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RLN exists to explore issues at the intersections of faith and life. In doing so we solicit and publish a range of opinions, not all of which reflect the official positions of the Diocese. We acknowledge that we meet and work in Treaty 1, 2, and 3 Land, the traditional land of the Anishinaabe, Cree, and Dakota people and the homeland of the Metis Nation. We are grateful for their stewardship of this land and their hospitality which allows us to live, work, and serve God the Creator here.

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**A LONG STANDING TRADITION**

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## Saints in Light

Photo: Gabriella Clare Marino

The phrase “saints in light,” is used in 1 Col 1:12 to describe Christians who have died. The dead are described in a continuity with the living Christian community, who are elsewhere characterized similarly as “saints” (or “holy”/ “the holy”), and who walk in the same *phōti*, or light of God, which the dead are said to inhabit.

Christianity does not deny that the dead are in a real way dead to us. As [Karl Rahner has put it](#), the dead “imitate the silence of their God.” This silence causes the living great pain. But naming the saints “in light” also signals our hope in the resurrection—our hope that our deaths are touched by the paschal mystery of Christ. Finally, the continuity of “saints” and “light” with the living community speaks to the ways in which we continue in the life of those who have died as we continue to share in the life of the Spirit here.

Oscar Romero, the Catholic Archbishop of San Salvador was assassinated while presiding at mass in 1980. Throughout the Salvadoran Civil War Romero had organized against the everyday oppression of impoverished peoples, and against the overwhelming violence perpetrated by the Salvadoran government throughout the war. Prior to his death, Romero had stated “I do not believe in death without resurrection. If they kill me, I will rise again in the people of El Salvador.”

[In 2015](#) when Romero was being officially recognized as a saint by the Catholic church, gatherers in El Salvador chanted “Se ve, se siente Romero esta presente,” meaning “We see it. We feel it. Romero is present” at his commemoration. This chant resonates with the multiple stresses of “saints in light.” In affirming Romero’s presence, the chanters testify to his murder, and with him the murder of thousands of Salvadorans. The chant is also desirous and expectant, gesturing

towards the mystery of resurrection. Finally, the chant attests to the ongoing life of the gospel which Romero was committed to, present in the gathered community.

This last emphasis is poignant given that the phrase “Se ve, se siente el romero esta presente” is a variation on “Se ve, se siente, el pueblo esta presente” which means “We see it, we feel it, the people are present.” This popular protest chant testifies to collective resistance and the irrepressibility of yearnings for justice, which Romero understood as essential to the gospel of Christ. The “friends of God,” our living or dead saints, share in the life, death, and resurrection of Christ, and in the person of the Holy Spirit—divine love, which is also justice.

In this month’s magazine, Chenene Layne, Coordinator of Spiritual Care Education at St Boniface Hospital, reflects on the art of “being” rather than “doing” alongside those who are suffering, and the meaningfulness of caring presence in our most difficult times. Next, Jane Barter writes about capitalist expropriation of art and artistic creation in her review of “Beyond Van Gogh: The Immersive Experience” in which highly mediated “immersive experiences” of the artist’s work distort, simplify, and exploit Van Gogh’s personal anguish and his artistic output. Finally, an interview with renowned iconographer Vera Senchuk explores Orthodox understandings of saints and iconography, and the iconographer’s task of “searching for the light” of Christ in the writing of icons.



Jude Claude is the editor of Rupert's Land News.

## For All the Saints

GEOFFREY WOODCROFT

Photo: [Dan Cristian Pădureț](#)

Alleluia! Indeed, for they accomplished that which God required, to visit the communities Christ himself wished to visit, and proclaim that the kingdom of heaven is close-at-hand. Alleluia! The kingdom of heaven is indeed at hand, it is the business of disciples to reflect the abundance, freedom, and love of the kingdom toward the world.

Saints long past continue to reflect the work done, the word proclaimed, and the closeness of God's home on earth. For many of us thinking on the saints in light is comfortable and comforting, often influencing our prayers and intentions.

