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February 13, 2022

# THE LIVING CHURCH

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"Christ Church Cathedral in Hartford has just been recreated to directly address the relevance of sacred space in a secularizing society." See page 15.



# Racial and Ethnic Data Added to Report

By Kirk Petersen

For the first time, the annual parochial report will ask for ethnic and racial data about congregations. Executive Council, at its January 24-27 meeting via Zoom, approved the addition after an extended debate that may foreshadow the sensitivity of the query.

The Rev. Chris Rankin-Williams, a California rector who chairs the House of Deputies' Committee on the State of the Church, told the council the data would be helpful in various ways. For example, it could enable congregations or dioceses to seek grants for Hispanic participation, and to benchmark themselves against the surrounding local community.

"My first thought is, this is long overdue," said council member Russ Randle, Diocese of Virginia, at an earlier committee hearing. But "I'm nervous about having the rector and senior warden guessing about people's ethnicity." He urged the church staff to support congregations in helping members self-identify, such as through an online survey, which could be anonymous.

Nobody raised any objection to the idea of collecting racial and ethnic data. The disagreement was whether churches should be asked to provide raw numbers of members in each category, or express the data in percentages.

"I assure the committee that there is no comfortable way to ask about race," said Diane Pollard of the Diocese of New York. "So then the question becomes, what is the more accurate way to ask," she said, advocating for raw numbers.

"If the intention is to not have the church volunteer calling everyone, then the percentage is an easier entryway into that data," said council member Sarah Stonesifer Boylan, Diocese of Washington.

The council voted to ask for both percentage and raw numbers.



A committee meeting at the 2018 General Convention in Austin.

Asher Intiaz photo

Regarding the more familiar aspects of the parochial report, there was discussion about "communicants in good standing," a term that is referenced more than 30 times in the canons, and is used in some dioceses to establish things like minimum salaries for priests. The canons say communicants are in good standing if they have received Communion at least three times in the past year and "have been faithful in corporate worship, unless for good cause prevented." The pandemic certainly qualifies as "good cause," but that doesn't solve the issue of how to measure communicants in good standing.

Rankin-Williams said the committee added average weekly attendance as a metric, recognizing that "the church cannot rely on Sunday morning as its thing anymore." The form also will ask for the traditional average Sunday attendance (ASA) for purposes of historical comparison. Both measures include only in-person worship.

The committee specifically declined to define a standard method for measuring online worship, because of vast differences among churches in terms of platforms, definitions, and units of measure. The form will continue to ask churches to report in-person and online participation separately, adding "hybrid" as a third category. "Standards

may develop, but we're not there yet," Rankin-Williams said.

For 2020, the form attempted to compare apples to apples by asking for attendance just for the months of January and February, recognizing that everyone's ASA tanked in March. Even so, the 2020 report showed a decline of 11.7 percent when the report was released in October, compared to a 2.5 percent drop the prior year. January and February typically are low-attendance times of year, and the 2020 averages did not include Easter or Christmas.

"I think the Episcopal Church has had a bit of an obsession with average Sunday attendance as kind of *the* marker of vitality," he said. "We're really trying to come up with a much broader vision of congregational vitality and sustainability."

But ASA is another metric some dioceses use to establish clergy compensation, and while it may not measure vitality, historically it has been a handy way to measure the size of a church.

Those days are gone. Council member Anne Kitch is from the Diocese of Newark, where some churches have not worshiped in person since the pandemic began. "I heard from a really, really fine priest and colleague last week that in doing their parochial

report, they ended up with an ASA for 2021 of seven,” she said.

### Developing a Plan B for General Convention

Church leadership has begun studying alternatives for holding the General Convention this summer in the event that the pandemic makes it seem unwise to bring 10,000 people to a convention center for more than a week.

“While the Presiding Bishop and I have every hope that it will be possible to hold General Convention in Baltimore from July 7 to 14, we have recently formed a scenario planning group made up of leaders in both the House of Bishops and House of Deputies and key staff people,” said the Rev. Gay Clark Jennings, president of the House of Deputies.

Jennings briefly discussed this contingency planning in opening remarks January 25 to the Executive Council, whose four-day meeting was transferred from Cleveland to Zoom in the wake of the church’s January 18 announcement that all in-person meetings were being suspended because of the surging omicron variant.

The scenario planning group, led by the Rev. Canon Michael Barlowe, executive officer of the General Convention, “will keep a close watch on public health data and guidance and provide the Presiding Bishop and me with various options for holding the 80th General Convention in a way that safeguards all of us who will participate and all those who will host us in airports, hotels, restaurants and convention facilities,” Jennings said.

In December, the church announced that all persons attending General Convention will be required to “show proof of full vaccination against COVID-19 or submit a medical exemption in advance for approval,” and will be required to “wear masks in all public areas at the convention, regardless of vaccination status.”

Through a spokesperson, Barlowe declined to answer questions about how these rules will be enforced, and by whom. There is no controversy about mask mandates among the top leadership of the church, but such mandates have increasingly led to con-

frontations and even violence in parts of society.

\* \* \*

Executive Council concluded its busy four-day meeting January 27, having passed a two-year budget, a statement of support for Ukraine, and significant changes to the annual parochial report.

The council learned at its October meeting that the church expected **budget surplus** for the 2019-21 triennium of nearly \$16 million, and the finance committee has been wrestling ever since with how to allocate the money.

The effective amount of the surplus is \$13.5 million, because \$2.5 million in costs for General Convention were moved from 2021 to the one-year budget previously passed for 2022. Twenty percent of that, or \$2.7 million, was allocated to short-term reserves, in keeping with the council’s 2017 decision to allocate 20 percent of any surplus to short-term reserves, and to invest 80 percent.

That left \$10.8 million, nominally for investment purposes, under the 2017 resolution. The council left the 80/20 formula in place, but approved the 2023-24 budget as “an exception,” because of the pandemic. The council voted to spend up to \$5 million as part of the biennial budget, and to defer any decision on what to do with the remaining \$5.7 million, reasoning that more emergencies may arise. The \$100 million, two-year budget does not become official until approved by General Convention — and is subject to possible change by Executive Council after that.

Recognizing that some dioceses are struggling financially, the council provided some relief in the assessment formula. The assessment remains at 15 percent, but the amount excluded from assessment will rise from \$140,000 to \$200,000, which will reduce income to the church center by \$1.9 million.

This comes after the council voted last April to make unrestricted grants of up to \$40,000 to each of the 109 dioceses. That could represent more than \$4 million in reduced revenue to the church center, if all dioceses apply for the maximum. The Rev. Mally Lloyd, who chairs the hard-working finance committee, said she believed one or

two dozen dioceses had not yet applied, although they have until November to do so.

Pope Francis called for a global day of prayer for peace on January 26, as fears mounted of another Russian invasion of **Ukraine**. The council waived its procedural rules to pass an emergency resolution expressing “serious concern about the escalation of tensions and military buildup along the border of Russia and Ukraine,” denouncing any possible invasion, and condemning “the illegal annexation of Crimea in 2014.”

The resolution urged the United States “to respond wisely, condemning any violation of territorial integrity while holding armed intervention to be a last resort.”

“Because of my [law] practice in export control, I have to follow these issues more closely than most of us,” said council member Russ Randle, Diocese of Virginia. “It would be fair to say that we’re at greater risk of armed conflict with Russia than we’ve been since the 1973 Yom Kippur War, when we went to red alert.”

He continued his grim assessment by saying a Russian invasion could lead to “follow-on action by China against Taiwan, where we have a diocese of this church.”

Council members said they were deeply moved by the personal witness of five **transgender or non-binary priests** during a 90-minute listening session January 25. A lay woman with a trans sibling also participated.

Gay and lesbian priests are now broadly accepted in much of the Episcopal Church, but the speakers said the church has a long way to go in being fully welcoming to transgender and non-binary priests.

The Rev. Gwen Fry recounted the reception she got in 2014 when she announced to her parish that she was transitioning from male to female. Her bishop had expressed support for her decision, but one staff member resigned on the spot, and she was forced out of her job within days.

“That pretty much ended my formal career as a parish priest,” she said, adding that she has only been able to serve as a supply priest.

## South Sudan Archbishop Survives Assassination Attempt

By Kirk Petersen

A provincial archbishop of the Episcopal Church of South Sudan (ECSS) and two other bishops survived what African news outlets described as an assassination attempt at a church on January 22. An armed attack the next day left more than 30 people dead.

It is not clear whether the two incidents are related, nor who is responsible for the violence. The Rt. Rev. Moses Anur Ayom, Archbishop of the Internal Province of Jonglei and Bishop of Bor, told Radio Tamazuj, a South Sudan news outlet, that the attempt on his life was made by armed youth loyal to a former bishop who was defrocked in 2020.

But the Archbishop and Primate of South Sudan, the Most Rev. Justin Badi

Arama, released a statement attributing the attack to “some senior politicians from Jonglei [who] are misleading innocent citizens to practice such evil acts against the church.”

ECSS has suffered internal conflict since Arama defrocked Bishop Reuben Akurdit Ngong in August 2020, accusing him of canonical disobedience, according to Radio Tamazuj. Akurdit tried unsuccessfully to be reinstated by the secular courts, which referred the matter back to the church.

“On Saturday at 3 a.m., a group loyal to Akurdit attacked me, Bishop Gabriel Thuc, and Bishop Zechariah Manyok at St. Peter Church,” Bishop Anur told Radio Tamazuj. “They wanted to kill us. After failing to open our doors, they fired [into] our rooms with PKM and AK-47. In my rooms alone there were 28 bullet holes.”

“Rev. Jacob Ngong, a clergyman loyal to Akurdit’s ECSS faction, dismissed Bishop Anur’s version of the story and said that they were acting in self-defense,” Radio Tamazuj reported.

The day after the attack on the bishops, the United Nations Mission in South Sudan (UNMISS) reported that 32 people of the Dinka Bor community were killed, including three children, when armed youth opened fire in Dungrut and Machined, two villages near Bor. The gunmen from the Murle community also looted and torched civilian property and stole cattle, UNMISS said.

Crown Nominations Commission (CNC), which selects the Archbishop of Canterbury, in light of his “myriad of different roles” as a focus of unity and an Instrument of Communion for worldwide Anglicanism, primate of the Communion’s historic mother church, and chief pastor of a relatively small diocese in Southeastern England.

“The background purpose of the change is to enable the representation of the Anglican Communion to be increased. In a Communion that is at least 75 per cent from the Global South, at the last Canterbury CNC the entire Communion was represented by the Archbishop of Wales,” wrote William Nye, the council’s secretary-general, in a formal consultation document released on January 15.

*The Times* reports that opposition to the changes has been raised by some within the Church of England, especially by progressives, who fear that a stronger global representation will make it more difficult to elect a female archbishop or one who will challenge the Church of England’s traditional teaching on human sexuality.

The Rev. Andrew Foreshew-Cain, chaplain of Lady Margaret Hall, Oxford, described the changes as “an attempt to create an Anglican pope” and said of the current archbishop, “How on earth can he justify having a bunch of bishops from all around the world interfering in the life of an English diocesan bishop?” The changes would, Foreshew-Cain added, “make life for the LGBT community in this country more difficult and progress towards change more tortuous.”

The document proposes increasing the overall size of the commission’s voting membership from 16 to 17, and the number of seats reserved for delegates of the 80 million-member Communion from one to five. The number of seats allotted to Canterbury Diocese’s 231 parishes would be halved, from six to three.

As in the past, representatives of the wider Church of England will make up the remainder of the selection committee. These include a chair



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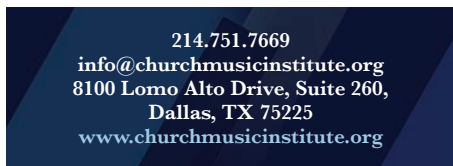
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## Communion Could Have More Say in Choosing ABC

By Mark Michael

Representatives from across the Anglican Communion may have a stronger role in choosing its next spiritual leader, if a proposal being floated by the Church of England Archbishops’ Council is ultimately approved.

Advocates propose to alter the allotment of seats on the 16-member

appointed by the prime minister, two bishops (including the Archbishop of York if he or she is not a candidate), and six persons elected by the church's General Synod (three clergy and three lay). The appointment secretaries of the prime minister and the archbishop also serve as non-voting members, as does the Anglican Communion's secretary-general.

Bishops of the Church of England, including the Archbishop of Canterbury, are formally elected by the college of canons of their cathedral church on the nomination of the Crown. In practice, the commission chooses the candidate, and may choose a reserve candidate in case the chosen candidate becomes unavailable, in both cases by a two-thirds majority. The prime minister advises the queen to nominate the candidate identified by the commission.

The Most Rev. Justin Welby, 66, has served as Archbishop of Canterbury since 2013. He has not made any announcement about retiring. The Anglican Communion's Secretary-General, the Most Rev. Josiah Idowu-Fearon, plans to step down after this summer's Lambeth Conference.

