



St. Paul's Journal

Lent 2014



When is a Church not a Church?

This is not meant to be the standard sort of riddle, though what the church actually is has been a bit of a riddle over the centuries and remains a bit of a riddle in 2014. Gatherings of thousands mobbing conference-centre-sized shopping-mall-styled denominational complexes have been called 'churches'. Independently organized, self-selected groups of half a dozen Christians, meeting in someone's living room, have been called 'churches'. And there are all kinds of 'other churches'.

And there is nothing wrong with diversity, when it comes to churches! But for today's churches to truly reflect the first churches, as described in the Christian Scriptures, they need to be marked as something rather special, however different they may be from each other. And regardless of how much has changed and needs to change, biblical churches share some things in common—and hold some things to be 'inessential'!

A Church is not a Church...when it believes its mission begins and ends with being 'a pillar of the community'.

Does it seem odd to say that at St. Paul's? After all we have the stewardship of the oldest building in Halifax, we contain the Royal Pew, we were the first Anglican Cathedral outside of Great Britain, we sit on the Grand Parade, we co-operate with democratically elected and appointed authorities...and so on. And lots of folks in our congregation have important roles in our wider community, and may be widely respected. Who would want to deny this wonderful legacy or those significant realities?

But as true as these things are they do not define the essence of any church, which is first of all a free gathering of worshippers of Jesus Christ, who came to save and bless humanity. This means a true church, truly worshipping Christ, serves its wider community, when it is wrong—by cutting through popular prejudices and injustices that creep in against any one part of that humanity. Just imagine where we would be today, for example, if the earliest churches had not collected abandoned infants, or hadn't protected women, or hadn't fed the hungry. Or where would we be if those impeccably respectable 'Clapham Saints' like William Wilberforce had not walked out of worship services and into the parliament of Great Britain demanding that African slaves be treated like the rest of God's Children? Sometimes true churches risk their respectability, or sometimes put their lives at risk, in order to be the church that worships Jesus Christ.

A Church is not a Church...when it believes that it is, above all things, a religious volunteer organization.

Wait a second. Aren't we a religious volunteer organization? We may, in fact, be defined as such by the government. And far more importantly, we depend on self-sacrificing 'religious' volunteers to get most of our work done! And as a volunteer organization we have 'charitable status' with the government. We have elected officers. We have forms to fill, and bank accounts, and rules for meetings, and more.

But you can belong to a religious organization without belonging to a church. In fact some churches really aren't organizations—or organized at all. Or they don't belong to collections of churches, or denominations. So what's the difference?

According to the Apostle Paul, a true church is more like a building (all of whose bricks, stones, and boards are built on the foundation of Christ) or like a family (whose members are brothers and sisters, and whose father is Christ) than they are an 'organization'. Or the church is like, well, a human body, whose parts are joined to each other and whose head is Christ. This is how St. Paul put it: 'For just as the body is one and has many members...so it is with Christ...The eye cannot say to the hand, "I have no need of you," nor again the head to the feet, "I have no need of you." God so arranged the body...that the members may have the same care for one another. If one member suffers, all suffer together with it; if one member is honoured, all rejoice together with it.'" (I Corinthians 12.12-26) A true church can be organized and full of volunteers...but it is a church whose parts work together like a building, a family, or a body. In any case, what binds it together is Christ.

A Church is not a Church...when it understands itself to contain like-minded individuals bound together by the agreements that make one the member of a 'club'—whether that club is formal or informal, or more or less 'spiritual'.

It is of course wonderful that true churches are full of friends, or whose members live in the same neighbourhood, or who went to the same schools, or who are related by blood. And it's not necessarily

a bad thing that people share opinions on spiritual non-essentials (like particular forms of religious language, or approaches to prayer, or styles of worship). Various combinations of these might help hold together a sort of Christian club.

But none of these things turn gatherings of like-minded (even 'spiritually like-minded' people) into a church. What does, then?