For those of us remaining on the somewhat meandering journey toward sainthood a hopeful message hangs in the eons, and thankfully I discovered it again in the [17th chapter of Luke's Gospel](#), *So you also, when you have done all that you were ordered to do, say, 'We are worthless slaves; we have done only what we ought to have done!'* In my reading of this, Jesus has spoken to the Pharisees and scribes in harsh tones before his disciples. I am sure the disciples struggle to swim in Jesus' wake, and I assume that they would be fearing for their lives, while still holding out hope that Jesus was going to lead a revolution. What we must realize is that the context for Christ's disciples in every age, as laid out in the entirety of the Gospel and the Acts of the Apostles, is Christ's living, crucified and resurrected Body.

For disciples of all generations, to do what we ought to do, includes doing all in our power to support fellow disciples in their life in Christ. As long as we have a pulse, a breath, and a prayer we must continue to fulfill that promise and vow. We are the teacher and the vehicle of God's grace to raise up new disciples, new

saints, for a new generation, I now clearly see this through the scriptures and my own experiences in God's Church. *But as for you, continue in what you have learned and firmly believed, knowing from whom you learned it, and how from childhood you have known the sacred writings that are able to instruct you for salvation through faith in Christ Jesus ([2 Tim 3:14](#))*. The mechanism of transferring Christ's data is discipleship, the words we use and the actions we make.

Perhaps my teaching is loaded with errors, yet Christ's imprint pierces through. Timothy's teachers came from his grandmother Lois, and mother Eunice. Even though not all was well with Timothy and his Church, Paul urged him to remember what he had learned and who had taught him. As I rehearse Lois and Eunice's story to you today, the two women teach again.

Christ is the master, the teacher and the friend, and we disciples, like the saints who have gone on before, learn throughout our lives to reflect the brilliance of God's love in a multitude of settings for the world. There are many unsettling, violent, and toxic situations that humans and the whole of creation experience every minute of every day; God gives the hungry world the saints and their aspirants, to bring hope, healing, and freedom. May your journey to sainthood be filled with the joy of doing all in your power to support disciples in their life in Christ.



Geoffrey Woodcroft,  
Bishop of Rupert's Land

## Community Catechesis: Saints

GRAHAM MACFARLANE

The Anglican stance on saints, compared to that of Roman Catholics and Puritans, has been somewhat indefinite. While Catholics continue to canonize saints through a centralized Vatican-run process, the Anglican communion lacks a central curia that could authoritatively canonize a person. In general, Puritans definitively rejected the singling out of individuals as “saints.” They pointed out that “saints” in scripture refers to simple believers, and that when the creed says, “I believe in the Holy Catholic Church, the communion of saints,” it’s not listing two different items but one and the same thing under two titles. Between these options the Elizabethan Settlement opted for an indefinite centrist position.

Prior to the Reformation, a congregant sitting in a pew or standing in the nave of a parish church would be unable to see the altar; they would look instead at a rood screen filled with images of saints. Orthodox churches are like this; visible up front is a large, ornate wall of saint iconography. The removal of the rood screen during the Reformation completely changed the look of English churches; the saints were gone. They were also gone from the Litany. The medieval Litany had largely consisted in listing saints and repeating the invocation “Ora pro nobis” – pray for us. The idea was that the saints in heaven could offer intercessory prayers to God on our behalf. The Book of Common Prayer replaced these invocations with petitions addressed directly to God. The English Reformation also suppressed many minor saints’ feast days. In all these ways, the saints were removed from the concrete lived experience of Christianity for the layperson.

The saints were not removed entirely, though. Churches continued to bear the names of saints. And in the Elizabethan Settlement of the 1560’s, dozens of saints were reinserted into the church calendar year. But there was no corresponding liturgical element—no special

collects, or propers, or readings. This was the awkward, indefinite compromise. The church continued to have saints, but had no mechanism for recognizing new ones, and had no liturgical forms for commemorating the ones they had retained.