The proposal for changing representation on the Crown Nominations Commission emerged from the Diocese of Canterbury in 2015, when its diocesan synod suggested the rebalancing "to give more weight to a very significant part of the Archbishop of Canterbury's job which concerns his leadership of the Anglican Communion."

The consultation document notes that Archbishop Welby estimates that he only spends about 5 percent of his time on diocesan work, most of which is delegated to the Bishop of Dover, a post held by the Rt. Rev. Rose Hudson-Wilkin. By contrast, Welby notes that he spends about 25 percent of his time on Anglican Communion work, and that there is significant overlap between this and his role leading the Church of England, especially when addressing public issues of global concern.

The document also attempts to take account of the Anglican Communion's morally complex roots in British colo-

nialism: "As nations and peoples across the world seek to find better ways of relating internationally than the inherited and often unbalanced patterns still shaping our lives, the Church of England and the Communion cannot escape asking why a British cleric should always be *primus inter pares*."

The document sidesteps the question of whether the Archbishop of Canterbury could be a non-U.K. citizen, stating: "It is not within the gift of the Church of England to change this unilaterally, nor should it be. This is a question for the Communion as a whole to consider, consultatively and collaboratively."

The selection of modern Archbishops of Canterbury from provinces outside the Church of England is not unprecedented, as the 104th Archbishop of Canterbury, Welby's immediate predecessor, Rowan Williams, was Bishop of Monmouth and Archbishop of Wales before his 2002 election. Given the archbishop's historic role as a privy counsellor and a member of the House of Lords, significant restructuring of the office would be necessary to accommodate an incumbent who was not also a British citizen.

The Canterbury synod's proposal was initially discussed by the Archbishops' Council in 2018. The council postponed acting on it until after the

Lambeth Conference, then scheduled for 2020. With the conference now delayed until the summer of 2022, the council took up the matter again in September 2021, a step Welby had encouraged.

General Synod is expected to debate the proposal at its February meeting, followed by a vote on the final version in July.

*Thanks to Dr. Colin Podmore MBE for invaluable assistance in preparing this article.*

## Kenyan Cleric Accuses Her Bishop of Sexual Advances

By Jesse Masai

One of the Anglican Church of Kenya's senior bishops has been charged with allegedly touching the breasts of one of his clerics, attempting to kiss her without consent, and demoting her after she spurned his advances.

The Rt. Rev. Joel Waweru Mwangi, who has served as Bishop of Nairobi since 2010 and is a member of the Anglican Communion's Standing Committee, denied the charges before Kibera senior principal magistrate Derrick Kuto on January 10.

The formal charges come after months of embarrassing disclosures in

(Continued on next page)



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the Kenyan press about Waweru's alleged assaults against the Rev. Canon Jane Nyaguthii Mwangangi, vicar of St. Barnabas' Parish, Langata, and a former archdeacon of the diocese.

"On diverse dates and different times at Otiende in Langata, Nairobi, being a person in the position of authority [Waweru] persistently made a sexual advance at JNM knowing or having reason to believe that such advance was unwelcome by the said JNM, thereby interfering with her work," the charge sheet read.

The police file adds: "Bishop Waweru demoted her at a church in Westlands, then transferred her to a different parish."

The bishop, who was arrested on January 3, was scheduled to return to court in a fortnight after being released on bail of 50,000 Kenyan shillings (\$441 US).

In October, Nyaguthii told *The Nairobiian* that Waweru first made advances to her on a retreat more than 10 years ago, despite knowing that she was married to another diocesan priest, the Rev. Japhet Katherenyu.

She said that in 2016, while she was serving at St. Mark's Parish in Westlands, one of Nairobi's most affluent districts, Waweru grabbed her and tried to push her down onto a sofa. Nyaguthii says she was only able to resist him by screaming and hitting him with her elbow.

She reported the incident to the

police shortly afterward, but they took no action. Nyaguthii was transferred by Waweru to St. Barnabas' Parish, in a much humbler suburb on the outskirts of the city. When he visited her at St. Barnabas' on June 13, 2021, she alleges that Waweru pressed her breast, claiming to be removing a stain from her blouse.

Waweru suspended Nyaguthii for a month on August 8, claiming that she failed to exercise proper oversight of the church's finances, and mishandled the termination of the church's secretary, who allegedly stole 1,061,544 (\$9,360 US) from the congregation.

The same day that Waweru announced her suspension, Nyaguthii filed a complaint with local police about the alleged assault, also notifying the Kenyan primate, Archbishop Jackson Ole Sapit. Kenya's Federation of Women Lawyers (FIDA), a prominent public-interest group focused on combating gender-based violence and securing women's rights, has also taken up her case.

*The Nairobiian* further revealed colorful correspondence between Waweru and his accuser and her husband, which appeared to try to limit damage caused by the allegations.

"For these reasons, I am now forced to put this into writing and formally complain to you, with a request that you should, my Lord Bishop, stop demanding to have sex with my wife Jane," Japhet Katherenyu wrote in a letter dated August 12, 2021.

Waweru wrote back the next day in a letter copied to the primate and numerous senior church leaders,

denying the charges and attacking Nyaguthii for leadership and management failures.

"First, we categorically deny any and all allegations of sexual misconduct as alleged or at all. The allegations are clearly malicious and motivated by your misguided and misconceived feelings of bitterness and hatred towards the bishop. I do not have any feelings of hatred towards you as alleged or at all," Waweru wrote.

The Federation of Women Lawyers has recently spoken out on Nyaguthii's behalf, warning Waweru against abusing his power.

"Take further notice that should you, in any way whatsoever, proceed to humiliate, intimidate, harass, attempt to rape or sexually harass our client, FIDA-Kenya shall institute all mechanisms available within the law to ensure justice for our client," wrote the organization's chief executive, Anne Ireri.

Waweru has not issued a public statement since being charged. In 2016, he was elected by the Anglican Consultative Council to its 14-member Standing Committee, which guides the operations of the Anglican Communion Office and acts on Communion-wide matters, like the authorization of new provinces. He was also appointed by the Archbishop of Canterbury in 2019 as a member of the Lambeth Design Group, the body charged with developing the program for this year's Lambeth Conference.

## Hong Kong Church Leader Resigns for Legislature Seat

By Mark Michael

The Rev. Canon Peter Koon Ho-Ming, a senior leader of Hong Kong's Anglican Church, has resigned his church position after being chosen as a member of Hong Kong's legislature in a controversial "patriots only" election in late December.

He told reporters at the swearing-in ceremony for the new legislature on January 3 that he would resign from his church leadership responsibilities "to better fulfill his role" in the legislature. Koon, who was sworn to his new



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post wearing clerical dress, remains a priest in good standing.

Koon, 55, is the third religious leader to serve on Hong Kong's 90-member Legislative Council. Active on the fringes of Chinese Communist Party politics for the last several years, he also played a significant role in the criminal case that touched off a series of pro-democracy protests in Hong Kong in 2019. The legislature in which he will serve is seen by many as part of Beijing's efforts to sideline the popular movement.

The scion of a once-prominent Shanghai banking family, Koon has served since 2007 as secretary-general of the Hong Kong Sheng Kung Hui, a three-diocese province uniting Anglicans in Hong Kong and Macau. He was elevated to the post just two years after his ordination, following a career in commercial real estate with a Shanghai-based firm.

As provincial secretary, Koon has been overseeing the Hong Kong Sheng Kung Hui's extensive work in education and social welfare provision. He was the publisher of *The Echo*, the official provincial newsletter, and appears to be remaining on the staff of St. John's Cathedral, a Victorian-era monument in Hong Kong's historic core, which mentions his legislative role on its website.

Friends say that Koon consistently describes himself as "not a politician, always a priest," and political involvement is a recent career development. Since 2018, he has served on the Chinese People's Political Consultative Conference (CPPCC), a Beijing-based body with more than 6,000 members, which advises the Chinese Communist Party on policy priorities. It includes senior leaders from the country's eight legally permitted parties as well as prominent business, academic, military, and civil society leaders.

In a 2017 interview with *South China Morning Post*, Koon bristled at the suggestion that he views the Chinese Communist Party through rose-colored glasses, noting that his uncles were among the millions of Chinese elites who were purged during China's 1960s Cultural Revolution. His cooperative stance instead, he implied, is

rooted in his faith.

"As a religious leader, we don't want to see turmoil in our country," he said. "We ought to do our utmost in negotiating with authorities to achieve fairness, justice, and harmony."

Koon played a high-profile role in a crisis provoked by the flight from Taiwan of Hong Kong native Tony Chan Tong-kai, who admitted to killing his pregnant girlfriend, Amber Poon Hiu-wing, while on vacation in Taipei in February 2018.

Chan fled back to Hong Kong the day after the murder, and admitted to it when questioned by Hong Kong police a few days later. He could not, however, be charged with the crime in Hong Kong or extradited back to Taiwan, because of the lack of an extradition treaty between the two governments.

Koon began visiting Chan while he was in police custody, eventually preparing him for baptism. He served as Chan's spokesman for a time, and after Chan expressed his willingness to surrender himself to Taiwanese authorities, Koon helped him secure a visa and purchased a flight to Taipei for him. Tension between Hong Kong and Taiwan ultimately made the plan impossible, but Chan did publicly apologize for his deeds in October 2019, asking for forgiveness from Poon's parents.

In the meantime, the Hong Kong government used the Chan case as the pretext for a February 2019 bill that would have allowed Hong Kong residents to be extradited for trial both to Taiwan and to mainland China. Protests against the bill began in June 2019, and escalated quickly, with tens of thousands of mostly young Hong Kong residents closing down the city center at points, and clashing at times with police and counter-protesters.

The protests plunged the city into a recession and led to deep social divisions over the role of the police and the city's relationship with the mainland Chinese government. The November 2019 Hong Kong District Council election, the first to be held since the protests began, resulted in record-high turnout of 71.2% of voters, and was a landslide for pro-democracy

forces, who saw their share in seats on the council increase from 30% to 80%.

The Beijing government's response came in June 2020, when the Standing Committee of the National People's Congress passed a national security law for Hong Kong. The law establishes crimes of secession, subversion, terrorism, and collusion with foreign organizations, and criminalizes the promotion of Hong Kong's secession from China. It gives expanded powers to the police and establishes an office outside Hong Kong jurisdiction to administer and enforce the law.

In May 2021, the National People's Congress also began an overhaul of Hong Kong's electoral system, aiming to ensure, in the words of Zhang Xiaoming, deputy director of the Hong Kong and Macau Affairs Office, that "patriots governing Hong Kong" would become the new "legal norm."

The new laws expanded the size of Hong Kong's Election Committee (which chooses the chief executive) as well as its Legislative Council, with

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more seats directly appointed by the Beijing government and party-controlled entities. The reforms also require that all candidates be vetted by the Committee for Safeguarding National Security, a body established by the national security law.

Koon's foray into Hong Kong politics comes in the midst of this major

shift. He was first chosen as part of the Election Committee in April 2021, and then ran for one of the 40 seats elected by the members of the Elections Committee in December. The December Legislative Council elections had historically low turnout, with only 30.2% of eligible voters participating. Only one of the 20 popularly elected seats will belong to a member not from the pro-Beijing bloc.

It's certainly unusual for a priest to serve as an elected official in China.

China's Communist Party remains officially atheist, and the party's constitution bans its members from belonging to religious organizations. Since 1979, however, the state has officially protected religious freedom, though many have expressed concern about sporadic government crackdowns on unauthorized religious groups and proselytism.

In a January 19 interview with Hong Kong's *South China Morning Post*, Koon focused on his hopes for brokering a compromise that would allow young protesters who had been arrested to have their offenses expunged from police records, making it easier for them to pursue further studies and get jobs.

"The nature of the crimes they committed is very different. It's about ideology and politics," he said. "Their chance of reoffending is also not high, given that the social atmosphere has already cooled down."

## Trinity Wall Street Calls its 19th Rector

By Kirk Petersen

After leading the world's richest Episcopal church for two years as priest in charge, the Rev. Phillip A. Jackson has been called as the 19th rector of Trinity Church Wall Street in New York City.

"With its resources, Trinity has the unique opportunity — and responsibility — to respond to the needs of our times by feeding the hungry, working to end homelessness, and promoting racial justice, while supporting others who do the same," Jackson said in the announcement.

Jackson has been at Trinity Wall Street since 2015, serving initially as vicar. He was named priest in charge in January 2020 after the abrupt resignation as rector of the Rev. Dr. William Lupfer. Jackson's institution as rector will be February 26, and he will become the first Black rector in the church's history. Jackson previously served parishes in Phoenix, Houston, and Detroit, and started his career as an attorney in Hawaii.

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of Trinity Church Wall Street. The church was founded in 1696, and in 1705 Queen Anne of England granted Trinity 215 acres of what is now Lower Manhattan.