In his letter to the Christians in the city of Galatia, the Apostle Paul said this to another one of his terribly complicated churches. 'In Christ Jesus you are all children of God through faith. As many of you as were baptized in Christ have clothed yourselves with Christ. There is no longer Jew or Greek (race shouldn't matter), there is no longer slave nor free (wealth and education shouldn't matter), there is no longer male and female (gender shouldn't matter); for all of you are one in Christ.' (Galatians 3.25-28) The members of a true church see below, above, around, and through the things that seems to matter outside the church, because it worships one God, Father, Son, and Holy Spirit, whose children we are.

So when is a church, a church?

A church is a true church when it turns no one away. It is a true church when it welcomes all who would come into its building also into its worship of Christ. It is a true church when it welcomes all who are unbaptized to receive Christ's gift of baptism. It is a true church when it blesses all who come to its Lord's Table, and shares the gifts of bread and wine with all who have received the gift of baptism. It is a true church when it welcomes all to take up roles in its family life, and encourages all to take its mission to those outside the family, each member celebrating the gifts the other brings.

By Paul Friesen, St. Paul's Rector

Andrew's Thoughts about Musical Meditations during Lent

Improvising on sacred hymn tunes is something I have been exploring over the past ten years. (Can it really be that long?). Back then, my colleague David Christensen and I decided to try turning this hobby of ours into a concert format.

So.....why?

There are a number of reasons I feel drawn to this style. First of all, it's really, really fun - and challenging - and new - and very satisfying for the performer and (sometimes) audience alike.

It's also a good style for the type of musician I am. I love church music. But I don't have a typical "classical" church repertoire. It just wasn't something I ever felt was quite right for me. And I have a decent jazz background.

So we went for it.

But believe me, it was frightening at first. To go out and make something up on the spot is a really odd feeling - especially because it can sometimes sound awful. But sometimes it's great. It's kind of like life that way. And I guess for that reason it just started to feel really authentic to me.

But we don't just make it up totally on the spot. In the mini-concerts I'll be putting on during Lent - hymn tunes are chosen and studied. I listen to them a lot, I think about them - and I try to make something grow from them. What I do with them depends on the overall shape of the concert or recital. Depending on what I think the moment needs, I may just play the hymn tune very simply. Other times it might barely be recognizable.

These half-hour formats should be very interesting indeed. Silence will be incorporated. It will also be different as I've never improvised during the day.

In any case, I invite anyone who is keen to come and enjoy these musical interludes, that I hope will add to your Lenten experience.

Organ/Piano recitals will be held Thursday, 6 March and Thursday 10 April - 12:15-12:45 pm.

By Andrew Killawee, St. Paul's Music Director



Beyond the Chancel Steps: The Paschal Candle

The Paschal Candle is a 'liturgical appointment' of the Forty Days of Easter.

Although its origin is uncertain, there is evidence early Christians began their Sunday vigils by lighting a candle, especially at Easter. This practice was probably inspired by the Jewish custom of lighting a lamp at the end of the Sabbath, a Hebrew custom symbolic of the Divine pillar of cloud by day and pillar of fire by night that the Israelites followed out of Egypt. Lighting Paschal candles to symbolize the *Resurrection of Christ* is thought to date back to no later than the end of the fourth century and has evolved over the centuries. Today many Anglican parishes light a Paschal candle at Easter and

continue to do so throughout the Paschal season and at baptisms and funerals.

Paschal candles are the most important candles used in most churches. Wherever one finds them they have common features. They are large and reside in a prominent position, usually on the Gospel side of the nave. The white column is made of beeswax, there is a cross affixed to the surface as well as the Greek letters *alpha* and *omega*. There may also be symbols for the current year surrounding the cross and five grains of incense embedded in the candle, often encased in wax nails. At St. Paul's we do not purchase a new Paschal candle each year. For economic reasons, and in an attempt to be environmentally minded, we have adopted the custom of inserting a small candle into the top of the large wax column. This allows the symbols on the column to remain legible when the candle burns down. As we are not skilled in melting wax to make new smaller candles, it means we do not have to throw out a large partially used Paschal candle at the end of the year. We trust the light is equally meaningful of the *Paschal mystery*.

