

# TRINITY LIFE

MAY 2023



Holy Trinity  
Cathedral  
AUCKLAND

# FROM THE DEAN



**A**s you read this edition of Trinity Life we will be in the Season of Eastertide.

Christians around the world have celebrated the joy of Easter, and now we enter a period of fifty days known as the Easter season or Eastertide. This period marks the time between Easter Sunday and Pentecost, a significant event in the Christian calendar.

During this time, Christians reflect on the significance of Jesus' resurrection, and what it means for their faith. It is a time for renewed hope and a time for spiritual growth. The Great Fifty Days then are a celebration of the Resurrection of Christ and all that means for us, leading to the launching of the Christian Church and its mission on Pentecost.

The fifty days between Easter and Pentecost is also known as the Great Fifty Days, and it is a time for celebration. It is a time when the Church rejoices in the resurrection of Christ, and when believers are filled with the Holy Spirit.

Over Easter, the Cathedral Kids reflected on what the season means to them. Millie and Libby Kapa (bottom image) said:

“Easter is when we think about Jesus and his resurrection. It is also a time for family to spend time together, like us with our cousin Henry and our Gar.



I hope that you too were able to enjoy some special moments with your family and friends this Easter.

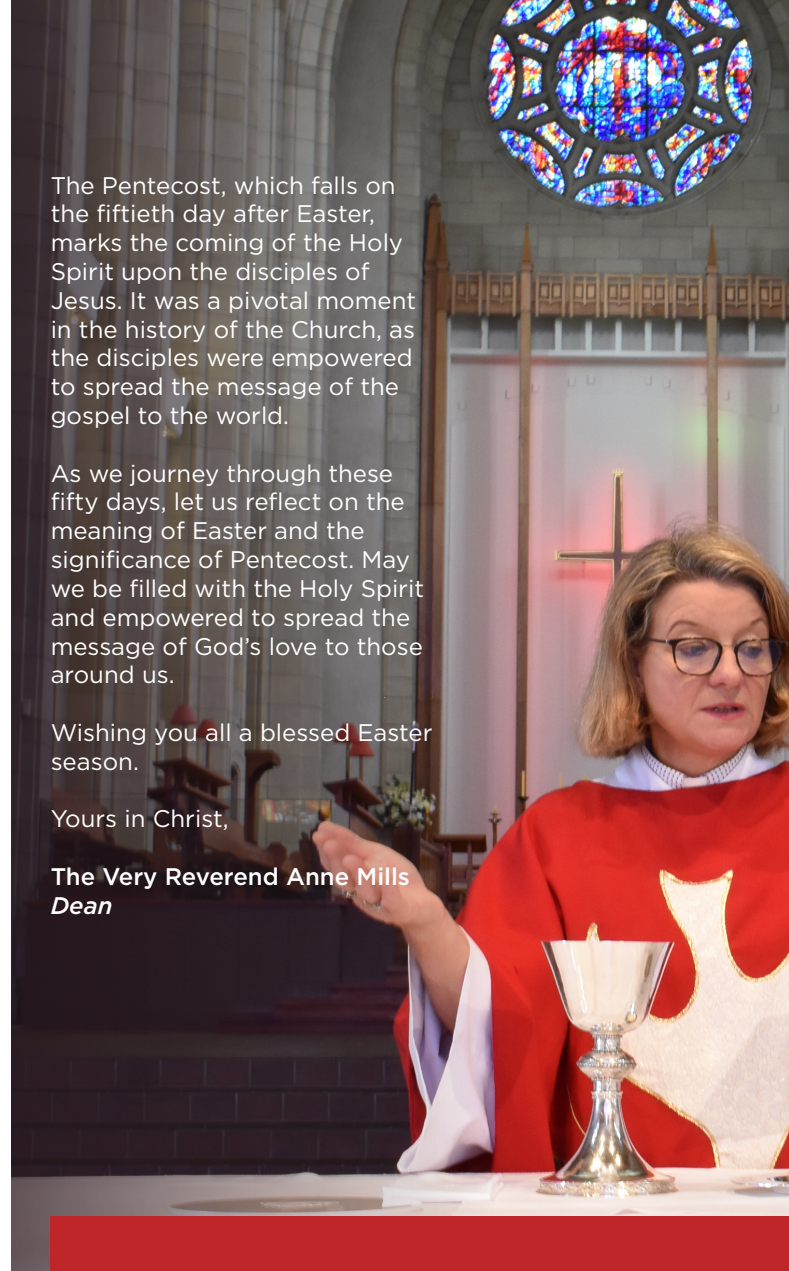
The Pentecost, which falls on the fiftieth day after Easter, marks the coming of the Holy Spirit upon the disciples of Jesus. It was a pivotal moment in the history of the Church, as the disciples were empowered to spread the message of the gospel to the world.