Underlying this muddle, though, remains an unmuddled principle: saints do exist, but we oughtn’t invoke their prayers.

*Not out of envie or maliciousnesse*

*Do I forbear to crave your speciall aid:*

*I would addresse*

*My vows to thee most gladly, Blessed Maid,  
And Mother of my God, in my distresse.*

*But now, alas, I dare not; for our King,*

*Whom we do all joyntly adore and praise,*

*Bids no such thing:*

*And where his pleasure no injunction layes,*

*(’Tis your own case) ye never move a wing.*

These two stanzas from George Herbert’s “Angels and Saints” are representative of the Settlement view. Though we are not to invoke the saints’ prayers, the communion of the saints is important. The saints have communion with God, and with the angels, and with us. That does not make them mediators between us and God, but it does mean that the past of the church is not truly past. Wherever the body of Christ is present, it is present with *all* of its members, both present and past. In this way the past is made present. In worshipping God we join our voices to “all the company of heaven,” which includes not just angelic voices but the collective voice of the communion of the saints.



Graham MacFarlane has been Associate Pastor at St Margaret’s, Winnipeg, since 2020. Prior to that he studied theology in Aberdeen, Scotland, and worked for Manitoba Pioneer Camp.

# The Art of Being

CHENENE LAYNE

Photo: [Alexander Grey](#)

“Thank you for being here.”

These five words, often expressed at the end of an event or gathering, have come to mean more to me over the years as I’ve worked in Spiritual Care. I have found that the art of “being” with others who are navigating this winding journey called life brings the most meaning and makes the most difference. Eliminating any personal agenda or need to “do” something enables me to be present and remain in the moment.

I’ve had the privilege of walking alongside people during profound moments of suffering and loss and have found that often the single most powerful and meaningful thing I could do is to bear witness to their pain. For many, the urge to “fix” or provide ready-made solutions is something we need to unlearn or consciously pay attention to. People aren’t necessarily looking for answers; they just want their suffering to be seen and validated. When it comes to this principle, I often think of Job’s friends when they first encounter him after all his losses. The scripture says they simply sat with him for a week, not saying a word, because they saw how great his suffering was. Once they started offering advice, that’s when things got complicated. For me, this imagery is helpful because it emphasizes the difference between being and doing.

In times of loss, one’s spirituality often comes to the forefront. Questions arise about one’s meaning and purpose in life, as well as one’s relationship to self, loved ones, and others. “Why is this happening to me?” “Who or what is important in my life?” and “How do I make sense of this?” are just a few spiritual

questions I hear regularly. At times, religious beliefs or practices may be included, but regardless of whether one is religious, these existential questions and the answers one ascribes to them, affects how one responds to the difficult circumstances before them.

One example of this comes from a visit I had with a dying patient. The patient, who was not religious, was having what one might call a “crisis of faith” as they grappled with the fact that they lived their life doing everything they believed would keep them healthy and let them enjoy a long life, but it was all in vain. As they laid in their bed with weeks to live, realizing all their hopes and dreams for retirement would not materialize, they lamented lost opportunities and struggled to understand why their friends, who in their opinion did not live healthy lifestyles, continued to enjoy life. I did not attempt to offer solutions or standard pat answers. I sat with them in their pain, held their suffering, and created a safe space for them to process their emotions and explore their spirituality.

We are human beings, not human doings. This phrase is tossed around often, but the next time you hear “Thank you for being here,” reflect on how your presence influenced the encounter.



Chenene Layne is a Certified Spiritual Care Supervisor-Educator with the Canadian Association for Spiritual Care/Association canadienne de soins spirituels. She is currently working as the Coordinator of Spiritual Care Education at St. Boniface Hospital, teaching Clinical Psychospiritual Education.