The term *Paschal* comes from the Hebrew word for *Passover*, *Pesach* and relates to the Paschal mystery of salvation. The flame of the Paschal candle is meant to remind us Christ is eternal and lights the way for us to follow. The *Alpha* and *Omega* symbolize Christ is the *Second Person of the Trinity*, the beginning and the end.

The use of the candle has varied over the centuries. Each year a Paschal candle is lit at St. Paul's during the Easter Vigil. It is one of the most solemn moments of the Easter Eve service that begins with a *new fire* being lit and blessed at the entry to the church. The Paschal candle is lit from the sacred flame to represent the *risen Christ*, as a symbol of *light* (life) dispelling *darkness* (death). All in attendance then light tapers and process following the Paschal candle into the darkened church; the darkness of Good Friday is dispelled. The Paschal candle is placed on the pedestal to the right of the Chancel steps where it remains to be relit after the Easter Vigil for all services held during Eastertide, the 40 days from Easter Day until Ascension Day.

Although the Paschal candle is lit at baptisms in some Anglican churches, that practice is not followed at St. Paul's. Instead a small monogrammed candle taper is presented to each person at baptism to signify the *Holy Spirit* and *fire* that John the Baptist promised to those who were baptised in Christ. These tapers are lit from the candle pillar on the heritage stand from the Cologne Cathedral that now burns during Sunday services at St. Paul's.

The Paschal candle from the Easter Vigil, however, is lit at St. Paul's during funeral services. It is placed on a pedestal near the person's casket or urn to signify Christians are baptized into the hope of the resurrection.

By Margaret Bateman Ellison, St. Paul's Chancel Guild Director

References on **Paschal Candle** on the Internet you may find worthwhile are found at:

http://en.wikipedia.org/wiki/Paschal_candle

<http://www.newadvent.org/cathen/1151b.htm>

<http://www.ewtn.com/library/Liturgy/zliyr169.htm>

<http://pbs1928.blogspot.ca/2004/05/extinguish-paschal-candle-on-ascension.html>

*By Margaret Bateman Ellison,
St. Paul's Chancel Guild Director*





Francis Garthorne

Francis Garthorne, the royal silversmith who made our flagons, chalice, and alms receiver, had a workshop on Sweeting Lane, in London. His dates of birth, and death are unknown.

Garthorne's reputation as a mace maker was well established when he created a magnificent silver and crystal mace for the Lord High Treasurer of Scotland about 1690.

Photographs of two maces he made in 1685, another in 1692, and one for the House of Lords in 1695 can be viewed online in The Royal Collection.

Another commission, in 1694, was Chapel Plate consisting of "two little flagons, one chalice, a patten and a Receiver to take the offerings in", warranted to Governor Francis Nicholson for His Majesty's Chapel at Annapolis, Maryland.

It was the combination of the words "Nicholson", and "Annapolis", that caused historians in Nova Scotia to conclude that the chapel in the fort at Annapolis Royal had been equipped with Communion Silver as early as 1710. In 2010 St. Paul's had to deal with the last of a series of demands over many years that we return to the Parish of Annapolis silver they were convinced was theirs.

King William and Queen Mary warranted the Governor of Bermuda Chapel Plate consisting of two flagons, a chalice, a paten and an alms receiver made in 1697 by Francis Garthorne. St. Peter's at St. George's, Bermuda, as of 2012 titled Their Majesties Chapel, displays these beautiful pieces behind glass for visitors to admire. Thanks to Peter Secord for his fine photographs of Garthorne's work.

Trinity Church, New York, holds a large Communion Service made by Francis Garthorne presented by Queen Anne, who also gave Her Indian Chapels in America Church Plate bearing Garthorne's maker's mark. The Mohawks of the Grand River hold one half of the plate, and the Tyendinaga Mohawks the other half. The Onondagas never did receive their silver, which Governor Hunter placed in St. Peter's Church, Albany, New York.