Lower Manhattan real estate became valuable. Some of the land has been sold over the years, but the church's most recent financial report shows \$9 billion in net assets, of which \$6 billion is real estate. That includes \$2.3 billion in real estate held by joint ventures in which Trinity is the majority owner. Under accounting rules, those assets are included in Trinity's financials even though the church does not wholly own or control them.

The church has an active philanthropy mission, and regularly donates millions of dollars to nonprofits and social-justice causes around the world. In 2021, the church made grants totaling \$46 million.

Later this year, the church is scheduled to open Trinity Commons, five floors of community space in the 27-story Trinity Place office building, which Trinity developed next to the historic church at the intersection of Broadway and Wall Street. The public portion of the building includes a full-court gymnasium, a teaching kitchen, a large hall that will seat 300, and a variety of studios and meeting spaces. The church's administrative offices are planned for three floors above the public space.

In March 2019, Trinity essentially acquired the Church Divinity School of the Pacific in Berkeley, California.

A spokesperson said by email that Jackson would not be doing interviews until after officially starting as rector in late February.

Lupfer's unexplained resignation in 2020 generated speculation, and *TLC* asked him why he left. He said his departure was not as abrupt as it seemed, and that he had been discussing it with the vestry for months. After working up to 80 hours a week for five years, he said he had accomplished his primary goal, which was to change the business model of Trinity "from an owner-operator to an asset manager," and that the church was on strong financial footing.

Christ Church, Aspen, Colorado,

has a staff of five, including Lupfer. He said the number of employees at Trinity could vary wildly "depending on how you count them," in part because the church paid the salaries of union tradespeople whom it did not technically employ. He gave a range of employees from 250 to 500.

That transition is the source of one of his greatest joys in his current role. "I worked with staff" at Trinity, he said. "Now I work with parishioners."

## Briefly

The Rt. Rev. Elizabeth "Betsey" Lockwood Hawley Monnot was consecrated the X **Bishop of Iowa** on December 18, becoming the first woman to serve in that role.

"There are people joining us online from all over the world — from Hawaii to Scotland, to Eswatini and South Sudan," Monnot said. "This is an amazing moment in our history when we can be here together with them."

The Rt. Rev. Brian Prior has been appointed assisting bishop in the **Diocese of Alabama**. Prior retired in 2020 after 10 years as Bishop of Minnesota.

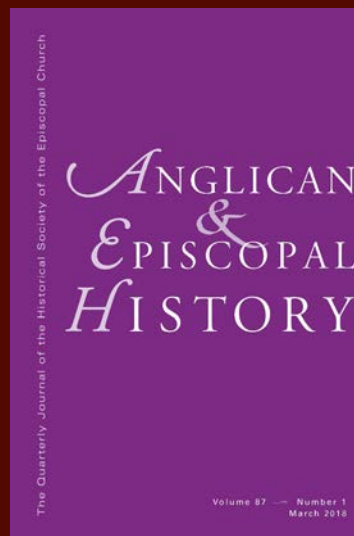
In particular, "Bishop Prior's extensive experience with camp and youth ministry makes him well-suited to assist the Department of Camp McDowell in planning for the future, including searching for the next executive director," said Bishop Glenda S. Curry.

The **Diocese of Idaho** in December announced a slate of three candidates to succeed the Rt. Rev. Brian J. Thom. The candidates are:

- The Rev. Joseph "Jos" Tharakan, rector of St. James Episcopal Church in Springfield, Diocese of West Missouri
  - The Rev. Kenneth Malcolm, chaplain of Trinity Episcopal School in Austin, Diocese of Texas
  - The Rev. Thomas Ferguson, rector of St. John's Episcopal Church in Sandwich, Diocese of Massachusetts
- An online electing convention is scheduled for February 19.

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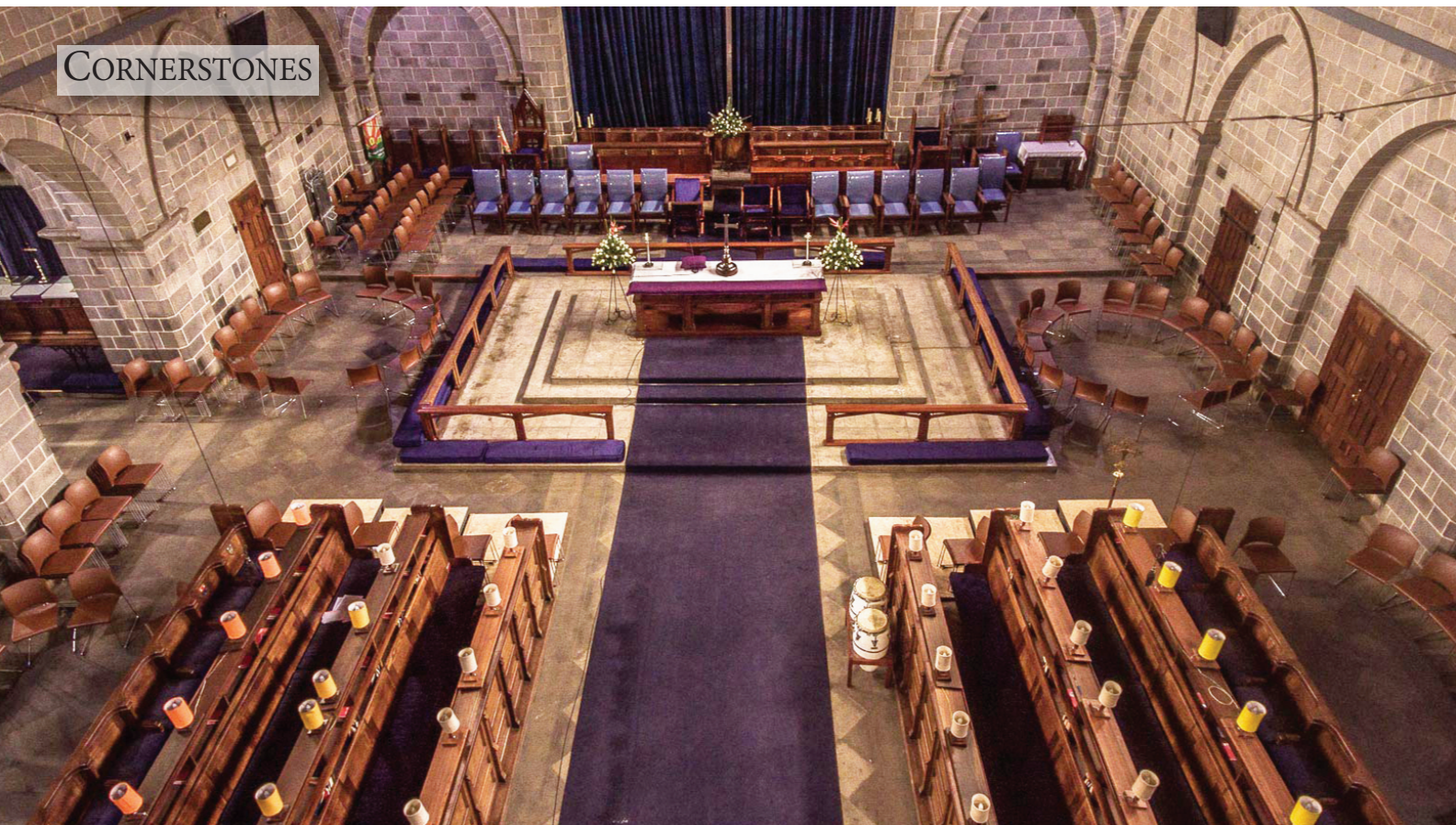
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All Saints' Cathedral photos

# All Saints' Cathedral, Nairobi: From Imperial Symbol to Haven for Justice

By Jesse Masai

I first encountered Nairobi's All Saints' Cathedral while working at my first job, running errands for an Anglican priest who led an indigenous missionary agency located nearby. On the way to work each day, I passed by the imposing gray-stone church with its enigmatic Rose Window.

It is within the city's central business district, neighboring its largest open public space, Uhuru Park. These were the heady 1990s, when Kenya's fledgling multi-party democracy was still straining under the heavy hand of the Kenya African National Union, which had ruled the nation since its independence in 1963 from British colonial rule.

For the idealistic among us, the cathedral was the place to be. Its pulpit was among the most watched in Kenya, owing to the bold and prophetic leader-

ship of Bishops Henry Okullu, David Gitari, and Alexander Muge, who denounced brutality and called for justice. This building that began its life as a symbol of "soft power" for the Empire was, by this time, known for welcoming pro-democracy protesters from Uhuru Park.

All Saints' Cathedral, the seat of the Archbishop of the Anglican Church of Kenya, celebrated its centenary in 2017, 19 years after its province, which dates its founding to the establishment of the first Kenyan diocese, at Mombasa, in 1898. It joins the nearby Kenyan State House, Parliament, and McMillan Library as outstanding examples of colonial-era architecture in the midst of modern Nairobi's fast-changing skyline, embodying the city's alluring yet troubling past.

An Anglican mission was established in the growing city by 1900, and in 1903, St. Stephen's Church, a wood building

roofed with corrugated iron, was constructed through the patronage of the railway officials. In the next decade, city tripled in size, becoming the capital of the Kenyan colony as well as a popular spot for big-game hunting.

A 1908 outbreak of the plague was blamed on unhygienic conditions in Nairobi's Indian bazaar. In response, city officials imposed a strict system of residential and commercial segregation, restricting lower-class South Asians and native Africans to a few crowded zones. Nairobi's core became a largely whites-only zone, and like a few other colonial outposts, it retained a white majority until the early 1920s.

St. Stephen's Church soon became too small for the city's ruling elite, and the colonial governor, Sir Henry Conway Belfield, arranged an important meeting with the regional primate, the Most Rev. William Carter, Arch-

bishop of Cape Town, when he visited the city in 1914. With Belfield's support, the local chaplain proposed building a new whites-only church to relieve the crowding at St. Stephen's.

Renowned English architect Temple Moore was commissioned to design a grand English-style Gothic church that would symbolize the aspirations of the city's leaders. Belfield laid its foundation stone on February 3, 1917.

The front part of the nave was completed the next year, and worship began after its dedication on July 31, 1918. In 1924, the North Tower was added, along with a peal of bells cast in Loughborough, England. The same year, the church became Cathedral of the Highlands, a status equal to the original Kenyan cathedral at Mombasa. Additional portions, including East Africa's largest pipe organ, were added a decade later, and the cathedral was completed in 1952.

An important shift in the cathedral's identity, along with that of the larger Anglican Church of Kenya, was signaled on May 15, 1955, when Festo Olang' and Obadiah Kariuki were consecrated as its first African bishops. By the 1970s, when Olang' was enthroned there as the first African Archbishop of Kenya, its congregation was racially mixed, and included prominent Black leaders like Charles Njonjo, the independent nation's first attorney general.

The closing decade of rule by Kenya's founding president, Mzee Jomo Kenyatta, were marked by increasing authoritarianism, and power soon passed to his disciple Daniel arap Moi, who vowed to walk in Kenyatta's *nyayo* (footsteps).

By 1982, Kenya was a one-party state, and dissent increasingly moved underground. All Saints' provost, the Very Rev. Peter Njenga, however, spoke out against the brutal demolition of unauthorized slums in the city's Muoroto district in May 1990.

"Clerical leadership at All Saints' Cathedral provided a strategic platform for national discourse in [Kenya's] unfolding democratization process," remembered the Rt. Rev. Joseph Wandera, Bishop of Mumias. "The engagement of the clergymen took the form of sermons, publications, the stimulus of critical national debate, and the provision of refuge for political activists."



In February 1992, a group of women whose sons had been seized by the government as political prisoners began gathering in Uhuru Park. Led by Professor Wangari Maathai, who would later become the first Kenyan to receive the Nobel Peace Prize, the women engaged in hunger strikes, while large supportive crowds gathered for prayer, public addresses, and singing freedom songs.

When police tried to disperse the protesting mothers with batons and tear gas, they famously stripped themselves naked and shook their breasts at the cops. The lawmen fled in fear, responding to social taboos that deem a mother's stripping in anger as a powerful curse. The police returned a few days later and the women fled into the cathedral, which offered them sanctuary for three days, while police occupied the grounds, ready to arrest them.

"Archbishop Manasseh Kuria protested the police presence, stating that 'idlers' were officially barred from the cathedral grounds," Wandera said. All Saints' Archbishop Kuria proclaimed, was "serving as 'a sanctuary for the mothers of political prisoners.'"

When another series of political protests broke out in July 1997, the cathedral allowed activists to camp on its grounds. Kenyan security forces stormed the cathedral complex, Wandera said, and "physically abused and tear-gassed worshipers and activists. Pews were bloodied, furniture was destroyed, and the floor of the cathedral was littered with tear gas canisters."

In August 2010, Uhuru Park would host jubilant crowds celebrating the promulgation of the nation's progressive constitution, which safeguards multi-party rule. The park continues to witness periodic protests against state excesses, as well as commemorations of past struggles.