# The “Beyond Van Gogh Immersive Experience”: a sadness that lasts forever

JANE BARTER



Photo: [Redd](#)

*This article was first published in Canadian Dimension. View the original publication [here](#).*

Yesterday, I made the terrible decision to attend “Beyond Van Gogh: The Immersive Experience.” Terrible because I have become increasingly tired of digital mediation, an after-effect of almost three years being chained to my desk on Zoom during the pandemic. And a terrible decision because when I was young, I revered van Gogh with a devotion that only a half-Dutch teenaged, melancholic, nascent art lover could muster.

The experience was far worse than I feared: an upbeat (!) narration of van Gogh’s life and letters set to Muzak-inspired refrains of Don McLean’s “Vincent” and The Beatles’ “Here Comes the Sun,” an insipid fascination with his madness, followed by pat moral lessons about art as a form of therapy. According to [Fanny Curtat](#), art history consultant on the multimedia project: “There’s an interest and a curiosity for his life story that speaks to a lot of people...It also speaks to the power of his work...the healing qualities of art, of nature and the power of colours and beauty.”

One is tempted here, in good digital form, to simply respond, “lol.” To speak of the healing qualities of art, nature, colour and beauty, is to miss the mark profoundly when displaying an artist whose experience of life was so unremittingly bleak that he shot himself in Auvers after placing his easel against a haystack. While art and colour may have

brought meaning to his life, it offered little by way of solace. It takes a very adept capitalist sleight of hand to turn his story into a lesson on “healing.”

Worse still were the frenetic transitions of images and their alterations. This was an immersive experience in which “participants” could observe the shifting waters of canals underfoot or watch the blinking eyes of van Gogh’s self-portraits. In turn, participants offered their own mediation of the experience:



Photo: [Jean Carlo Emer](#)

snapping selfies against the backdrop of ravens and sower, among sunflowers and starry nights, with the emaciated artist and the wounded man with a bandaged ear. These scenes were replicated no doubt in city after city like my own, which happened to take place in a darkened room of the Royal Bank of Canada Convention Centre in Winnipeg.

This “experience” is the work of artistic reproduction in the age of late capitalism par excellence. How curious that van Gogh branding is so commercially lucrative given the fact that he himself was destitute throughout his brief life. Indeed, these immersive experiences of van Gogh’s work (of which there are [over forty in the US](#)) sprang up rapidly during the pandemic, [bolstered by the Netflix rom-com, Emily in Paris](#). Because the images are all in the public domain, the multimedia companies producing the immersive experiences are able to reproduce these images again and again, charging a steep fee for a strictly timed visit that lasts a little over an hour. At the end of the exhibit lies a strategically located gift shop where you can purchase novelty socks and ties with images of the artist and his work.

Van Gogh died at 37 of an infection two days after shooting himself in the chest. This was an artist whose last words to his brother were “the sadness will last forever.” The cannibalizing and commodifying of an artist such as this is one of the great achievements of late capitalism, where everything—even suffering, suicide, mental illness, and singular artistic achievement—can become a commodity.

Curiously scarce among the over 300 projected images were van Gogh’s depictions of peasants, prominent subjects of his early painting, to which he returned just before his death (“[Peasants Lifting Potatoes](#)”). Discussing the artist’s use of colour and form to underscore the peasants’ connection to the earth and the land, John Berger [writes](#):

*The fusion of the figures with the ground refers fiercely to the reciprocal exchange of*



*energy that constitutes agriculture, and which explain, in the long term, why agricultural production cannot be submitted to purely economic law. It may also refer—by way of his own love and respect for peasants—to his own practice as a painter.*

For van Gogh, the work of artistic creation was inherently material. It involved engagement with the corporality of persons, of places, of the natural world. In turn, art was physically demanding and its tools and media—the very physical effort of thick paint on canvas, the labouring after form, the manifestation of an image through sustained effort on canvas—sought to reflect the labour that was produced by peasants working through the rough and recalcitrant soil under a setting sun to provide sustenance. It is also a refraction of the work of God’s creation, groaning in travail toward a perfect end just on the horizon. How far this gruelling labour is from the projected image, the screen that can only produce more screens: the filtered selfie set to “Starry Night,” the canned reproduction of The Beatles’ “Here Comes the Sun,” in a bank’s theatre where the sun never shines, and its rays never illuminate the faces of those who wait upon it here below.



