schools, she added, needs to be raised—and not only among non-Indigenous Canadians.

“We still have a lot of work to do in terms of educating our people,” she said. “Our children don’t know the history of the residential schools, or not all of them do…. On my reserve, I think this was the first time they had an Orange Shirt Day… and kids were asking what it was for. A lot of education is to be done, not just in non-Indigenous society, but everywhere.”

In recent years, students and staff in many Canadian schools have been wearing orange shirts every Sept. 30 to mark the legacy of the Indian residential school system. The orange shirts are in memory of Phyllis Webstad, a former residential school student. Webstad’s orange shirt—a gift from her grandmother—was taken from her on her first day at a B.C. residential school in 1976, and never returned.

Delva also said the event affected her powerfully, despite knowledge of residential school abuses she had accumulated over the years. (Before taking up her current role with the Anglican Church of Canada in 2017, Delva served as archivist for the diocese of New Westminster, working extensively in the collection of residential school-related documents.)

“I spent over a decade immersed in the death of residential school children, and even for me it changed something,” she said. “It was much more than an intellectual exercise…. I think it impacted people in a way that speeches, or op-eds or other things just don’t.”

Delva, too, said it was “heartbreaking” to know that many families were likely asking why their relatives who died in the residential school system weren’t on the list.

The reasons for the incompleteness of the list, she said, are complex. During part of the time when the residential schools were run, a certain form would have been completed and sent to the federal government when a child died at a residential school. But this process, even during the years when it was in effect, was not always followed, creating gaps in the records. The archives of the churches involved in the residential school system, however, contain information not always found in government records. The NCTR has been examining both government and church sources, but with a limited amount of staff.

Delva’s past archival work involved her researching the records of St. George’s School in Lytton, B.C., a residential school that operated from 1902 to 1979. Building a list of all the children who died at the school was difficult because their deaths were not always recorded, she said.

“There were deaths that I found that were recorded nowhere else but in the ‘Notes’ column of a service register: ‘Buried a St. George’s child.’ Not even a name,” she said. “I was able to match it with a name based on some correspondence that I found later, but that’s the kind of in-depth research that’s needed in order to do this work.”

Trying to build a more complete list of the names of the dead children, Delva says, is about much more than just having more facts—as might be suggested by reflection on scripture.

“There were so many times when Jesus speaks the name of someone at this crucial point in their life. When Mary meets Jesus in the garden, the moment of recognition comes when he says her name,” she said. “There’s a recognition of humanity when someone is named…. You are no longer a concept, you are no longer a number in a final report.

“There’s such a power in names, which is why it’s so important that we continue this work so that as many names are spoken as possible.”

That said, there’s yet another sadness to the list of names, Delva added. Especially in the case of children who died during the earlier years of the residential school system, the names recorded for them were often not even their real names, because in many cases, school administrators anglicized their Indigenous names.

Most of the children died of disease, Delva said, but some died from abuse or

See NATIONAL CHIEF, p. 10

PEOPLE

Former primate Hiltz to serve as assisting bishop of Moosonee

Hiltz working with Archbishop Anne Germond during a "year of Holy Discernment" for the diocese

MATT GARDNER
STAFF WRITER

Archbishop Fred Hiltz, former primate of the Anglican Church of Canada, will serve as assisting bishop for the diocese of Moosonee throughout 2020.

With current assistant bishop Thomas Corston retiring at the end of 2019, Hiltz took over as assisting bishop for one year starting on Jan. 1.

In this role, Hiltz is supporting Archbishop Anne Germond—currently bishop for the dioceses of Algoma and Moosonee, as well as metropolitan for the ecclesiastical province of Ontario—to help Moosonee navigate what Germond calls "a year of Holy Discernment."

"I'm very excited to be working with [Hiltz] because he's a man of great stature and credibility in the church," Germond says. "He's well-loved and well-respected. He has an incredible depth to him, both in his personal spiritual life and in the way he leads…. As Moosonee enters this new time of discernment, he is absolutely the perfect person to be working with me."

▲ **Archbishop Fred Hiltz will support Archbishop Anne Germond in 2020 as an assisting bishop in the diocese of Moosonee.** PHOTO: GEORGE CRIBBS

This period of discernment relates primarily to the diocese's evaluation of its current episcopal structures.