All Saints' Cathedral, which is now the see of one of two Anglican dioceses that serve central Nairobi, continues to host services that mark important moments in the ministry of Kenya's five million-member Anglican church, as well as the nation's civic life. The cathedral has a staff of 14 clergy, and offers as many as ten services on Sundays, in English, Swahili, and sign language. It has active ministries among children, teens, and young adults, as well as an acclaimed traditional choir.

In Prof. Gilbert Ogutu's *All Saints' Cathedral Church Nairobi-Centenary 1917-2017*, its current provost, the Very Rev. Canon Dr. Sammy Wainaina, described the structure as a valuable guide to spiritual life:

"A walk into the cathedral takes you through various sections of the church, which symbolize some of the great spiritual moments in our life as Anglicans. During the construction of the temple, it is evident that God cared about the tiny details of what the temple would look like. Every section of the temple had a special significance to teach and remind God's people about prayer and the way God should be worshiped." □

# Father J. Robert Wright of GTS: A Tribute

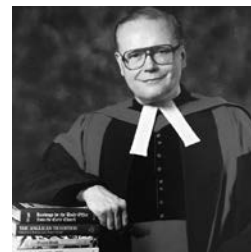


Photo courtesy of the GTS Library

By John Bauerschmidt

The Rev. Dr. J. Robert Wright, priest, teacher, church historian, and noted ecumenist, died on January 12 at his home in New York, after a brief illness. Wright taught for many years at the General Theological Seminary in Manhattan, becoming the St. Mark's Church in the Bowery Professor of Ecclesiastical History in 1974. He retired in 2010.

Wright attended the University of the South in Sewanee, Tennessee, where he studied history, edited the school paper, and was an athlete, and then prepared for the priesthood at General Seminary. Following ordination he began studies at Oxford University, where he was a student at Wadham College. He won a Fulbright scholarship and an Episcopal Church Foundation fellowship. He was awarded the D.Phil. degree from Oxford upon completion of his thesis, a study of relations between church, crown, and papacy in early 14th-century England.

As a scholar, Wright brought to bear on his studies some of the features of his early doctoral work: a meticulous attention to detail, as well as an exhaustive consultation of sources. His students at General Seminary, where he regularly taught both patristics and the medieval church, grew accustomed to being presented with the entire text of Eusebius's panegyric, *The Life of Blessed Constantine*, as introductory reading: an alarming prospect for those not familiar with the period. Those consulting Wright's many journal articles, and essays on various subjects in the areas of church history, ecumenism, and the prayer book, knew that in each case the author was providing an important orientation to the subject, and giving invaluable pointers toward the crucial sources.

In his position at General Seminary, he was a mentor to successive genera-

tions of clergy. Always "Father Wright," he was an early supporter of the ordination of women in the Episcopal Church: a noteworthy stance at the time from a Catholic Anglican. Perhaps drawing upon his undergraduate

*It is in his work as an ecumenist, however, that Wright is best known to the Episcopal Church.*

prohesis as an athlete, for years Wright coached the seminary's basketball team. On the campus, he was well known as an advocate for members of his student advisee group, and generous to all his students with his time. This advocacy and attention continued throughout their ministries as priests.

For many years at the seminary, Wright taught a class on liturgical celebration, otherwise known as "Mass class." The class was a rite of passage for many at General Seminary, quite distinct from the more sober class on pastoral liturgy taught by his colleague Thomas Talley. Students were introduced to "the finger rule," "the great swoop," and other arcana of traditional liturgical celebration, a concern for which only partially veiled Wright's love for the Eucharist. His pedagogical method was always to present every option, with a heavy thumb upon the scales for which one was, in his view, correct. His presence at academic assemblies in an Italianate four-bladed doctoral biretta, along with his Oxford doctoral robes, provided a notable counterpoint to the rest of the faculty's attire.

It is in his work as an ecumenist, however, that Wright is best known to the Episcopal Church, and to a larger international audience. He served for many years on the bilateral dialogue between the Episcopal Church and the

Roman Catholic Church in this country (ARCUSA). He was a member of the Commission on Faith and Order of the World Council of Churches, 1977-91; and served on the international dialogue between the Anglican Communion and the Roman Catholic Church (ARCIC II), 1983-91.

Wright helped shape the World Council of Churches' statement on "Baptism, Eucharist, and Ministry," issued at Lima in 1982, one of the most influential ecumenical documents of our time, which both marked a growing consensus among the churches, as well as fostering further ecumenical agreement. He was tireless in calling Episcopalians' attention to its significance, which has informed many of the modern agreements between churches on the mutual recognition of sacraments and ordained ministries.

The full communion agreement between the Episcopal Church and the Evangelical Lutheran Church in America is a case in point. Wright introduced many to the idea that ecumenical documents, like Lima 1982 and the documents produced by successive ARCIC gatherings, were important but overlooked sources for theological reflection, and for the articulation of doctrine.

He was a passionate advocate for the unity of the Church. J. Robert Wright will be long and affectionately remembered by the students he taught on Chelsea Square, and gratefully recalled by scholars and others who have relied on his many contributions. The generation of ecumenists who have followed him owe him a particular debt for involving them in this work.

*The Rt. Rev. John Bauerschmidt is Bishop of Tennessee and co-chair of the Anglican-Roman Catholic Theological Consultation in the United States of America. A former student of Father Wright's, he is also the president of the Living Church Foundation.*



Photos courtesy of Christ Church Cathedral

# A Cathedral for the 21st Century

By Duo Dickinson

The immediate stresses of COVID-19 and long-term shifts in cultural values are dramatically shaping how we address the sacred in our lives, and the buildings we create need to manifest those changes.

The Episcopal Church in Connecticut, led by Bishop Ian Douglas, has spent the last decade reorganizing itself and addressing how its more than 150 parishes are dealing with dramatic drops in attendance and relevance in a changing culture. While the social vitality of worship remains woven into many parts of the American culture, when it comes to the role of church in people's lives, the place of religion is dramatically changing in 21st-century

New England.

Christ Church Cathedral in Hartford has just been recreated to directly address the relevance of sacred space in a secularizing society.

Douglas and the dean of Christ Church Cathedral, the Very Rev. Miguelina Howell, along with the cathedral's governing body, the Cathedral Chapter, worked to reinvent the way this 1827 building could be used. Having been a full participant in the diocese's decade of change, I was asked to give counsel as an architect.

A four-year effort defined the changes that needed to be made, defined the costs and the ways to build those desires, and then raised \$2 million. Hard bidding and diligence meant the project was completed on budget and on time by Enterprise Con-

struction, all amid COVID.

Why do buildings matter in our relationship to God? Religion and architecture are uniquely human. While the reality of God is central for many, the power of beauty is universal — and architecture is part of what we find beautiful. As culture evolves and tries to embrace God in worship, architecture responds.

Our creation and use of sacred space is a direct reaction to how our cultures change. The Renaissance transformed the Western world, and that included the Protestant Reformation. That Reformation spawned radical Puritans who came to America, leaving their cathedrals and parish churches to form communities centered on religion.

In Puritan meeting houses, faith,

(Continued on next page)

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commerce, and government shared space. The Industrial Revolution saw American churches become a central cultural reality, and fabulous sacred spaces were created. The Great Depression then saw emptier churches and World War II saw church attendance and construction explode.

It verges on the clichéd to observe that the last 20 years have seen a deepening crisis of faith in organized religion in both the popular and convicted cultures. The American Northeast can be seen as the canary in the coal mine for how our culture manifests a diminished connection to God. In a country that was in no small part created to divide church and state, the cultural foundation of Christendom is entering uncharted territory.

It is no secret that the 21st century has manifested a rampage of change. The Internet, artificial intelligence, shifting understandings about gender, and now a pandemic are all radically affecting our society, with no obvious direction or outcome. Inevitably, those changes affect how religion is a part of American life.

But this change of the moment has had a parallel evolution in how we worship. After World War II, Europe experienced mass secularization to the point that churches now attract more tourists than worshippers. The vast majority of Europe has come to feel that its places of worship are more cultural icons than sacred spaces. A similar change is happening now in Northeastern America.

Like Europe, New England is rich in history, which is as inevitable as weather in shaping our daily lives. In



1827, architect Ithiel Town designed Christ Church in downtown Hartford. The church has gone through generations of renovations. Existing pews were replaced, but the original pew ends were reused, their last rows raised, and expressive pew back panels installed.

Christ Church became a cathedral in 1919, when the American “Cathedral Movement” was creating buildings like Washington National Cathedral and St. John the Divine in New York. Over the years the interior was refined and elaborated. In the 1950s, a renovated organ with its supporting structures and steps were added to a raised chancel floor, using new flooring of square, multicolored bluestone tiles.

The result was an altar-focused, strictly ordered space. “The problem with this 20th-century model of the cathedral in the Episcopal Church is that it reversed the direction of God’s action,” Douglas said in a sermon at the cathedral several years ago. “Instead of cathedrals being places from which the faithful would go in that great centrifugal mission of God into the world, they became centers of power, privilege, and prestige to which people would be centripetally drawn. Instead of ‘go, go, in the mission of God,’ cathedrals became a place of

‘come, come, and be drawn into the ‘one true church.’”

Dean Howell saw the need on the ground for “flexibility of the space that will serve a diverse constituency, from the arts to civic discourse, to community engagement activities for those who are housing- and food-insecure. This project has given the cathedral a remarkable opportunity to model active and adaptive ministry in the public square around issues of social justice, advocacy, and cultural advancement for underserved communities.”

The list of changes this renovation has wrought is universally applicable to almost all buildings designed over a century ago, but are exquisitely necessary if our buildings are to address the future:

**Flexibility.** Fixed pews are iconic, even comforting in their embrace of the worshiper, but fixed seating is a straitjacket of imposed focus in any building. So those pews were removed, and chairs provided that can be set in any orientation. Top-down, fixed lighting makes any focus other than its direction problematic. Fully movable, flexible, focusing, color-projecting, electronically controlled lighting was installed instead.

**Welcoming.** A central entry ramp





surfaced to match the existing walkways around the church replaced steps, so that everyone, all the time, has equal access. An artful interior ramp meant that anyone could ascend to the altar without apology. Solid doors were removed, with clear glass versions set to the street, open for anyone to see through. Bathrooms were designed to enable anyone to use them, easily. New steps and railings are gentle, with railings.

**Comfort.** Beyond bathrooms directly off the central Nave space, a “shock system” of temperature and humidity mitigation was integrated into the existing heating system. At perhaps a third of the cost of traditional air conditioning, its event-specific impact has meant cooler gatherings. All grilles were integrated to the fabric of the building.

**History.** Rather than remove iconic elements, the provenance of the existing building was burnished and revived. The original pew end panels and doors (in numeric sequence), and artfully carved end walls were reused in the new design, and existing columns and ceiling trim once hidden by renovations became focal and repainted to their original colors. New bathrooms were tucked under the existing gallery. All existing memorials were preserved and relocated as needed, honoring all the dead. The pulpit, lectern, and baptismal font were all retained, but equipped with features to make them more accessible and flexible.

**Craft.** White oak was used throughout. This is a locally prized tree to the point of being the state tree of Connecticut, and is fully renewable. Quartersawn grain orientation means less cracking and movement. Sinuous curves and clear finish, with carved details, express its natural luster.

**Safety.** Asbestos was removed from under the existing floor. Fire detection, alarm, and suppression systems were updated and extended.

**Use.** Beyond opening the space, special care was taken to ensure that the tools that enhanced flexibility were seamlessly incorporated into the structure, and yet also, readily available for use. The original pew parts were united with Stations of the Cross



plaques and new oak and HVAC grilles to create places set to and under the sills of the existing flanking windows of the Nave. New wiring integrated outlets for future control of event lighting. Full Wi-Fi and streaming capabilities were added, allowing the world to be part of every gathering.

These means and methods maintained the fabric of what made Christ Church a moving sacred space for so many people for so many years. Beyond embracing aesthetics and history, new ways of addressing the world, large and local, were incorporated.

“The renovations have created a space for our cathedral to embody its vocation as a resource for all people,” Dean Howell said. “Our collaboration with Hartford Stage, Capital Community College, iQuilt Partnership, and other groups across the Greater Hartford area will help to bring our community together as we seek the welfare of our beloved city, across the State of Connecticut, and beyond.”

Classes, dinners, plays, lectures, exhibits, small gatherings and large convocations can now all be held alongside all the services and rituals that remain the central reality of the church’s life.

Bishop Douglas set the bar high in

addressing the future of Christ Church Cathedral and the mission Dean Howell leads: “If this cathedral is to have meaning in the 21st century, then it must reclaim the ancient calling of a cathedral as a place from which we go, go in the mission of God. Sent out to every town and place traveling lightly, we too must go, go from this cathedral to every town and city in Connecticut and beyond to effect God’s healing and proclaim that the kingdom of God has come near.”