Jane Barter is a priest in the Diocese of Rupert’s Land, currently serving Ascension Anglican Church in Stonewall, and a Professor of Religion and Culture at The University of Winnipeg.



## Searching for the Light: An Interview with Vera Senchuk

JUDE CLAUDE

Photo: Vera Senchuk Iconography

*Vera Senchuk is a renowned Ukrainian-Canadian Orthodox iconographer. I met with her over Zoom to discuss Orthodox understandings of saints and iconography. Our conversation was casual but has been more formally reformatted here for the sake of readability.*

### 1. What is the importance of saint iconography in a church community's life?

#### Icons as spiritual aid:

So, there's our everyday world, which is wonderful; it's painful, happy, all those things. But when you walk into a church with icons there is immediately a sense that you're in another place. For example, in the Ukrainian tradition there is the story of when St Volodymyr the Great was in search of a religion for his people, and he sent his emissaries out, and when they walked into the great Hagia Sophia, they said "We did not know whether we were in heaven or on Earth." The very structure itself with its domes and the positioning of the icons, (of course, every church can't house large icons) gives the person who enters it a feeling that they're in a different place; it gives them a moment to reflect.

#### Icons as teaching aid:

Icons have been used (if you want to use that term) in the Orthodox Church when not everybody that went to church could read. Over time a visual tradition was formed around them; you can recognize Saint Peter, or Saint Paul by their depictions. You will always recognize Christ, because his halo is the only halo that has that cross on it.



Icon of St. Peter and St. Paul by  
Vera Senchuk

### Decorative art vs functional iconography:

We put icons on our walls, but they're not really decorative art. They do serve a function. That doesn't mean that a non-orthodox person cannot own an icon. Let's say a person who is non-orthodox owns an icon and they don't pray before it, but they look at it and it brings something to them—that also is fulfilling its purpose.

### The impact of an icon:

All these external things impact your internal life. Sometimes people just close their eyes when they stand before an icon, but they know that the icon is there and it's like keeping a photograph of someone you love.

### 2. What is a saint, in your understanding? What is the importance of recognizing saints for the church?

We're all on our Christian journey, in which we try and get closer to God, and you get closer to God by being in touch with the spiritual. The Saints are examples to us in that, who have paved the way for us. They were able to transcend their suffering by their faith which carried them through it. That's why I hold them in awe. They're worthy of putting their image on a board, and worthy of veneration. Of course, we don't worship them. It is God that is awesome, but their path I am in awe of.

### 3. How do you understand your role as an iconographer?

I have a quote which says, "Whether the icon is good or not, brilliant or not technically, the intention is the same," which is to externalize sacred tradition.

### How icons can reflect the iconographer:

I have had people refer to my "style," and I'm always almost insulted because I'm trying to follow a traditional Byzantine style. There was one professor that visited us many years ago and he said to me "How is it that you make your faces Ukrainian? What is your technique?" I hadn't been trying to make my faces Ukrainian.



Progression on icon of St. Pantaleon  
by Vera Senchuk

But icons are made by a human, by a sinful being, and we're not clones. You are who you are, and you're also important. Even though part of our spiritual training for doing this is to try to not put our emotions into the work.

**4. If you are tasked with creating an icon of a saint, what do you consult to make your composition? What is the process of writing the icon like?**

**Prayer:**

I start with prayer. Prayer sets up your work. There are times where if you get out of the mold of prayer it effects your work and you start having trouble.