For the last several years, the diocese of Moosonee has been a mission area of the ecclesiastical province of Ontario, meaning that the metropolitan serves as diocesan bishop. This relatively unusual practice follows earlier discernment in which the diocese concluded that it could no longer afford the office of a diocesan bishop.

Today, Germond says, Moosonee is once again facing financial challenges while she balances competing responsibilities. For these reasons, Germond has invited the diocese to discern whether the metropolitan functioning as diocesan bishop is still "the best model for us."

As assisting bishop, Hiltz will reside in Toronto, but will likely make several visits to Moosonee as the diocese prepares for a special synod in November to discuss its current episcopal model.

"I'm very much looking forward to working with Anne," Hiltz says. "She's a very hardworking bishop, deeply pastoral and spiritual in her approach in every aspect of her ministry. It's a great privilege…to journey with Moosonee through this time of discernment.

"There are wonderful, wonderful people across that diocese, and it's going to be a real privilege to spend some very focused time with them."

Hiltz first offered his services to Germond while attending the Algoma diocesan synod in May, when Corston announced his impending retirement.

The need for a supporting bishop in Moosonee stems partly from the vastness of the diocese, which has an area of 560,000 square kilometres (larger than Spain) that stretches across Ontario and Quebec up to the diocese of the Arctic.

In October, Germond invited Hiltz to become assistant bishop. Hiltz spent a week in discernment and then volunteered to support Germond as assisting bishop, a position with slightly less authority.

Since his retirement as primate, Hiltz has spent time with his wife and granddaughter, attended a family wedding in October and avoided travel.

"I have to be honest and say I don't miss airports," he jokes. "And I don't miss living out of a suitcase."

Hiltz expresses enthusiasm at his new ministry in Moosonee.

"My primary focus is around gathering folks and enabling them to tell their story, and to articulate their…concerns and hopes with respect to where God is leading them as a diocese," he says. ■

ART ▸

Heraldic practice ‘exciting, expanding’: Spence

Continued from p. 1

Chapels Royal in Canada—its grant for a coat of arms is by no means unique. Anglican heraldry boasts a rich and long tradition in Canada. The national church, as well as many Anglican dioceses, parishes, congregations, bishops and the Anglican Military Ordinariate all possess their own coats of arms.

“If you go to any Anglican church, you’ll probably find heraldry of some form in the churches,” says Ralph Spence, Albion Herald Extraordinary for the Canadian Heraldic Authority and former bishop of the Anglican diocese of Niagara, who has designed many coats of arms for churches as well as communities and organizations across Ontario.

“Whether it’s the royal arms on the wall, which has happened in old historic churches, or a diocesan arms over the bishop’s chair…there’s a lot like that, and people will see it and ask about it or talk about it,” Spence adds.

Heraldry is a system of creating symbols for the purpose of identification that has existed for many hundreds of years. Bruce Patterson, deputy chief herald of Canada and a parishioner at St. Barnabas, Apostle and Martyr Anglican Church in Ottawa, says that heraldry “seeks to provide simple and meaningful and beautiful emblems that can identify a person or a corporate body” such as a municipality, university, military unit or church organization.

The main element of heraldry is a coat of arms. Patterson says that heraldry, as a heritable system following certain design principles, began in the late 12th century in England, France and Germany and gradually spread to other parts of the world.

In Canada, heraldry in this form arrived with the first European explorers, and there are many examples of coats of arms in New France or the early British colonies. Anglicans played a prominent role in the development of Canadian heraldry.

One of the first official grants of a coat of arms to a corporate body in Canada was to the Anglican diocese of Quebec in 1793—the first diocese outside the British Isles to receive a grant of arms by royal assent. Other early examples include Newfoundland and Toronto, which both received formal grants of arms in 1839.

“Christian iconography has always been an important aspect of decoration of churches and how we express aspects of the faith through visual means,” Patterson says.

“You’ll see in stained-glass windows symbols of saints, for example, and in some cases those symbols are actually on coats of arms. The medieval heralds actually created coats of arms for saints…who lived in the apostolic period, but centuries before heraldry as we know it began…. There was this kind of retrospective giving of heraldic emblems to figures in the church.”

Until 1988, Canadians had to apply for grants of arms in England. With the establishment of the Canadian Heraldic Authority, which exercises the power to grant arms in the name of the Queen by the Governor General, receiving approval for a coat of arms became considerably easier for Canadians.