The Royal Collection also has various items of domestic silver made by Francis Garthorne, and from time to time auction houses in Britain and the United States proudly announce they have a Garthorne piece for sale.

You may wonder, how do we know that our Royal Chapel Plate was made by Francis Garthorne?

The necessary proof is his maker's mark. Before 1697 Garthorne's mark was F G with a rosette below in a shaped shield. From 1697 to 1720 English silversmiths were required to increase the amount of silver in their works from .925 parts to .958 parts, almost pure silver, known as Britannia silver. Francis Garthorne changed his maker's mark from F G to G enclosing an A in a shaped shield.

In 1720, according to one authority, Garthorne reverted to his original maker's mark.

On all four pieces of our Royal Chapel Plate the G enclosing an A can be found. The photograph shows his maker's mark on the handle of our flagon bearing Queen Anne's second arms 1707 – 1714, and it is struck in two more places, the side of the flagon, and on the cover. Definitely made by Francis Garthorne!

St. Paul's received the present Royal Church Plate in 1783. Until about 1819 the service included a paten. This vessel was so bent and damaged that it was melted down as "old silver", producing badly needed income for the church. Two sterling silver patens replaced it, but rather than meeting the same fate as Garthorne's paten the sterling ones are in honourable retirement. The alms receiver now serves as the paten.

The Royal Church Plate of 1783 was warranted to Governor John Parr, who grappled with the problems of huge numbers of refugees from the American colonies who flooded into Nova Scotia at the end of the American Revolutionary War.

The branch of the Lord Chamberlain's department in London, the Jewel Office, kept meticulous records of the Chapel Plate sent out to Governors of "the Plantations" including Jamaica, the Bahamas, Barbados, the Leeward Islands, East Florida, West Florida, Senegambia in Africa, Minorca, Dominica and many of the colonies in what became the United States. The records in the National Archives, Kew, London show that Chapel Plate for use in His Majesty's Chapels, Nova Scotia or anywhere in Britain's empire was to be "returned on demand".

Britain's defeat in that expensive American war caused a time of austerity. The Jewel Office was shut down, or as James Lomax puts it, "ruthlessly suppressed".

When Lieutenant Governor Parr died at Halifax in November 1791 no demand came from the Lord

Chamberlain for the return of the Plate. Here it stayed.

Here it remains, three hundred years old, according to the Court Q date letter for 1713 on the flagon and the alms receiver, for us to care for, protect and give thanks: to the Lord Chamberlain's Office who on behalf of successive monarchs funded these symbols of the king's connection to his subjects as "The Defender of the Faith", to Francis Garthorne for creating such elegantly simple shapes, to the Governors and churches of Britain's colonies who used these vessels in their celebration of Holy Communion and returned them safely to the Jewel Office, to the Jewel Office for selecting from their stockroom shelves the work of Francis Garthorne, and thanks to the Rectors, Wardens and Vestries of this church who over the centuries respected the legacy handed down to them, and passed it on, so that the Royal Chapel Plate has survived in regular use to this day. May we continue to follow their example.

By Tinker McKay, St. Paul's Archivist



A Retrospective of St. Paul's Archives Committees - Thirty years? or more ?

Research in the Annual Reports has produced Archives Reports from 1983, 1986, 1987 and 1988, all signed by Keith Wickwire, Chairman of the Archives Committee—no mention of other Committee members, but Don Lordly must have been one, because it was he who told me to look in past St. Paul's *Annual Reports* for information. I haven't yet found any earlier reports, but that does not mean there was no Committee – just no reports!

In the four reports we do have, we see that the Committee made a point of collecting photographs of past St. Paul's Wardens from members of the congregation, and pleaded for 'clippings, magazines and group photographs' of St. Paul's events. They also asked for any historical items, and posted these, and photographs, on boards in the Nave for the congregation and tourists to see. We are today indebted to this Committee for the Display Cabinets at the back of the church, and the first repair of the Bulkeley Hatchment.