**Research:**

I read up on the life of the saint. I have an extensive library, and I do research, looking at various icons of the saint. I will be looking at "exemplars," as my husband calls it. In my own work I try not to emulate modern iconographers. I like to go back, mostly, let's say to the Byzantine tradition. Sometimes the saint is so obscure that you can't find an example. I have a Xerox copy of a text from, I think, 1867 where there are line drawings of all the saints for each day of the year. They're tiny, but it tells you things like the color of their robes, and you can discern their characteristics from it. In ancient times there used to be a little tile that would go from workshop to workshop, and that was the only way you learned.

**Feeling close to the Saint:**

When you're working on a particular Saint you feel close to that Saint because you've read about them and studied their images.

**Variability in writing an icon:**

You can never tell how long a particular icon is going to take. You can do the same procedure, but each time creativity makes up about one third of the process. For example, a lot depends on how you mix the pigments. Every icon is new. They are the same in many ways, but also different.

**5. The theme for this month's magazine is "saints in light." In Orthodox Christianity this phrase seems to take on a very tangible form in the design of icons. Can you speak about the theological significance of icons, or the idea that icons are "windows" to the divine?**

I have a quotation here which says that when making an icon, "You're externalizing a spiritual reality. The icon enables the beholder to enter into the unseen world of the Spirit. It's a spirit which transcends yet interpenetrates the world of matter and the flesh."

This is why icons are in a certain style. They're not negating nature in that you can recognize that icons display human forms, but they're also not photographic portraits. We respect nature and love nature, in fact the materials we use are all nature (egg, wine, vodka), but we don't emulate nature.

This relates to the idea that icons are "windows to heaven." The iconographer is not venerating the wood, or the materials, but what the icon represents. That's why the early Church was so brilliant in establishing a style that is different. Iconography is unlike ancient Greek art, which was largely representational, but even though icons contain much symbolism this symbolism is not the same as in abstract art, where anybody can take whatever they want out of a piece. In iconography you recognize a saint, or Christ, or the Mother of God and you recognize their spiritual significance.

**Stillness in icons**

Icons also tend to be—I'm going to say that icons tend to be still. Western art has a lot of movement in it. When you stand in front of an icon, the stillness of that icon can cause your mind or your emotions to be still. I don't want to use the term "neutrality," but it's as if the image is just looking. One of the characteristics of an icon is that the eyes are usually bigger, and they're just looking. The presence is there; it's universal and transcendent at the same time, and yet personal.



## 6. What materials do you use for creating an icon? Does it matter what materials are used?

### Using materials to communicate the sacred in physical form:

The traditional technique of gesso and egg tempera, of course, is the best medium to somehow translate the physical form into a sacred significance. Which is recognized by the faithful & inspires them. When you look deep into it, especially after its oiled, it's like looking into the ocean. What gets reflected at you is the whiteness of the gesso. But it's not so ethereal that it's sort of swimming; it is a solid substance, which relates to Christ being both human and divine. There's a balance.

And I guess that's the task of the iconographer—to search for that light through the material.

### Using variable materials to work from chaos to order, from dark to light:

I work in translucent layers. But because all the materials are natural, it's not like I press the paint from a tube and it's ready. And when you put paint on, it likes to settle where it wants to. Not all the elements are in your control, and it can help you let go of your ego. You don't have to be in control.

Though, you keep within the lines; if you don't it's called "chaos." The process of icon writing moves from chaos to order, from dark to light. We use darker, rougher pigments in the beginning and layer by layer we add lighter more refined colours, more white, etc. In this way we also search for the light. This is important because it reflects our belief that Jesus Christ is the light of the world.

More of Vera Senchuk's work can be seen on her Facebook page: [Vera Senchuk Iconography](#)

# Diocesan News Roundup

## Synod 2022

Synod for the Diocese of Rupert's Land convened on October 14 and 15. A recording of the Opening Service for Synod (held at St John's Cathedral) may be viewed [here](#).

## Central Buganda Orphans' Program Update

Mulondo Lezhein Peker, Chairman of the Diocese Outreach Committee in our Companion Diocese of Central Buganda, has written our Diocese with a success story from the Orphan's Program in Central Buganda. The article features Kyewalayanga Swabula, who is a student in the program. The story can be read [here](#).