Christ Church Cathedral has been renovated as a civic resource, rather than restored as an icon. Instead of living in the past, its new structure equips its people for an expanding mission, showing an increasingly secular society why faith has relevance in our time.

*Duo Dickinson, FAIA, has helped over 40 places of worship to create or recreate their physical surroundings in his 40-year career. He is a staff writer for Hearst Publications, ArchDaily, Mockingbird Ministries, the Common Edge Collaborative, and a member of Trinity Church on the Green, New Haven. His latest book, A Home Called New England, is published by Pequot Globe Press.*



Mark Heard,  
May 1987  
Photo: [bit.ly/3AjEHQX](https://bit.ly/3AjEHQX)

By Joey Royal

*This essay was first published on January 26 at Covenant, the weblog of The Living Church.*

Mark Heard, who died in 1992, was one of the truly great American songwriters. He spent much of his career on the margins of the Christian music industry, and never found mainstream success during his lifetime. He is admired by many accomplished musicians and songwriters like Bruce Cockburn, Bill Mallonee, Pierce Pettis, Over the Rhine, Victoria Williams, T-Bone Burnett, and Buddy and Julie Miller. A tribute album called *Strong Hand of Love* was released in 1994. Another one, *Treasure of the Broken Land: The Songs of Mark Heard*, was released in 2017.

Throughout the 1980s Heard had a run of very good albums. Most fans agree, however, that his greatest works are a trilogy of albums he released on his own label, Fingerprint Records: *Dry Bones Dance* (1990), *Second Hand* (1991), and *Satellite Sky* (1992). These albums effortlessly combine rock, country, folk, and bluegrass. Sadly, these would turn out to be his last recorded works, as he died from a heart attack at the age of 40.

Heard had an ear for melody and a voice full of yearning, but it's his lyrics that make his songs resonate so deeply for many. He sang of the complexities of human life — the wistfulness of nostalgia, the spectre of death, the joys and ambiguities of romantic love, the quest for truth and permanence in a culture that values neither — while pointing beyond those things to a transcendent hope, however and wherever that hope is found. He was a Christian musician,

# The Confessions of Mark Heard

to be sure, but one who looked upon the Christian music industry of his day with wariness and cynicism.

Heard sang of the world's fallenness, its impermanence, and the longing and disappointment that comes from our inability to feel at home within this transitory life. In the song "Long Way Down" he laments the idolatry and destructiveness of the modern world, where "all God's children learn to build and learn to watch their backs" and where "the free thank God for the atom bomb, the keeper of the peace." The result is alienation: "the life that you are living is a thing you never feel."

Babe they say that this world is better than the last  
I wouldn't know — I have no way of living in the past  
Where once there was a garden, the streets have overflowed  
From the Golden Gates to the East Block states  
You can hear creation groan  
(“Long Way Down”)

Like Augustine of *The Confessions* or the prophet Jeremiah, Heard narrates the world's disorder and the distorting effect this has on our lives, but does so for the purpose of contrasting it with the eternal reality of God. Heard refers to God's providence as "the strong hand of love," a Presence which is often "hidden in the shadows" but nevertheless operative at every moment of our lives. Because of Heard's trust in the pervasive presence of God, his lyrics often straddle that razor-thin dividing line between cynicism and hope, leaning always toward hope but free of naiveté and sentimentality.

In one of his most moving songs — meditative and driven by percussion and mandolin — Heard sings of a spiritual homesickness akin to bereavement. We are, in his memorable phrase, "orphans of God." There are pointed criticisms of modern secularism here, but the song is, at root, a lament, driven by grief rather than anger:

I will rise from my bed with a question again  
As I work to inherit the restless wind  
The view from my window is cold and obscene  
I want to touch what my eyes have not seen

They have packaged our virtue in cellulose dreams  
And sold us the remnants 'til our pockets are clean  
'Til our hopes fall 'round our feet like the dust of dead leaves  
And we end up looking like what we believe.

...

*Heard was nothing if not “real,” and that authenticity — so rare in popular music, whether Christian or not — is a profound gift.*

They have captured our siblings and rendered them mute  
Disputed our lineage and poisoned our roots  
We have bought from the brokers who have broken their oaths  
And we're out on the streets with a lump in our throats.  
("Orphans of God")

Despite our feeling bereft, we are never truly orphaned. We have been claimed by God and belong to him. For this reason, despite his profound sense of dislocation in this world, Heard never succumbs to despair. He is, above all, a poet of hope, which is not misty-eyed positive thinking but a profound confidence in the risen Christ. In "Dry Bones Dance" Heard channels Ezekiel 37:

Every now and then I seem to dream these dreams  
Where the mute ones speak and the deaf ones sing,  
Touching that miraculous circumstance  
Where the blind ones see and the dry bones dance

In one of his greatest and most personal songs, written after the death of his father, he expresses the resurrection to eternal life in very intimate terms. The song weaves together this-worldly grief with other-worldly hope:

I see you now and then in dreams  
Your voice sounds just like it used to  
I know you better than I knew you then  
All I can say is I love you

I thought our days were commonplace  
Thought they'd number in the millions  
Now there's only the aftertaste  
Of circumstance that can't pass this way again

Treasure of the broken land  
Parched earth, give up your captive ones  
Waiting wind of Gabriel  
Blow soon upon the hollow bones

I saw the city at its tortured worst  
And you were outside the walls there  
You were relieved of a lifelong thirst  
And I was dry at the fountain

I knew that you could see my shame  
But you were eyeless and sparing  
I awoke when you called my name  
I felt the curtain tearing  
("Treasure of the Broken Land")

There are few before or since who rival Heard's lyrical gifts. Yet he remains relatively obscure. Perhaps this is due to his refusal to entertain merely for its own sake; Heard's songs seek to *say something*, to impart some truth, however obliquely. His best lyrics are poems that offer us a new way of seeing, or describing something we know to be true but struggle to articulate. Nevertheless, he seemed aware of, if not resigned to, the probable obscurity that often comes with this rare combination of giftedness and earnestness.

The mouths of the best poets  
Speak but a few words  
And then lay down  
Stone cold in forgotten fields  
But life goes on in this ant farm town  
Cold to the lifeblood underfoot  
All talk and no touch  
I just wanna be real  
("I Just Wanna Get Warm")

Heard was nothing if not "real," and that authenticity — so rare in popular music, whether Christian or not — is a profound gift. In the paradoxes he delineated so well — love and loss, death and hope, bereavement and belonging — Heard offered us an example of popular music that is deeply Christian because it is at once so deeply human. And where else does God meet us but in the day-to-day reality of creaturely life? Heard used passionate, confessional language reminiscent of Augustine and Jeremiah — the "language of love," he called it — to show us the presence of the Invisible in the visible, the Eternal in the temporal, the Light in the darkness. And this truth disclosed by the gospel, so wonderful and so hopeful, begs to be proclaimed by God's creatures. Thank God for Mark Heard, who proclaimed it so well.

Go and tell all your friends and relations  
Go and say what ain't easy to say  
Go and give them some hope  
That we might rock this boat  
And rise from the ruins one day  
("Rise from the Ruins")

*The Rt. Rev. Joey Royal is a suffragan bishop in the Diocese of the Arctic and director of the Arthur Turner Training School, Iqaluit, Nunavut, Canada.*



An Evangelist. Charles Clegg/Flickr

## ETHICS

# Building for Humans: A Primer on Christian Architecture

By Stewart Clem

**H**ow do we know that God cares about architecture? Perhaps the clearest answer is found in the book of Exodus. In fact, most of the second half of the book consists of the Lord's instructions for building and furnishing the tabernacle. The Lord instructs the Israelites in the precise dimensions (the ark is to be two and a half cubits long, a cubit and a half wide, and a cubit and a half high), the materials to be used (gold, onyx, acacia wood, fine twisted linen), and all its aesthetic features (the cherubim's wings should overshadow the mercy seat, the cups on the lampstand should be shaped like almond blossoms).

Why does the Lord provide such detailed instructions? "Let them make me a sanctuary, that I may dwell in their midst," says the Lord. "According to all that I show you concerning the pattern of the tabernacle, and of all its furniture, so you shall make it" (25:8-9). The Lord is not a material being, but he certainly seems to care about the details of his material dwelling place.

Of course, God does not require a material dwelling place — either for his own sake, or in order for us to worship

him. The most obvious explanation for the Lord's concern about sacred space is that these details matter because they shape *our* understanding of who the Lord is. Hand-carved cherubim are not absolutely required for the worship of Almighty God. God's people worshiped in the wilderness before there was a tabernacle, and the early Christians celebrated the Eucharist in catacombs. The tabernacle itself was merely preliminary for the temple that would be built later by Solomon.

But Christians have long recognized that while specific architectural features may not be *necessary* for right worship, some architecture is more *fitting*. This simple observation is the basis for the distinction between sacred space and secular space.

**T**he term "secular" means different things to different people, but it need not mean "godless" or "theologically neutral." It simply refers to a domain which has not been specifically set apart for worship. It's the domain where we spend most of our lives. If we were to reject the category of secular, then we would fail to preserve the sanctity of the sacred. If everything is sacred, then nothing is sacred.

The strongest support for the idea

of sacred space, for Christians, is found in the doctrine of the Incarnation. Jesus' title, *Emmanuel*, means "God with us." When the Son of God took on human flesh, we could meaningfully point to Jesus and say "God is right here" in a mode that is distinct from saying "God is in Antarctica" (even though God *is* in Antarctica, since God is everywhere).

We behave differently in sacred space than we do in secular space, because God is uniquely present in the former. This is most obviously true in churches where the reserved Sacrament is kept. Anglicans and other Christians, upon entering their churches, genuflect out of reverence for the real presence of Christ. Parents can point to the tabernacle — no longer a structure confined to the Ancient Near East — and tell their children, "God is right here," which means something different than when they say "God is right here in our home" (even though God *is* in their home, since God is everywhere).

These observations can serve as a helpful starting point for thinking about the nature of sacred architecture. But what can they tell us about the nature of secular architecture? What does the Incarnation teach us about how to build our homes, our office buildings, our universities? What does it teach us about our kitchen renovations, our gardens, our public parks, our city planning?

It's true that there is no clear, indisputable line from the doctrine of the Incarnation to the normative principles of architecture. But we must remember that architecture — the very *concept* of architecture — demands that we provide at least some account of what it means to be human. Basic Christian anthropology affirms that human beings are a composite of body and soul. More than that, however, it affirms that humans are called to a particular destiny: namely, union with God.

The Incarnation reaffirms the original goodness of creation, as declared by God in first chapter of Genesis. It also teaches us that we do not merely have "immortal souls," but that we will one day be resurrected, body and soul

together. As St. Athanasius wrote in the fourth century, “through this union of the immortal Son of God with our human nature,” all human beings have been “clothed with incorruption in the promise of the resurrection.” Christians do not believe that human beings are mere animals, nor do we believe that humans are souls that happen to possess a body temporarily. We are embodied, and our destiny is embodied.

**G**ranted, all of this may sound like it has precious little to do with architecture. I’m simply trying to outline what it might mean to call something “Christian architecture,” given what Christians believe about being human. If good architecture can help us flourish as human beings, then we cannot ignore these fundamental anthropological questions.

The reason architecture matters so much is not simply because we spend so much of our lives in human-created spaces. More importantly, the spaces

we create are not only shaped by us — they also *shape us*.

John Ruskin, in his magisterial 19th-century treatise, *The Stones of Venice*, writes that there are three primary virtues of architecture. First, the structure should *act* well. It should do the things it was intended to do in the best way. Second, it should *speak* well. It should say the things it was intended to say. Third, it should *look* well. It should please us by its presence.

The second virtue Ruskin describes — speaking well — is the least understood in our own age. We understand (or at least we think we understand) what it means for a building to function well or to be aesthetically pleasing. But rarely do we think about what our buildings have to say to us about being human.

Contemporary buildings gain notoriety when they express the genius of the architect. Sometimes this perceived genius manifests itself in the form of engineering prowess. See, for example, the Burj Khalifa in Dubai, the world’s tallest skyscraper. It embodies what Louis H. Sullivan, the father of skyscrapers, described as the essence of the skyscraper: “It is lofty. It must be tall. The force and power of altitude must be in it, the glory and pride of exaltation must be in it. It must be every inch a proud and soaring thing,” which is basically a paraphrase of Genesis 11:4, in which the builders of the Tower of Babel declare, “Come let us build ourselves a city, and a tower with its top in the heavens, and let us make a name for ourselves.”

Other iconic structures are noted less for their engineering prowess than for their aesthetic interest. Contemporary architect Peter Eisenman has made a career out of “liberating” architecture (from what?, one wonders) with his highly conceptual, deconstructivist works. His failed project, City of Culture of Galicia, with its rolling hill-like contours, is certainly

unlike any structure on earth. But as with all of Eisenman’s works, it is not a structure built for humans. In fact, it appears to be a central tenet of Eisenman’s architectural philosophy that there is no such thing as *human nature*. There is nothing redemptive about his architecture, because he doesn’t believe there exists a human nature to be redeemed. Eisenman’s buildings tell us little about how to live well as human beings, but they speak volumes about Eisenman.