The Committee seems to have been responsible for our early church guides, and in 1988, they were also responsible for erecting the notice boards on the wall at the back of the Nave. Mr. Wickwire, at the end of his 1988 report, hopes that 1989 will be as 'rewarding' as 1988, but there is no 1989 report, and none thereafter from that Committee.

The next reference to any 'archival' activity is found in the report, in 1994 by Martha Dunbar, on the work of the Church Office. Martha filled the temporary position of Church Secretary on two occasions, and she gave a very comprehensive report on the duties and activities expected of a Church Secretary – one of which was carrying out searches in the Parish Registers. Martha mentioned how much she appreciated the help of Tinker McKay, who had taken over the research for these requests. This is the first mention of who was, essentially, the creator of the present St. Paul's Archives Committee.

Keith Wickwire and his Committee focussed on gathering photographs and records, the repair of the Bulkeley Hatchment which was torn, and the acquisition and installment of the Display Cabinets. Whether the Committee was involved when the Church removed everything from the old St. Paul's Church Hall, including all the archival holdings, I don't know. But when Tinker was doing Searches, she became increasingly concerned as to the conditions of the Parish Registers and Marriage Licences, and also with archives holdings stored in the damp and draughty North West porch [now part of the Memorial Room].

It was about this time that the Public Archives of Nova Scotia (PANS) became concerned with the challenges facing small Archives in Nova Scotia, one of which was St. Paul's Church Archives which held very valuable records of the early years of Halifax. Lois Yorke of PANS approached Tinker as to the possibility of St. Paul's Archives joining the newly formed Council of Nova Scotia Archives (CNSA). This was an affiliation of both public and private, large and small Archives in Nova Scotia. The CNSA has grown, since its inception, to provide advice and educational, financial, and moral support to its members. It also provides a strong 'inter-archival' connection, through Annual Conferences, and its affiliation with other Provincial and National Archives for its members. CNSA runs Core Curriculum Courses on how to properly conserve and manage archival collections, according to standard archival practices. CNSA has 'dragged' small archives, kicking and screaming into twenty-first century archival practices, and the St. Paul's Archives, which did join, embarked on an uphill learning curve that continues to the present day.

In 1995, Tinker asked the CNSA to make a site assessment of the archival holdings of St. Paul's. The report by Johanna Smith and Julia Landry of the CNSA was '*submitted to the Clergy, Wardens and Parish Council for their consideration and further action, and that October an Archives Committee was formed to implement the recommendations in the report....The Committee* [consisting of Elizabeth Monies Ross, Chairperson; Tinker McKay, Don Lordly and Peter Graham] who were to ... *report directly to the Parish*

Council four times within the next two years, and work closely with the Property Committee and the 250th Anniversary Committee towards the goal of a permanent archival space as part of the 250th celebrations'.... Much has been achieved, but not the last and vital recommendation!

In the past 19 years since then, several members of the Archives Committee have come and gone; Elizabeth Ross and Peter Graham left in 1998; Sarah Emsley joined in 1996, and left in 1999; Fiona Day joined in 1997, also Joan FitzGerald and the Rev. Jonathan Eayres; and Sandra MacLennan in 1998. Tinker McKay, Don Lordly, Fiona Day and Sandra MacLennan remain of the original Archives Committee members, and, over the past 15 years, have taken up the challenge of the original recommendations of the 1995 CNSA Site Assessment.

Challenge is a key word here. The archival collection is housed in the west gallery of the church, with the most valuable documents in vaults on the main floor of the church, a far from permanent archival space, and vulnerable to temperature changes, however the CNSA Site Report judged it to be the least damaging location for these records in a church that is a heritage property, and subject to renovation restrictions.

Initially a 'rescue' operation of the vulnerable Registers and Marriage Licences, we moved on to the creation of the 250th Anniversary story boards; the conservation of our unique collection of eight Hatchments; the retrieval (from wherever they had been very poorly stored in the basement of the Parish Hall after the demise of the 'Wickwire Archives Committee') of the archival documents; and finally to the creation of a database of all these documents and artifacts so that we know where they are - and most importantly - can lay our hands on them when their information is needed!