More information about the relationship between the Diocese of Rupert's Land's and our Companion Diocese can be found [here](#).

## Dr June M. James, O.M., People's Warden at St. Bartholomew Anglican Church Receives Diamond Jubilee Award

On September 26th, Her Honour, the Honourable Janice Filmon presented 50 Medals to Manitobans commemorating the Diamond Jubilee Award of the late Queen Elizabeth II.

One of the recipients was Dr. June M. James, O.M., People's Warden at St. Bartholomew Anglican Church.

The certificate, which also bore the signature of Manitoba Premier, Heather Stefanson, thanked recipients for professional and community service to the Province.

## Archivist Job Posting

The Anglican Diocese of Rupert's Land is hiring for the position of: Archivist. The Archivist reports to the Bishop, Diocese of Rupert's Land and provides professional and specialized archival knowledge, services, assistance, and leadership to the Diocese and its parishes in support of the retention and preservation of the cultural, historical, and legislative value of records and materials. The Archivist enables the fulfilment of the Diocesan archival Canons, policies, mandate, strategies, and accession requirements along with complying with applicable provincial federal regulations. The Archivist is supported by and collaborates with the Archives Committee. The Diocese's archival records, materials and files are managed out of several locations in Winnipeg.

Please see the [Diocesan website](#) for more details.



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## Your Cathedral – The Cathedral Church of St. John the Evangelist

MATTHEW BOWMAN

Founded in 1820 by the Rev. John West, the Red River Mission (later the Cathedral Church of St. John the Evangelist) is situated on the banks of the Red River within the bounds of the 1817 Selkirk Treaty. As a mission house of the Church Missionary Society, it served a diverse population of Hudson's Bay Company settlers and local Indigenous nations. A Red River log frame building was erected in 1822 and narrowly escaped destruction in the great flood of 1826. The second building, a stone structure completed in 1833, was badly damaged in the flood of 1852 but was salvaged using wooden supports, and in 1853 was consecrated the first cathedral of the fledgling Diocese of Rupert's Land by its first bishop, the Rt. Rev. David Anderson. The present Late Gothic Revival building was completed in 1926 and incorporates stone from both the 1833 structure and the third church, completed in 1862.

Demographically, most of our parish is made up of European settlers along with significant numbers of people from BIPOC communities, with nearly half of the congregation living within the geographical parish bounded by Inkster, McPhillips, and the CP rail line. Our Cathedral's worshipping community has shifted during the COVID-19 pandemic, with 25-35% of the congregation

currently participating in Sunday worship via a YouTube live stream.

As a via media (middle way) Anglican parish worship is drawn primarily from the Book of Alternative Services and Common Praise; seeking to both glorify God and provide strength for the lives of Christian disciples by combining the best elements of the Anglican liturgical tradition with all the excellence the community can muster.

Outreach and building community connections outside its walls are central to our Cathedral community's identity. Its foundational and ongoing involvement in the [Kapabamayak Achaak](#) ("Wandering Spirit") Healing Forest Winnipeg—dedicated both to the memory of victims of the Residential School system and to being a place of learning on the land in the good way of healing and reconciliation—is emblematic of the Cathedral community's public commitment to reconciliation and building right relations. Likewise, our Cathedral community is dedicated to being a place of welcome for the wider Winnipeg community, recently hosting Platinum Jubilee and Thanksgiving services in celebration and memory of the late Queen.

Closer to home, the Cathedral community is committed to supporting the ongoing life and ministry of the diocese by slowly growing its financial support and offering a gathering place for the wider diocesan community to gather and worship at significant occasions in our common life as the body of Christ in this time and in this place.

**Humphrey Lloyd Hime, St. John's Church  
(Church of England), two miles below Fort  
Garry, Assiniboine and Saskatchewan  
Exploring Expedition, 1858.  
Archives of Manitoba, P8290/7.**