Gaudy skyscrapers and avant-garde buildings may provide us with obvious examples of architectural vices, but the same vices can manifest themselves in more mundane buildings, too. When we forget that our buildings *speak* to us, our architecture begins to foster bad anthropology. One hundred years ago, when the historian and philosopher Lewis Mumford began to observe the way homes were becoming more like machines than dwelling places, he observed, “The end of a civilization that considers buildings as mere machines is that it considers human beings as mere machine-tenders.” As we have increasingly mastered our physical environment through scientific progress, “we have forgotten that there is a science of humanity, as well as a science of material things.” When we remember to base our architectural principles on sound anthropology — the “science of humanity” — we will be on the right track.

I once heard a theologian describe good church architecture as conveying a sense to worshipers that the building is worshiping with them. In other words, the church building itself participates in the proclamation of the gospel. This is how the building speaks to us. The starting point for Christian architecture — not just sacred space, but secular space as well — is simply to ask the right question: “What does this building tell us about how to be human?”

*The Rev. Dr. Stewart Clem is assistant professor of moral theology and director of the Ashley-O’Rourke Center for Health Ministry Leadership at Aquinas Institute of Theology, St. Louis.*



Underneath the Arches. Charles Clegg/Flickr

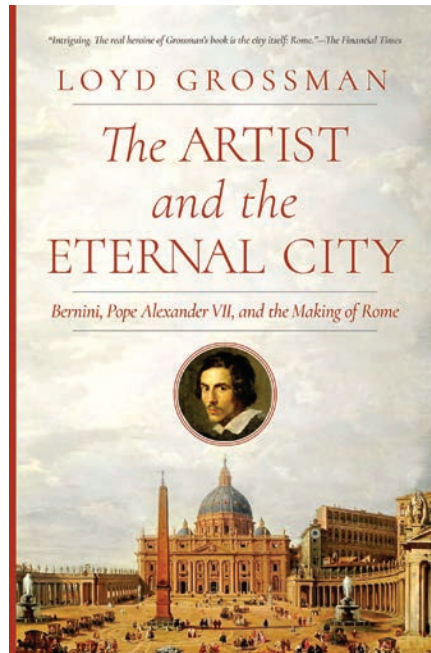
# Designing the Theater of Rome

Review by Ben Lima

During his incomparable six-decade career, Gian Lorenzo Bernini defined the Baroque style of sculpture through creative partnerships with the five popes from Paul V (1605-21) to Alexander VII (1655-67). Loyd Grossman — whose authorial voice is that of a lively, chatty, yet scholarly tour guide who knows Rome like the back of his hand — guides the reader smoothly across this vast range by focusing on the evolving three-way relationship among artist, pope(s), and city. Its apex was Bernini's epoch-defining work on St. Peter's, including the baldachin over the high altar; the chair of St. Peter; and the colonnades that define St. Peter's Square.

The emotional, theatrical Baroque style provokes polarized reactions even today: while Rudolf Wittkower praised its "magnificent grandeur" and "sublime emotion," John Ruskin concluded with disgust that it was "impossible for false taste and base feeling to sink lower." The dispute seems to turn on whether the dramatic is somehow inherent to reality, or instead merely dallies on the surface, covering over the real in a potentially false and misleading manner.

Certainly the Council of Trent, which theologically framed Bernini's working conditions, firmly endorsed the theatrical as an aid to devotion. The cardinal Sforza Pallavicino wrote, "Just like God, so to speak, gilded heaven with lights to enamor mortals with it, so it is fitting that churches are illuminated with gold, so that the people fall in love with them, and run towards them, and make a pact between the senses and reason, between pleasure and devotion. ... The people want theaters; and it not only follows piety but also politics to make the theaters curing sin more sumptuous and pleasant than those where sin goes to feed."



## The Artist and the Eternal City

Bernini, Pope Alexander VII, and the Making of Rome

By Loyd Grossman

Pegasus Books, pp. 315, \$29

Bernini's views were more morally ambiguous; he wrote that "ingenuity and design constitute the magic art, by whose means you *deceive the eye* and make your audience gaze in wonder" (emphasis added). He did indeed write and produce theater: in one of his scripts, a character declares "the world's nothing but a play."

For this production, as admirably recorded by English diarist John Evelyn on his 1644 visit to Rome, the artist "painted the scenes, cut the statues, invented the engines, composed the music, writ the comedy, and built the theatre." As much as anyone, Bernini set the standard for the eventual Wagnerian *Gesamtkunstwerk*, the "total work of art" that addresses all the senses at once.

But of course the most important result of Bernini's dramatic sensibility

is his sculpture, whether in his Cornaro Chapel, where members of that family are shown in marble relief alongside, leaning out of their pews gesturing in astonishment at the ecstasy of St. Teresa; or in his David, whose gritted teeth and clenched muscles remain eternally frozen in the moment just before he lets fly the deadly stone. For a sense of Bernini's greatness, it suffices to note that at the age of 24, just beginning a long career, he completed a David that outdid Michelangelo and Donatello in its dynamism.

The grandeur of the Baroque naturally appealed to powerful sovereigns in the age of absolutism, such as Louis XIV of France, whose attempt to recruit Bernini was doomed by clashes of personality, culture, and ego. However, the most fascinating theme of Grossman's account is how a series of popes employed Bernini (among others) to systematically remake the whole urban fabric of Rome, following a comprehensive scheme of new buildings, monuments, boulevards, and piazzas, just as the temporal powers of the papal office were beginning a steep and irreversible decline.

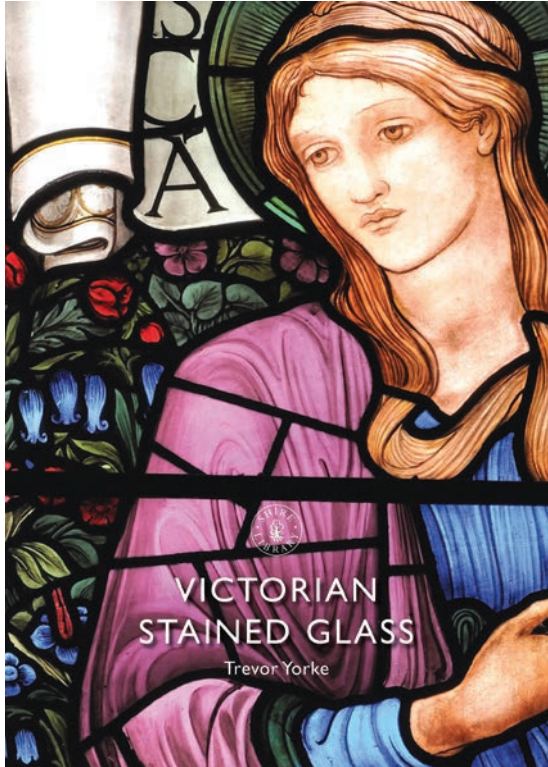
This decline became unmistakably clear at the 1648 Peace of Westphalia that ended the Thirty Years' War, which firmly removed Rome from its previous position as peacemaker and spiritual head of Europe. Innocent X, in *Zelo Domus Dei*, ineffectually denounced the peace as "null, void, invalid, iniquitous, unjust, damnable, reprobate, inane, empty of meaning and effect for all time."

After that, Alexander VII was not even invited to negotiations for the 1659 Peace of the Pyrenees between France and Spain. Finally, following the Corsican Guard Affair, a fatal 1662 skirmish between French and papal troops, Louis XIV demanded a humiliating personal apology from the papal legate, and a monument in Rome to

# Color for God's Acre

Review by Stephen Platten

When I was installed as Dean of Norwich in 1995, as ever in such buildings, there was scaffolding alongside various pieces of conservation. One such covered George Hedgeland's great west window.



## Victorian Stained Glass

By Trevor Yorke

Shire Library, pp.64, \$14

After the 1995 conservation, visitors and worshipers were able to see the window in its original state for the first time for 120 years. Hedgeland's vivid colors had offended Victorian taste, and 20 years after its installation, gray and black paint had been applied to tone down the colors.

Hedgeland's talent is noted among other Victorian stained-glass artists in this excellent introduction by Trevor Yorke. Its title is slightly misleading since, in a book of limited compass, Yorke charts a clear and concise history of stained glass and the styles and techniques developed over the centuries.

The disastrous effects of the Reformation and Puritan Revolution are noted, with the virtual obliteration of all stained glass in Scotland. Yorke continues by noting the art's revival, first in the 17th-century English country house, and then later, following the influence of the Oxford Movement and Cambridge Camden Society, its rebirth in Victorian times. The Great Exhibition of 1851 is part of the story, with its glass palace transforming a

significant piece of God's acre. The work of A.W.N. Pugin and John Hardman and of William Wailes is followed by the establishment of companies including Clayton and Bell and Morris and Co.

William Morris, Dante Gabriel Rossetti, Edward Burne-Jones, and Ford Maddox Ford and other Pre-Raphaelite figures were seminal in a process that culminated in the popularity of this art in domestic architecture — especially with the advent of the Arts and Crafts movement at the *fin de siècle*; Yorke describes this as “Stained Glass for the Masses.” Charles Eamer Kempe was a leading figure at this time. Afflicted by a serious stammer, Kempe gave up his pursuit of a priestly vocation to found one of the most successful stained-glass studios of this period. There are more than 200 Kempe windows in the United States alone.

Yorke concludes with reference to both Scottish artists and the flourishing of the art among women. There is a useful bibliography, and good references to places where one may view some of the best work, including the excellent stained-glass museum in Ely Cathedral. This is a most attractive and useful beginner's handbook to an art that began as a crucial educational tool for communicating the gospel.

*The Rt. Rev. Stephen Platten is honorary assistant bishop in the Dioceses of London, Newcastle, and Southwark.*

mark the ignominious affair, as the price of releasing the papal possessions in Avignon, which he had been holding hostage in retaliation.

Thus, Rome was increasingly reduced to a kind of “soft power,” overawing the ever-increasing number of tourists with its majesty. Among his countless projects within this overall program, Bernini's work on St. Peter's stands apart, as he united architecture and sculpture to define the whole shape of the pilgrim's journey.

On arriving at St. Peter's, one is first welcomed by Bernini's colonnades, about which he wrote: “Since the church of St Peter's is the mother of

nearly all the others, it had to have colonnades, which would show it as if stretching out its arms maternally to receive Catholics, so as to confirm them in their faith; heretics, to reunite them to the Church; and infidels, to enlighten them in the true faith.”

Then, having entered the church and approaching the culmination of the entire journey, one is guided toward the high altar by Bernini's 94-foot-tall bronze baldachin, an architectural canopy that unites the high altar, and Peter's tomb beneath it, with the enormous surrounding space. Finally, within the apse, Bernini created a setting for the chair of St. Peter,

incorporating bronze, marble, gilt, stucco, and lighting, so that the chair appears to hover in the air above four twice-life-size statues of saints. Wittkower called it “the spiritual and artistic climax” of the Baroque.

Somewhat eccentrically, however, Grossman concludes his story not with St. Peter's or Bernini's other best-known work, but with his 1667 statue of an elephant carrying an obelisk, which stands next to Santa Maria sopra Minerva. There is also an entertaining, detailed appendix: a “walking tour” of the 13 ancient obelisks of Rome.

Egyptian obelisks had already been

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renowned for their antiquity and majesty when the ancient Roman emperors began shipping them to Rome, and building their own in imitation. The 1,600 years that elapsed between the Egyptian New Kingdom and Augustus about equals that between Augustus and Bernini. In like manner, the 17th-century popes recovered and restored obelisks too, such that Rome today boasts more of them than any other city in the world.

Contributing to the appeal of the “wisdom of the Egyptians” (Acts 7:22) in Bernini’s time, the intelligentsia, led by the influential but unreliable Athanasius Kircher, wrongly believed that their hieroglyphics encoded hermetic wisdom accessible only to the sages.

In the case of Bernini’s design, the elephant had long been recognized as a symbol of spiritual wisdom: Pliny had credited elephants with intelligence, honesty, and prudence, while the 16th-century iconographer Cesare Ripa wrote that “The Elephant is an Emblem of Religion, as he adores the Sun and Stars.” The obelisk had originally been brought to Rome by Diocletian for the temple to Isis (i.e., “Minerva”) on whose site Santa Maria sopra Minerva was later built; after it was rediscovered in 1655, Pope Alexander gave Bernini the commission for its restoration.

Bernini’s new installation acknowledges but relativizes Egypt, with an inscription that reads, “Let every beholder of the images, engraven by the wise Egyptian and carried by the elephant — the strongest of beasts — reflect this lesson: Be of strong mind, uphold solid Wisdom.” The smallest of all the obelisks in Rome, it is a reminder that the Baroque synthesis can be as effective at a small, intimate scale as at a grand, epic one.