Through the CNSA we have applied for, and received Provincial and National Archival grants for Archives supplies, and an Archives Assistant. Ann Foster, an MLIS graduate from Dalhousie, came to organize our data entries for the CNSA website "Archway", according to the Rules for Archival

Description - RAD being the acronym for a huge 4" thick binder of national and international rules for describing your archival holdings! Both Sandra and Fiona have taken the CNSA Core Curriculum Courses, and excellent courses they were! Six courses, each two days long, a very intense learning curve covering subjects that take an MLIS student at least one or two years to learn! Most of the other CNSA members taking the courses seemed to have a far greater initial grasp of the subjects than either Fiona or Sandra, and an 'amazing' grasp of computer programming - something that was really a closed book to both St. Paul's ladies - making the database organization of our Archival collection a struggle, to say the least! However we have been very fortunate to have the help and advice of the CNSA, and of Lorraine Slopek, our Diocesan Archivist, who has given us considerable portions of her time to help us, creating for us a comprehensible database system within RAD guidelines, and we are close to being able to say that the St. Paul's Archives are properly organized and managed.

THAT is the Administration story BUT there is also the CONSERVATION story, and for this we are indebted to Tinker and Don, for their concern for the conservation of both the early documents and artifacts, which are part of the Archival Collection.

Tinker single-handedly 'rescued' the tightly folded, rather mouldy Marriage Licences (1753-1863, 3000 of them), by spending a whole winter spraying and flattening them, and when dry, placing them in individual Mylar folders - for this she won a CNSA Award!

Tinker and Don organized the conservation of all eight Hatchments (with advice from the late Dr. Marie Ellwood), and were active in the creation of the 250th Anniversary Story Board project. Don has been instrumental in rescuing the historic flags we hold, both the ones conserved behind glass, and the Princess Louise Fusiliers flag we are guarding in the Archives. Tinker and Don were also responsible for the conservation of the Old Burying Ground Deed and the first St. Paul's Register dating back to 21 June 1749. Tinker is now primarily

concerned with the conservation of the Weeks Register, one of our very early Parish Registers. However her greatest labour has been creating a database of the records in the early Baptism, Marriage, and Burial Registers, thousands of entries, that has taken her years to achieve - a truly enormous commitment, all done to preserve the integrity of the original Registers.

It is important to note, in this age of increasing use of computers, tablets, smart phones etc., that digital records created on these devices have been examined for deterioration, and it is considered by authorities in Archives and Records Management fields, that digitization is unsafe. Original paper records have superior authenticity and longevity, therefore St. Paul's Archives does not collect digital records, we need the original paper records. Computers rapidly become obsolete, and maintaining old computers in order to read digital records is both ineffective and expensive. So please, do not give us disks, or memory sticks to keep as records of committee minutes, or Parish Council minutes, or Finance Committee records – 'hard copy'- paper copies of these records at all times please.

Your Archives Committee thoroughly enjoys the work it does, and is proud of what it has achieved over these past years. This is a very significant and important Anglican Archive.

By the way – did you know we have received five awards for archival excellence in the past 15 years?

By Fiona Day, St. Paul's Archives Committee Chair



Figure A

New Artist-in-Resident Position at St. Paul's

Foundation drawing teacher Ian McKinnon has been named artist-in-residence at St. Paul's Anglican Church—the first to hold the position since the church was founded in 1749.

“This was out of the blue for me. I got a text just as I was turning in one night. The rector (Paul Friesen) reported that the Parish Council had discussed it and would I accept?” says Ian, seated in one of the well-worn pews of the historic church, the oldest surviving non-Roman Catholic church in Canada and the oldest building in Halifax.

He's honored by the role and the “great generosity and real enthusiasm” in which it was offered to him. “As I understand it, the position is mine to make.”