> **“Christian iconography has always been an important aspect of decoration of churches and how we express aspects of the faith through visual means.”**
>
> — Bruce Patterson, deputy chief herald of Canada

PHOTO: CHLOÉ JOHNSON

Bruce Patterson, deputy chief herald of Canada, shows the diocese of Brandon’s coat of arms.

▲ Left: Coat of arms of the Anglican Church of Canada Right: Bishop Susan Bell’s coat of arms

PHOTO: CONTRIBUTED

Spence describes heraldry as an “exciting, expanding” practice in Canada, one of the new developments of which is an increasing focus on Indigenous symbolism.

“More and more, the Canadian Heraldic Authority, we’re using Indigenous symbols of the Indigenous people[s] in the arms—so not just the usual lions and fleurs-de-lys, etc., but wonderful First Nations symbols,” he says. “Many of the First Nations themselves have applied and got grants of arms for their groups, which is pretty exciting.”

The process for designing a coat of arms typically takes around a year. Heralds first sit down with an individual or representative of an organization, discuss symbols for a coat of arms and draw up some ideas.

Upon the completion of a design, applicants send their coat of arms to the Canadian Heraldic Authority, which has a staff of professional artists skilled in heraldic artwork. In an average year, the Canadian Heraldic Authority will work on 80 to 100 new coats of arms. It approves between 50 and 60 new creations.

When it comes to Anglican heraldry, certain symbols are common due to the church’s shared heritage. The cross of St. George, for example, is a prominent element in Anglican coats of arms due to its associations with the origin of the Church of England. Along with general Christian symbols, many Anglican dioceses incorporate symbols of episcopal authority such as a mitre placed above the shield.

The elements that distinguish coats of arms are those with specific relevance to an individual or a corporate organization. Spence points to his recent work in helping design the coat of arms for Bishop Susan Bell, which was approved at the last diocesan synod in Niagara.

“When I worked on the arms of Bishop Bell, she loved cats, so I said to her, ‘Well, listen, if you’re in Hamilton, there’s only one cat you can have, and that’s a tiger cat.’ And that’s part of her arms,” Spence says.

“There’s a phrase in heraldry called canting, which means, if your name is Green or Greenwood, you’re going to have green trees in your coat of arms. So with a name like Bell, we gave the tiger a sanctus bell, which was kind of fun. If you look at her arms, she’s very much in favour of the Anglican Communion, so you’ll see two Canterbury crosses, and [a] book in the arms which refers to her favourite [poet and author], which is George Herbert.”

At Mohawk Chapel, Hill described the design for their new coat of arms at an October service marking the 100th anniversary of a visit to the chapel by then-Prince of Wales and future king Edward VIII. Archbishop and Primate Linda Nicholls attended the service.

The design includes swords, a Bible, a crown and a green “tree of peace,” with “four white roots of peace in the four directions,” Hill says. As reported by Brantford newspaper *The Expositor*, the design also features the colour red, representing royalty, and yellow, representing the east. A scroll beneath the shield displays the words “Faith, Hope and Charity.”

Hill notes that the chapel still has a strong bond to the monarchy. Its status as a Chapel Royal denotes it as an establishment officially serving the spiritual needs of the Crown.

“It’s part of our heritage in terms of our support of the British crown in the pre-revolutionary times…. We basically brought Anglicanism to this part of the country over 235 years ago,” Hill says.

The connection to the monarchy also bears relevance to discussions on treaties with Indigenous peoples, he adds, which were negotiated on behalf of the Crown.

“The chapel is somewhat of an icon in this area…. It continues to reinforce what many of the leadership still adhere to, and that is our particular relationship as allies of the Crown and our role in history.” ■

Delva: ‘One person, even in a genocidal system, can make a difference’

Continued from p. 6

on children.” She was struck by the artistic talent of the students and wondered how much of that potential remained unrealized after they left school.

Delva also pointed to the positive example of the teachers, who show how “one person, even in a genocidal system, can make a difference to individuals…. Even if we find ourselves in systems of racism and systems of evil…we have the agency to do something different…. I would hope that it would inspire other people who experience the exhibit that they, too, in systems of evil and in systems that harm people, [can] be exceptions.”