*Ben Lima (@lectionaryart on Twitter) is an art historian and critic, and a parishioner at Church of the Incarnation in Dallas.*



## Spider-Man and Redemption

Spider-Man  
No Way Home  
PG-13

Review by Leonard Freeman

A few early critics did not give *Spider-Man: No Way Home* a lot of love, but apparently they forgot to check with the rest of the moviegoing public. The first film to pass \$1 billion at the box office in the COVID pandemic era, *Spider-Man: No Way Home* has apparently spoken to an entertainment need significantly underserved in what has been gracing theaters recently.

In recent years many critics have applauded dark, murky, odd films like 2021’s *Nightmare Alley* (bad psych-out carnival), *Don’t Look Up* (the asteroid is coming), *Titane* (woman gets impregnated by a car), and *Power of the Dog* (Benedict Cumberbatch as a really dark, brutal cattleman). But as *Variety*’s film critic Owen Gleiberman headlined: “I hated *No Way Home*, but the Academy should absolutely nominate it for Best Picture.” The Academy Awards have gotten out of touch with what people really like, as opposed to what auteurs think we need.

What is popular tells us things about ourselves — what we are wanting, wishing for, fearing, needing, hoping, believing in — at any particular moment. As communications research affirms, the primary effect of mass media is to reinforce and support us in things we already believe in. And for transitional, angst-ridden 2021-22, *Spider-Man* is the vehicle, and a welcome one.

Part of it, of course, is that *No Way Home* is an eagerly awaited installment for a Spider-Man fan base dating to 1962 in comic books and 2002 on film. There have been three cinema Spideys so far, in eight live-action films:

- Tobey Maguire: *Spider-Man* (2002), *Spider-Man 2* (2004), *Spider-Man 3* (2007);
- Andrew Garfield: *The Amazing Spider-Man* (2012), *The Amazing Spider-Man 2* (2014);
- Tom Holland: *Spider-Man: Homecoming* (2017), *Spider-Man: Far From Home* (2019), and *Spider-Man: No Way Home* (2021).

But you don’t need to be a Spider-Man geek to enjoy this show. Yes, there



are lots of inside nods to various arcane fan points, but the basic flow is a fun ride for most — like a Shakespeare play where you really don't understand all the language but don't worry about it, just roll with it. You'll get the point.

So what is going on here that people are responding to? A fun, fast-paced film about redemption, forgiveness, sacrifice, loyalty to friends, care for the larger community — and did I mention redemption?

Plot-wise it's a little messy. The opening crisis is that somehow in his fight with the villain Mysterio (before we get here — don't worry about it) Spider-Man's secret identity — teenager Peter Parker — has been revealed in raging news headlines. What's the point of being a secret hero if everyone knows your name? Never mind how difficult is it in "real life" if you're a teenager who just wants to go to college with your friends, but because of all the hoopla, no school will accept you *or* your friends.

Peter's reveal has ruined his closest friends' lives, and led to other disasters. And so to amend, Peter approaches the wizard Dr. Strange (Benedict Cumberbatch as a good, powerful Marvel hero), to alter the multiverse — turn time back in the different universes the different Spider-Men have appeared in— to where no one knows his identity. Except as the good strange Doctor whirls his spells, Peter keeps interrupting — "Well, let MJ know ... and Ned ... and..." The interruptions cause complications, part of which is that the villains of the previous times/spaces will need to be dealt with again.

There have been plenty along the way. Five of the most difficult (and most cinematically popular) will appear one by one: the Green Goblin (Willem Dafoe), Doc Ock (Alfred Molina), Electro (Jamie Foxx), Sandman (Thomas Haden Church), and the Lizard (Rhys Ifans). Each of them, like Peter, was originally mutated into their demonic/monstrous version by some chemical, electrical, or research accident. This time Peter/Spidey hopes to redeem rather than destroy them, by reversing those processes.

And along the way, much to fan delight, all three Spider-Men — Holland, Maguire, and Garfield — will emerge out of their dimensions to work together. As they prepare to challenge their five foes to a showdown on the Statue of Liberty, Andrew Garfield — the most insecure and regretful of the Spidey versions, acknowledges their odd, awkward brodom. "I ... I ... I love you guys!" Frozen faces. "Ahh ... thank you."

Throughout, choices are made by many not to just beat up bad guys, but to sacrifice for each other, to care, to work out of a sense of responsibility to a larger community, and even to sacrifice for the good of those who were previously enemies. Redeeming moments abound, though to learn exactly for whom, you'll have to buy your own ticket.

At a dark, difficult, dangerous time in our common life, one could do much worse than forgiveness, sacrifice, and redemption as things to be reminded of, and to believe in. Sounds Christian to me.

*The Rev. Leonard Freeman is a veteran journalist, retired priest, and contributor to The Living Church.*



The Baptism

(Photos courtesy of the Cathedral of St. John the Divine)

## Unfolding Mystery

### St. John the Divine's Barberini Tapestries

By Dennis Raverty

During the Renaissance and the Baroque period that followed it, commissioning large tapestries was a much more expensive investment than ordering either frescoes or monumental oil paintings executed on the same scale. Tapestries were a luxury item that was affordable only to the very wealthiest individuals, and so were an ostentatious indicator of material success, as well as opulent works of art. After centuries of relying on weavers from the Netherlands, tapestry manufacturing was finally established in Italy under the lavish patronage of Maffeo Barberini, as Pope Urban VIII, who ruled the Papal States between 1623 and his death in 1644, during the height of the Baroque era.

It was his nephew, Cardinal Francesco Barberini, who commissioned the set of 12 monumental tapestries on the life of Christ from the celebrated painter Giovanni Francesco Romanelli that are now in the collection of the Cathedral of St. John the Divine in New York City. Taken as a whole, the particular scenes chosen from the life of Jesus in these tapestries weave an unfolding narrative about the gradual revelation of the divine nature of Christ to his followers, and, by implication, to us as well.

It is hard to imagine a more modest posture than that

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of Jesus in the baptism scene from the series. His entire body twists in an exaggerated contrapposto stance that bends forward slightly. His face turns meekly away from John the Baptist, with his head lowered deferentially. His arms cross his chest in a traditional gesture of humility, acceptance, and subordination; his whole figure assuming the form of a reverse “c” shape that fits within the larger curve formed by John’s body.

Although occupying the dominant position and placed higher in the composition than Jesus himself, upon closer examination, the baptizer kneels upon a rock with his right leg positioned almost as if he is genuflecting before Christ. With his left hand placed humbly upon his heart, and with his right hand pouring water onto the head of Jesus from a shell, John indicates his sense of unworthiness before Christ.

However, nothing in the posture or expression of Jesus indicates he is anything but a neophyte coming, like all the others, to confess and be baptized in the Jordan. The only thing that signals his authority is the Holy Spirit in the form of a dove, who descends from heaven above the figures, but who seems invisible to both of them. At the same time, the gospels tell us, a voice came from heaven saying, “This is my beloved son, with whom I am well pleased,” indicating Jesus’ true but as of yet unrevealed divine nature, known only to John at this point in the narrative.

In another tapestry in the series, *Christ Giving the Keys to Saint Peter*, Jesus asks of his disciples, “Who do people say I am?” to which Peter replied, “You are the Messiah.” After this declaration of faith, Jesus gives the keys of the kingdom to Peter, but then warns the disciples not to tell anyone about his true identity. The masterful composition of Jesus and the 12 apostles is organized around a diagonal axis that runs from the lower left, climaxing



Baptism (detail)

in the head of Jesus.

If the trajectory of this diagonal is followed, there appears in the background landscape in the upper right an image, not of the Jewish temple in Jerusalem, but of the recently completed St. Peter’s Basilica in Rome. This incident in the life of Christ was particularly important to his patrons because it legitimized the primacy of the papacy, an office that had been seriously questioned by the Protestant Reformation, which had come to dominate much of northern Europe by the mid-1600s, when the tapestries were executed.

The *Transfiguration* scene in the series shows Christ mystically transformed on Mount Tabor, an incident recorded in all of the synoptic Gospels. Jesus takes three of his closest disciples to the mountaintop and is there supernaturally transfigured before them, his clothes becoming so dazzling that the disciples are blinded by the radiance. They see Christ flanked by Moses and Elijah and begin to realize that Jesus is not merely an itinerant rabbi and wonder worker beloved by the multitudes, but nothing less than the divine, supernatural, eternal incar-

nation of God himself.

The almost operatic drama of the scene is given greater theatricality by Romanelli's rendering of the prophets and Christ on a different, smaller scale than the apostles, which when viewed from below (remember, the tapestries including their elaborate borders are 15 feet tall), seem to make Moses and Elijah appear farther away from us and Christ on an even smaller scale. This suggests he is even higher and more distant than these great heroes of the Old Covenant. According to the Gospels, a dark cloud then descends and the apostles fall into a deep slumber. When they awaken, Jesus asks them to tell no one of the wonders they have seen.

Another panel from the series depicted the Last Supper, where Jesus again reveals himself, this time to all the apostles, in the sacrament of the Eucharist. The Resurrection, the final episode represented, was the culmination of the series and the final definitive revelation of Jesus' divine nature as well as his victorious triumph over death. Unfortunately, these last two tapestries in the series were damaged beyond repair in the fire that swept through the cathedral in 2008.

The Barberini tapestries illustrate how the true but hidden identity of Christ slowly became apparent to his followers. The mystery of his incarnation is revealed as a series of epiphanies from his humble birth in a stable to his glorious resurrection and ascension. The opulent, almost operatic narrative is rendered with the panache and extravagance that is a hallmark of the Italian Baroque at its height, embodying the values and faith of the Counter-Reformation, with its emphasis on both the mystery and the glory of the Gospel narrative.

*Dr. Dennis Raverty is an associate professor of art history at New Jersey City University, specializing in art of the 19th and 20th centuries.*



Christ Giving Keys to St. Peter (detail)



The Transfiguration (detail)

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Discovering the Anglican  
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## PEOPLE & PLACES

### Appointments

The Rev. Canon **Lloyd Anthony** is interim rector of St. Philip’s, Bedford Stuyvesant, Brooklyn, N.Y.

The Rev. **Andrew Arakawa** is assistant priest at St. Andrew’s Cathedral, Honolulu.

The Rev. **Stephen Applegate** is interim priest in charge of Trinity, Columbus, Ohio.

The Rev. Dr. **Kyle Babin** is rector of Good Shepherd, Rosemont, Pa.

The Rev. **Bill Baker** is rector of Christ Church-San Lucas, Tarrytown, N.Y.

The Rev. **Kenli Barling** is the Diocese of Wyoming’s minister for congregational care.

The Rev. Canon **Wendie Claire Barrie** is canon for intergenerational ministries at St. Mark’s Cathedral, Seattle.

The Very Rev. **Lisa Barrowclaw** is the Episcopal Diocese of Washington’s dean of chaplains.

The Rev. **Kim Capwell** is interim rector of Brandywine Collective Ministries (Ascension, Claymont; Grace, Brandywine Hundred, Wilmington; and Calvary, Wilmington).

The Rev. **Laura Carpenter** is parish deacon at Middleham Chapel and St. Peter’s, Lusby, Md., and All Saints, Oakley, Md.

The Rev. **Kyle Carswell** is assistant rector of St. James, Conroe, Texas.

The Rev. **Michele Doran** is parish deacon at St. James, Lusby, Md.

Mr. **Chris Doyle** is executive director of Boys’ Home of Virginia, Covington, Va.

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Ms. **Nichole Pardo** is the Diocese of San Joaquin’s diocesan administrator and executive assistant to the bishop.

Ms. **Katie Parrish** is executive director of the Foundation of the Episcopal Church in Wyoming.

The Very Rev. Dr. **Tom Papazoglakis** is director of the Diocese of Albany’s deacon formation program.

The Rev. **Al Rodriguez** is interim vicar of St. Mary Magdalene’s, Manor, Texas.

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## Ordinations

### Priesthood

California (for Massachusetts): **Kevin Neil** (St. John the Evangelist, San Francisco)

Central Gulf Coast: **Ansley Walker** (curate, St. Christopher's, Pensacola, Fla.)

Central Pennsylvania: **Kevin Barron** (priest in charge, St. Luke's, Altoona)

## Deaths



The Rev. Canon Dr. **Harold T. Lewis**, who chronicled the experience of African Americans in the Episcopal Church and led Pittsburgh's Calvary Church through a legal struggle with its conservative bishop, died December 31 at 74.

The grandson of Barbadian immigrants, Lewis grew up in Brooklyn, and studied sociology at McGill. He was a social worker in New York for several years before training for the ministry at Yale Divinity School. He later earned a doctorate in theology from the University of Birmingham in England.

Lewis began his ministry as a missionary in Honduras and Guatemala, and then completed a research fellowship at Cambridge. He taught at seminaries in Zaire, South Africa, Barbados, and Mozambique, as well as at General Theology Seminary in New York, and the Diocese of Long Island's Mercer School of Theology. From 1983 to 1994 he served as the Episcopal Church's staff officer for Black ministries.