A 1980 graduate of NSCAD, Ian has worked throughout his career as a studio-based artist and teacher to integrate the artistic and the spiritual; he regards his artistic practice as being a conversation between theology and contemporary art.

“I've always felt the making of art—not just the content of my art—to be meditative and contemplative. And that's how I came to the Christian faith, through my art practice,” he explains.

In 2008, he chose to delve deeper into his dual roles as an artist and a person of faith and applied to Trinity College at the University of Toronto for a master's degree in Theological Studies. His thesis, entitled *Mutual Illumination and the Artist: Dispossession, Disinterested Love and Making Other*, was both a personal examination of his artistic output through a theological lens and a questioning of how/why theology and the art world became so separate over the centuries when once in lock step. Think of Michelangelo painting the Sistine Chapel or Leonardo da Vinci's Last Supper.

After doing his master's degree (he also has a MFA from Concordia), the next logical step would seem to be entering the priesthood. Ian thought so too,

but now believes he has not been called to be a parish priest, but to continue in his vocation as an artist/teacher. Being named artist-in-residence is a joyful affirmation of that belief. He hopes to make St. Paul's more open to hosting art exhibitions, like the one held just before Christmas; Perceptions and Perspectives was an exhibition of drawings of St. Paul's interior by students in his first-year drawing class.

He will also be able to set up a studio in Parish House, located just across the street from St. Paul's, and hopes to return to painting.

According to a press release sent out by the church, "St. Paul's artist-in-residence program was recently established to support and invigorate the historic role of St. Paul's in Halifax, and to return St. Paul's to the centre of the Halifax's art conversation. Its aim is to bring together artists, advocates, educators, and government officials to exchange ideas and develop conversations that strengthen the reciprocal relationship between the arts and St. Paul's Church."

"St. Paul's is rebranding itself, if you will, and rebuilding its connections to arts and culture amidst its uninterrupted 264 year old calling to the worship of the transcendent, its nurturing of spiritual disciplines and its social outreach to the marginalized of our downtown neighbourhood," says Ian. "I'm happy to be here to encourage things to happen."

*By Marilyn Smulders, NDCADU
(Reprinted with permission.)*

Figure A: From the "Crossings" series; graphite on paper.

Figure B: Detail of "Homage to Death in Venice"; oil on basswood panel.



Figure B

St. Paul's Church
Parish Liturgies & Readings: St. Paul's Sunday 2014—Eastertide 2014