As we journey through these fifty days, let us reflect on the meaning of Easter and the significance of Pentecost. May we be filled with the Holy Spirit and empowered to spread the message of God's love to those around us.

Wishing you all a blessed Easter season.

Yours in Christ,

**The Very Reverend Anne Mills**  
*Dean*



## SERVICES

### WEEKLY WORSHIP

Please join us for our services throughout the week. All are welcome.

#### SUNDAY

- 8am Eucharist in the Bishop Selwyn Chapel
- 9am Holy Communion at St Stephen's Chapel
- 10am Choral Eucharist in the Cathedral Nave with Sunday School\*
- 5pm Choral Evensong in the Chancel \*
- 8pm Taizé Prayer in the Bishop Selwyn Chapel\*

#### MONDAY TO THURSDAY

- 12:15pm Eucharist in the Marsden Chapel

#### WEDNESDAY

- 6:00pm Choral Evensong in the Chancel\*

*\*During term time*

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*Cover image: Award-winning British vocal ensemble, The Gesualdo Six, performing at Holy Trinity Cathedral during the Auckland Arts Festival 2023.*

*Image courtesy of Auckland Arts Festival 2023. Photographer: Andi Crown*

## EUCHARIST

Eucharist (Holy Communion, Mass, Lord's Supper) is a central sacrament, the source and highlight of all Christian worship. It has the most prominent place in the rhythm of cathedral worship. Both of our Sunday morning services: 8am (Said Eucharist) and 10am (Choral/Sung Eucharist) are based on the liturgies of The New Zealand Prayer Book/He Karakia Mihinare O Aotearoa. During term time, the choir accompanies the 10am Eucharist and draws us to prayer through the singing of congregational and choral music.

## EVENSONG

Evensong is perhaps the most traditional Anglican service held in the Cathedral and it is this very traditional quality which makes it deeply loved by so many people. The choir sings much of the service which consists of the psalms - a staple of Jewish and Christian worship for 3,000 years - and other texts and anthems from the great Anglican tradition of 500+ years.

## TAIZÉ PRAYER

Taizé prayer is a distinctive style of meditative prayer developed by an ecumenical community of monks in rural France. A typical Taizé prayer service incorporates periods of silence with meditative readings from Scripture.

## VISIT US\*

**MONDAY TO THURSDAY | 10am - 3pm**

**SATURDAY | 10am - 1pm    SUNDAY | 12pm - 3pm**

\*most days

## SUPPORT US

### DONATE

Your support towards the ministry of the Holy Trinity Cathedral is appreciated. Here's what you can do:

- Visit [www.holy-trinity.org.nz/donate](http://www.holy-trinity.org.nz/donate)
- Leave a donation at one of our donation points in the Cathedral.
- Donate via internet banking: BNZ 02 0192 0031919 00. Please reference *donation* <first initial and surname> (unless you wish your donation to be anonymous).

### VOLUNTEER

To learn about our volunteering opportunities including joining the Cathedral welcoming team visit:

[www.holy-trinity.org.nz/community](http://www.holy-trinity.org.nz/community)

# CATHEDRAL NEWS

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Images:

**1** Fr Ivica with the aspergers bowl during the RNZ recording of the Easter service at Holy Trinity Cathedral.

**2** The Colour Party from the North Shore Cadet Unit presenting the New Zealand Ensign at the Auckland Service celebrating the coronation of His Majesty King Charles III on 7 May.