He was the author of several books, including *Yet with A Steady Beat: The African American Struggle for Recognition in the Episcopal Church*. The book was the first major study of its kind, focusing on the Catholic identity that drew many Black Americans to the Episcopal Church, and the struggles they faced in securing an equal place in its life.

"Harold Lewis's scholarship on African Americans in the Episcopal Church expanded the scope of how to narrate the church's history," said the Rev. Dr. Daniel Joslyn-Siemiatkoski, associate professor of church history at Seminary of the Southwest. Lewis also, he said, "posed a fundamental ecclesiological challenge. If the Episcopal Church claimed to be a catholic church, was it truly so in those long periods of its history when it denied full rights and privileges to Black parishes and its members? To me this question is the essence of Lewis's legacy,

one that calls the Episcopal Church to fully embody its catholic identity."

In 1996, Lewis was elected rector of Calvary Church, a wealthy, progressive parish in the predominantly conservative Diocese of Pittsburgh. He led ecumenical efforts focused on racial justice and education, developed a partnership between the church and a local synagogue, and oversaw several major capital projects.

Lewis was best known as the leader of those who resisted Pittsburgh Bishop Robert Duncan's efforts to lead the diocese out of the Episcopal Church. He filed a civil lawsuit against Duncan in 2003, when the diocese passed a resolution declaring that parish buildings and property belonged to the parishes instead of the diocese.

The lawsuit was eventually settled out of court, and led to a process that allowed most of the diocesan assets to remain in the hands of those who remained within the Episcopal Church after a majority of the churches, under Duncan's leadership, broke away to form the Anglican Diocese of Pittsburgh in 2008.

Lewis is survived by Claudette, his wife of 51 years, and by their son, Justin Craig Lewis.

The Very Rev. Canon **J. Robert Orpen Jr.**, a pioneer in Latino ministry in the Diocese of Chicago, died at his home in Chicago on December 16 at 100.



Orpen grew up in Providence, Rhode Island, and was baptized, confirmed, and eventually ordained to the diaconate and the priesthood at St. Stephen's Church. He graduated from Brown University, and then spent three years in the U.S. Army during World War II. He earned degrees in theology from General Theological Seminary and Nashotah House.

He began his ministry as a priest by serving a six-parish mission in remote western Nevada, before moving east to New York, where he became curate at the Church of the Transfiguration in Manhattan, and then vicar of St. George's in the Bronx, where he helped the congregation to achieve parish status.

In 1958, he became rector of the Church of the Advent, Logan Square, in Chicago, where he remained until his retirement 27 years later. He served as dean of the Chicago-West Deanery for 12 years, and was made dean emeritus at his retirement in 1986.

During the 1960s, the neighborhood around his church became predominantly Latino. Orpen took a Berlitz course in Spanish and a language intensive in Mexico, and placed a sign in front of his church advertising a Sunday Mass in Spanish. The congregation grew steadily, and in 1971 was established as the Diocese of Chicago's first Latino mission, Nuestra Senora de las Americas. Orpen assisted in establishing six more Spanish-speaking congregations in Chicago and its suburbs.

After his retirement, Orpen worked as a supply priest, and assisted at St. Michael's Church in Barrington and St. James Cathedral. He and his wife, Vinnie, traveled extensively,

and he led several pilgrimages to the Holy Land. He was made an honorary canon on his 98th birthday by Bishop Jeffrey Lee. He was preceded in death by a son, and is survived by his wife, two children, and a granddaughter.



**Charles Vert Willie**, a sociologist who served as the first African-American vice president of the Episcopal Church's House of Deputies and designed Boston's school desegregation program, died

January 11 at 94.

A native of Dallas, Willie graduated from Morehouse College, where his classmates included fellow sociology major Martin Luther King Jr. He earned advanced degrees in the subject at Atlanta University and Syracuse University. He taught and served in the student affairs department at Syracuse, meeting his wife, Mary Sue, while they sang together in the choir at Grace Church. He took a leave of absence to direct the research supporting Washington Action for Youth, a groundbreaking federal program focused on crime prevention.

Willie and his family moved to Massachusetts in 1966, and he began teaching in Harvard Medical School's Department of Psychiatry, as well as at nearby Episcopal Divinity School. Harvard appointed him a professor of education and urban studies in its Graduate School of Education in 1974.

Willie was elected as vice president of the House of Deputies in 1970. An advocate for social justice, he preached at the irregular ordination of the Philadelphia Eleven, a groundbreaking group of women priests.

When the House of Bishops refused to recognize the ordinations, he resigned his position in protest, writing in a 1976 public statement, "When that which is legal and that which is loving are in contention with each other, legality must give way to love. If the Episcopal Church would not change its sexist ways, I had to resign as an officer of the church, for I could no longer enforce procedures which I knew were evil and sinful." At the 2015 General Convention, he was presented with the House of Deputies Medal for his distinguished service to the church.

In 1974, when federal judge W. Arthur Garrity Jr. found that Boston's public schools were unconstitutionally segregated, he asked Willie to serve as one of four masters charged with implementing a forced busing system, in the face of violent resistance by white residents.

Several years later, Willie's former student, Mayor Raymond Flynn, invited him to develop a comprehensive desegregation plan for the school system. Known as "Controlled Choice," the system was used in Boston for decades, and Willie developed plans based on its model for school systems across the country.

Willie was the author of 30 books, and was honored for his scholarship and leadership by the American Sociological Association, and by appointment to the President's Commission on Mental Health by Jimmy Carter. Willie is survived by his wife of 59 years, three children, and a large extended family.

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THE LIVING CHURCH is published 20 times per year, dated Sunday, by the Living Church Foundation, Inc., at PO Box 510705, Milwaukee, WI 53203. Periodicals postage paid at Milwaukee, WI, and at additional mailing offices.

SUBSCRIPTION RATES: \$60 for one year; \$108 for two years. Canadian postage an additional \$10 per year; Mexico and all other foreign, an additional \$60 per year.

POSTMASTER: Send address changes to THE LIVING CHURCH, P.O. Box 510705, Milwaukee, WI 53203-0121. Subscribers, when submitting address changes, should please allow 3-4 weeks for change to take effect.

THE LIVING CHURCH (ISSN 0024-5240) is published by THE LIVING CHURCH FOUNDATION, INC., a non-profit organization serving the Church. All gifts to the Foundation are tax-deductible.

MANUSCRIPTS AND PHOTOGRAPHS: THE LIVING CHURCH cannot assume responsibility for the return of photos or manuscripts.

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There is a kind of awe inspired by the presence of strong and powerful people, even if they're awash in corruption and depravity. Such people demand and command attention. Do not people routinely walk in the counsel of the wicked, linger in the way of sinners, take a seat among the scornful, just to feel the allure of power? We are fascinated by wealth, plenty, and the carefree smiles of those who rule over others.

It is so easy to forget that we are always among mere mortals, mere flesh, to whom we neither owe nor should give our ultimate trust. "Thus say the LORD: Cursed are those who trust in mere mortals, and make mere flesh their strength, whose hearts turn away from the LORD" (Jer. 17:5). "They shall be like a shrub in the desert, ... They shall live in the parched places of the wilderness, in an uninhabited salt land" (Jer. 17:6). "They are like the chaff which the wind blows away" (Ps. 1:4). "The way of the wicked is doomed" (Ps. 1:6). In the time of sickness, and in the hour of death, every powerful person becomes poor, hungry, thirsty, frightened, and given to tears.

At the bottom, we are all the same, "in our weakness." "He has cast down the mighty from their thrones" precisely for their good, for their admission again among a common humanity. Or, in the words of John Donne, "There we leave you in that blessed dependency, to hang your life on him that hangs upon the cross" ("Death's Duel," 1630).

What is the cross but a tree of life? This dependency is a gateway to all life and goodness. "Blessed are those who trust in the Lord .... They shall be like a tree planted by water, sending out its roots by the stream. It shall not fear when heat comes, and its leaves shall stay green; in the year of the drought it is not anxious, and it does not cease to bear fruit" (Jer. 17:7-8). In the words of

the Psalter, "They are like trees planted by streams of water, which yield their fruit in its season, and their leaves do not wither. In all that they do, they prosper" (Ps. 1:3).

In our need, we hear Jesus and come to him for healing. "They had come to hear him and to be healed of their diseases; and those who were troubled with unclean spirits were cured. And all in the crowd were trying to touch him, for power came out from him and he healed all of them" (Luke 6:18-19). The poor came to him, the hungry, those who wept in sorrow, the hated, reviled, excluded, "the offscouring of all things unto this day" (1 Cor. 4:13, KJV). Such lives are grafted into the cross of Christ, and receive from him all life and salvation, a blessing that never runs out.

Turning to St. Ephrem, who is especially dear to Syriac Christians, we may feel how a blessed dependency is a boundless gift.

"The word of God is a tree of life that offers us blessed fruit from each of its branches. It is like that rock which was struck open in the wilderness, from which all were offered spiritual drink. As the Apostle says: They ate spiritual food and they drank spiritual drink. ... What you have received and attained is your present share, while what is left will be your heritage" (From a commentary on the Diatesaron).

There is always something more to receive and attain by the grace of God, provided we come in our need and with proper humility.

### Look It Up

Jeremiah 17:5 and 1 Corinthians 15:19

### Think About It

Mere flesh, mere mortals, and this life only are not enough to secure human life.

## Love Shed Abroad

A simple ethic of mutual concern binds communities together. “Do to others as you would have them do to you” (Luke 6:31). Some version of this Golden Rule exists throughout the world and stands out as a moral baseline. Stoop below this, and chaos will prevail. And yet this rule has a decided flaw because it can also be embraced by “those who prosper [through evil means], ... those who carry out evil devices” (Ps. 37:7).

As Jesus says, “If you love those who love you, what credit is that to you? For even sinners love those who love them. If you do good to those who do good to you, what credit is that to you? For even sinners do the same. If you lend to those from whom you hope to receive, what credit is that to you? Even sinners lend to sinners, to receive as much again” (Luke 6:32-34). Communities committed to evil often enforce a strict code of conduct, imitating love, goodness, and fairness. Community cohesion, after all, is essential to the success of wicked schemes. Did not the brothers of Joseph cooperate on a very deep level in the plot to kill him? “They saw [Joseph] from a distance, and before he came near to them, they conspired to kill him. They said to one another, ‘Here comes this dreamer. Come now, let us kill him and throw him into one of the pits; then we shall say that a wild animal has devoured him, and we shall see what will become of his dreams’” (Gen. 37:18-20).

Above and beyond the Golden Rule, Jesus calls us to a seemingly impossible vocation of love, not a love merely for those who love us, but for those who hate us. “Love your enemies, do good to those who hate you, bless those who curse you, pray for those who abuse you. If anyone strikes you on the cheek, offer the other also; and from anyone who takes away your coat do not withhold even your shirt. Give to everyone who begs from you; and if anyone takes away your goods, do not ask for

them again. ... love your enemies, do good, and lend, expecting nothing in return” (Luke 6:27-30, 35). Love, do good, pray, endure, give, and lend—expecting nothing in return. This ethic is not a form of commerce, a *quid pro quo* exchange in moral currency. Rather, Jesus sees love as an absolute and pure gift — expect nothing in return.

Again, we know in our hearts and from experience that we are incapable of this kind of extravagant love. And yet, miraculously, this love comes into being. “God’s love has been poured into our hearts through the Holy Spirit that has been given to us” (Rom. 5:5). “God proves his love for us in that while we still were sinners Christ died for us” (Rom. 5:8). This love is not at first our own, though it becomes our own by “being poured into us.” We find ourselves then capable of an impossible love — a love for the whole world inspired by the Holy Spirit, a divine spirit of love.

The Church is a community of divine love. “As many of you as were baptized into Christ have clothed yourselves with Christ. There is no longer Jew or Greek, there is no longer slave or free, there is no longer male or female, for all of you are one in Christ Jesus” (Gal. 3:27-28). “In that renewal, there is no longer Greek and Jew, circumcised and uncircumcised, barbarian, Scythian, slave and free, but Christ is all and in all” (Col. 3:11).

Incredibly, the divine spirit of love creates a community of love *among former enemies*.

### Look It Up

1 Corinthians 15:36

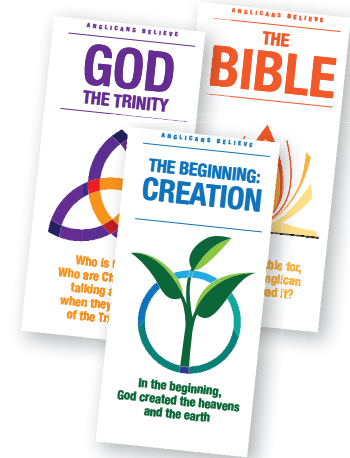
### Think About It

The *old self* dies when *love* is born.

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