Delva encourages non-Indigenous Anglicans to seek out exhibits of Indigenous artwork or cultural events such as powwows, or to contact local galleries to inquire about the possibility of hosting similar exhibits. ■

National chief: Together, we can change future, build 'a better country'

Continued from p. 7

neglect. Others died during attempts to run away, succumbing to the elements as they tried to find their way home. There's another category of children who seem to have simply disappeared, the cause of their deaths likely to remain forever a mystery.

On Sept. 24, a few days before the ceremony, Archbishop Linda Nicholls, primate of the Anglican Church of Canada, released, jointly with MacDonald, a pastoral statement on the soon-to-be-released list, including an invitation to pray for the children. The same day, the church released a call from MacDonald for four days of prayer in advance of the ceremony. Delva said she was heartened by people's response.

"Clergy in Uruguay emailed me to say that they were praying," she said. "Clergy in Nova Scotia told me about ringing their church bell 100 times and praying daily."

A copy of the list was placed by the altar in the chapel at the church's national office.

Whatever decision the church takes on what else to do with the list, she said, will come from Indigenous people themselves. Both the NCTR and the Anglican Council of Indigenous Peoples, she said, have made clear that future use of the list must involve ceremony and prayer.

Delva said she hopes the list will spur Canadians not only to reflect on the past but consider injustices she believes continue to beset the country's Indigenous children.

"What I hope comes of this is not just to say, 'Never again,' but to look at the ways that it's still happening," she said. "We are still failing Indigenous children, and Indigenous children are dying because they don't have clean water, because they're neglected in care. So for me, that's an important portion of lament…to say, not just in words, 'Never again,' but in action."

Speaking at the event, Assembly of First Nations National Chief Perry Bellegarde also addressed the future as well as the past.

"The residential school system was a genocide of First Nations peoples, forcibly removing children from their homes and inflicting harm and inflicting pain," he said. "We still feel the intergenerational trauma of that genocide. We see it every day in our communities."

But Bellegarde said there is hope now and talk of being not only survivors, but "thrivers." "The people are standing up…. We are starting to thrive and be proud of who we are as Indigenous peoples."

"On Sept. 30, every child matters," said Bellegarde. "We can't change the past, but we all can be part of changing the future and building a better country. That's what today is all about." ■

—With files from Leigh Anne Williams,

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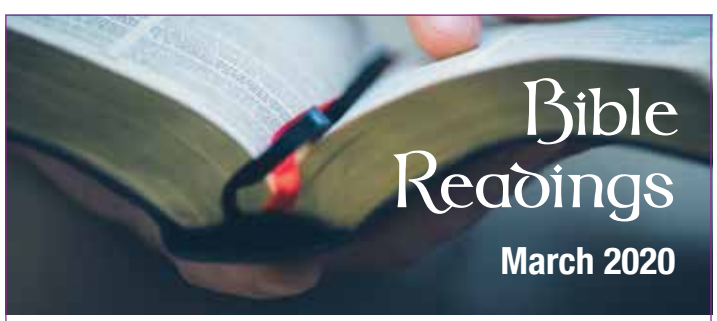

DAY	READING	DAY	READING
☐ 01	Ephesians 1.1-23	☐ 16	2 Thessalonians 3.1-18
☐ 02	Psalms 44.1-26	☐ **17**	**Luke 20.41–21.19**
☐ **03**	**Luke 19.1-10**	☐ 18	Luke 21.20-38
☐ 04	Luke 19.11-27	☐ 19	Luke 22.31-53
☐ 05	Luke 20.1-18	☐ 20	Luke 22.54-71
☐ 06	Luke 20.19-40	☐ 21	Luke 23.1-25
☐ 07	Job 19.13-29	☐ 22	Luke 24.13-35
☐ 08	2 Thessalonians 1.1-12	☐ 23	**Luke 24.36-53**
☐ 09	2 Thessalonians 2.1-17	☐ 24	Jeremiah 23.1-8
☐ **10**	**Haggai 1.1-15**	☐ 25	Isaiah 2.1-5
☐ 11	Haggai 2.1-23	☐ 26	Zephaniah 1.1-18
☐ 12	Habakkuk 3.1-19	☐ 27	Zephaniah 2.1-15
☐ 13	Malachi 1.1-14	☐ 28	Zephaniah 3.1-20
☐ 14	Malachi 2.1-17	☐ 29	Luke 17.20-37
☐ 15	Malachi 3.13–4.6	☐ **30**	**John 1.35-51**

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