**3** Dean Anne at the Nyima Tashi Centre for Contemplation and Wellbeing for the 12th Annual Auckland Buddhist Summer School.

**4** Dean Anne and Father Ivica with guest speaker, Dame Sian Elias, Former Chief Justice of New Zealand at our High Tea on 25 February.

**5** The Palm Sunday procession with clergy, choir and Cathedral community.

# MUSIC MATTERS

In my new role as Director of Choirs at Holy Trinity Cathedral, it has been a challenge and a thrill to become reacquainted with liturgical requirements, especially in the period leading up to Easter, the busiest time in the church's year. In a hectic period of 12 days the choir and organist recorded an Easter service for Radio New Zealand and sang at 8 other services. Perhaps the highlight was the Easter morning Eucharist, where we were able to present Mozart's Mass in B flat, K275, as the main music for the service. Written by Mozart in 1777 for use at Salzburg Cathedral, it was wonderful to be able to use this setting of the mass in its correct context in our Easter morning celebration, complete with string ensemble and organ accompaniment.

It has been very rewarding to have a stable base of committed singers who are prepared to participate in all services and then to have a wide circle of other musicians to draw on for special occasions. Teaming up with Cathedral Organist Philip Smith in these ventures has been a great joy.

On 7 May we held a particularly jubilant evening service as we celebrated the Coronation in right-royal fashion with plenty of glorious music. You can see more about that elsewhere in this edition of Trinity Life.

Also in May we have been extending the scope of music in the Cathedral by offering a series of one-hour lunchtime concerts. *Wednesdays at One* operates every Wednesday during May, starting on 3 May with a recital on the magnificent Cathedral organ, given by Philip Smith. The following performances this month are: piano duets presented by Kay Shacklock and Peter Watts; songs and poetry by Katharine and Peter Watts; violin and piano duets from the Francis-Lee Duo; and the series concludes with Dr Smith again, this time performing on the organ in St Mary's-in-Holy Trinity.

We hope you will come and will make these concerts widely known as we offer the hospitality of the Cathedral to our community. Admission is by donation and all proceeds will go to cyclone relief charities.

**Peter Watts**  
*Director of Choirs*



## POINT OF INTEREST EUROPEAN WINDOW

In the last edition of Trinity Life, you may remember that the Pasifika Window, which forms part of the set of Great Windows in Holy Trinity Cathedral, was featured.

In this edition, we are highlighting its counterpart on the opposite side of the group, the European Window.

The scene in the European Window depicts contemporary Auckland with timeless fruit and vegetable elements and a symbolic ship in the harbour. A cloud in the sky radiates the three rays of the Trinity and contains the legendary King Arthur's crown, representing the royal tradition, a bishop's mitre and St Stephen's Chapel in Parnell which you can read more of in this magazine.

The window depicts the general view of Auckland from St Heliers Bay looking towards the City of Auckland, the Harbour Bridge and the upper Waitematā Harbour. The ship in the harbour is based on James Cook's 'Endeavour', but has symbolic lengthened masts with Samuel Marsden's (Celtic) Cross on the centre mast tip. It speaks to a spirit of discovery and mission.

The colouring tends towards green with red touches, which contrasts with the tropical red and golden colours of the Pasifika window.

Discover more about Holy Trinity Cathedral at  
[www.holy-trinity.org.nz/discover](http://www.holy-trinity.org.nz/discover) ■



# CHRISTIAN SPIRITUALITY & WELLBEING

Recently, Dean Anne Mills had the privilege of speaking at Nyima Tashi Centre for Contemplation and Wellbeing for the 12th Annual Auckland Buddhist Summer School where she was included in the teaching panel for 2023.

The following is taken from Dean Anne's presentation on the subject of Christian spirituality and wellbeing, and Christian compassion.

**W**e all know that the last three years with Covid has been devastating but we also need to remember that it is not unique. We have also had the Christchurch Mosque attack, the White Island eruption, police murders of unarmed People Of Colour in the street, floods, cyclones and wars.