26 January	Conversion of St. Paul <i>White</i>	10 am	Eucharist & Baptism <i>Contemporary & Lunch</i>
<i>Acts 26.1-23</i>	<i>Psalm 67</i>		<i>Galatians 1.1-24</i> <i>Matthew 10.16-22</i>
2 February	Presentation of Christ <i>White</i>	9 am	Eucharist 11 am Eucharist
<i>Malachi 3.1-4</i>	<i>Psalm 84</i>		<i>Hebrews 2.14-18</i> <i>Luke 2.22-40</i>
9 February	Epiphany 5 <i>Green</i>	9 am	Eucharist 11 am Morning Prayer
<i>Isaiah 58.1-12</i>	<i>Psalm 112</i>		<i>I Corinthians 2.1-16</i> <i>Matthew 5.13-20</i>
16 February	Epiphany 6 <i>Green</i>	9 am	Morning Prayer 11 am Eucharist
<i>Deuteronomy 30.15-20</i>	<i>Psalm 119.1-8</i>		<i>I Corinthians 3.1-9</i> <i>Matthew 5.21-37</i>
23 February	Epiphany 7 <i>Green</i>	9 am	Eucharist 11 am Eucharist
<i>Leviticus 19.1-18</i>	<i>Psalm 119.33-40</i>		<i>I Corinthians 3.10-23</i> <i>Matthew 5.38-48</i>
2 March	Epiphany 8 <i>Green</i>	10 am	Eucharist <i>Traditional & AGM & Lunch</i>
<i>Isaiah 49.1-15</i>	<i>Psalm 131</i>		<i>I Corinthians 4.1-7</i> <i>Matthew 6.24-34</i>
5 March	Ash Wednesday <i>Purple</i>	11 am	Eucharist *6:30 pm Eucharist
* <i>Isaiah 58.1-12</i>	* <i>Psalm 103.1-18</i>		* <i>II Cor. 5.16 – 6.10</i> <i>Matthew 6.1-21</i>
9 March	Lent 1 <i>Purple</i>	9 am Eucharist	11am Morning Prayer 7 pm Compline/Concert?
<i>Genesis 2.15-3.24</i>	<i>Psalm 32</i>		<i>Romans 5.12-19</i> <i>Matt. 4.1-11</i>
16 March	Lent 2 <i>Purple</i>	9 am	Morning Prayer 11 am Eucharist
<i>Genesis 11.31-12.9</i>	<i>Psalm 121</i>		<i>Romans 4.1-17</i> <i>John 3.1-17</i>
23 March	Lent 3 <i>Purple</i>	9 am	Eucharist 11 am Eucharist
<i>Exodus 17.1-7</i>	<i>Psalm 95</i>		<i>Romans 5.1-11</i> <i>John 4.1-42</i>
30 March	Lent 4 <i>Purple</i>	9 am	Eucharist 11 am Eucharist
<i>I Samuel 16.1-13</i>	<i>Psalm 23</i>		<i>Ephesians 5.8-14</i> <i>John 9.1-41</i>
6 April	Lent 5 <i>Purple</i>	9 am	Eucharist 11 am Eucharist
<i>Ezekiel 37.1-14</i>	<i>Psalm 130</i>		<i>Romans 8.6-17</i> <i>John 11.1-45</i>
13 April	Palm & Passion Sunday <i>Red</i>	10 am	Eucharist & *Process. <i>Contemporary & Lunch</i>
* <i>Matt. 21.1-11</i> <i>Is. 50.4-9a</i>	<i>Psalm 31.9-16</i>		<i>Philippians 2:5-11</i> <i>Matthew 27.11-54</i>
16 April	Holy Wednesday <i>Red</i>	11 am	Eucharist 9 pm Window Walk
<i>Isaiah 50.4-9a</i>	<i>Psalm 70</i>		<i>Hebrews 12:1-3</i> <i>John 13:21-32</i>
17 April	Maundy Thursday <i>Red</i>	6 pm	Eucharist & Foot-washing
<i>Exodus 12:1-14</i>	<i>Psalm 116</i>		<i>I Corinthians 11:23-26</i> <i>John 13:1-17; 31-35</i>
18 April	*Good Friday <i>Colourless</i>	12 pm	Liturgy of the Cross
*TBA: Multiple readings			
19 April	*Holy Saturday <i>White</i>	7.00 pm	Vigil of the Resurrection
*TBA: Multiple readings			
20 April	Easter Sunday <i>White</i>	10 am	Eucharist <i>Traditional</i>
<i>Jeremiah 31.1-6</i>	<i>Psalm 118.19-29</i>		<i>Colossians 3.1-4</i> <i>John 20.1-18</i>
27 April	Easter 2 <i>White</i>	9 am	Eucharist 11 am Eucharist
<i>Acts 2.14a; 22-32</i>	<i>Psalm 16</i>		<i>I Peter 1.3-9</i> <i>John 20:19-31</i>
4 May	Easter 3 <i>White</i>	9 am	Eucharist 11 am Eucharist
<i>Acts 2.14a; 36-41</i>	<i>Psalm 116</i>		<i>I Peter 1.17-23</i> <i>Luke 24.13-35</i>
11 May	Easter 4 <i>White</i>	9 am	Eucharist 11 am Morning Prayer
<i>Acts 2.42-47</i>	<i>Psalm 23</i>		<i>I Peter 2.19-25</i> <i>John 10.1-10</i>



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Why not submit a spiritual reflection, prayer, poem, or a book review? The next issue of St. Paul's Journal will appear on *Pentecost Sunday 2014*