Barbara Holmes in her book *Crisis Contemplation: Healing the Wounded Village* (2021), reminds us that throughout history, there have been cycles of wellbeing and catastrophe and that when crisis is upon us and the 'ordinary' collapses, life gets complicated very quickly. Her book looks at how when crisis strikes and our 'normal' collapses, a village of sorts is formed. Strangers become linked by destiny, chains and moans that focus intentions on survival, resiliency, and inner strength. She writes, 'Together, their moans create a spiritual bulwark, a contemplative space of respite in the midst of unrelenting pain, death, separation... Once the unthinkable crisis has us in its clutches, we have no choice but to let go of our false sense of control and ride the waves of destiny. On the other side of this wild ride awaits extinction, resurrection, or rebirth.' Her book goes on to offer a village response to crisis, addressing communal formation, belonging, resistance and resilience. The final chapters addresses envisioning a different future through a roadmap for discovery, spiritual mapping, remembrance, and options for healing trauma.

So how does Christian spirituality support this village healing for wellbeing in times of crisis and also generally. I would like to suggest that as faith communities with a shared history and story we can nurture one another

and offer a sense of belonging in the promise of God's deep and eternal love for us as we hope and pray, lament and rejoice together knowing that those who have gone before us in our Christian story have survived similar trauma and draw strength from their stories and resilience. Our spiritual practices of such things as prayer, liturgies, the Eucharist (the breaking of bread and wine together as we recall our Christian story and shared history), writing, music and dancing, stillness, meditation, art, social justice, and care of creation bind us together as community. They remind us of who we are, who we belong to, and why we exist. They give us purpose and meaning. They offer hope when all seems hopeless, strength when our own strength is gone. These bonds of culture, ritual, and voice draw us together and strengthen us.

John Bacon, in *The Art of Community* wrote, 'A sense of belonging is what keeps people in communities. This belonging is the goal of community building. The hallmark of a strong community is when its members feel they belong.'

We survive as a people because we collectively nurture one another. Our lives together matter.

However, the reality is that much of our world is broken. Broken relationships, racism, xenophobia, war, human trafficking, climate justice, secularism, isolationist political policies, abuse of power, consumerism, individualism.

How can we survive and thrive amidst so much trauma, crisis, and abuse?

Richard Rohr reminds us, 'Much of modern religion is individualistic, spiritualized instead of social.'

Christianity teaches us that we are called to be a people of the covenant to live in a covenantal relationship with God and with one another. We believe we are made in the image of God (John 3:16) and loved unconditionally by God (Genesis 1:26), our gospel stories offer us examples of how Jesus left people with a more positive narrative (E.g., Zacchaeus, Luke 19:1-10; the woman caught in adultery, John 8:1-11). These are part of what we see as a Christian core narrative which gives us a place to belong, value, significance, potential, purpose, and hope. Our God is a Trinitarian God—Creator, Redeemer, and Giver of Life; Father, Son and Holy Spirit—which suggests elements of community inclusivity, kindness, tolerance, diversity and equality, liberating us to be who we were created to be, making our unique contribution to the world. Such a narrative is one which enhances and promotes wellbeing in a culture that is under pressure and often hostile, counterproductive, and corrosive.

**“ Our spiritual practices...  
...offer hope when all seems  
hopeless, strength when our own  
strength is gone.  
These bonds of culture, ritual,  
and voice draw us together and  
strengthen us.**

As Christians we are loved unconditionally by God (1 John 4:19) and we are called to love our neighbour as ourselves (Matthew 22:39). This love has a community dimension to it as well as an individual one; it is not just about a better life for *me*, but a better life for *us*. Wellbeing then is about individual security and safety, and feeling like life has purpose and meaning as well as a person's social wellbeing – a sense of belonging to our communities, a positive attitude towards others, valuing others and feeling like we are contributing to our society and engaging positively with others. Spiritual wellbeing involves having a worldview that gives us a sense of purpose, belonging and esteem. This is the essence of our humanity and underpins our holistic development as well as being the key component in determining our wellbeing.

A range of research has been done which helps to provide an evidence base for including specific activities or practices in our lives designed to promote spiritual wellbeing.

The five actions pertinent to everyday life that improve well-being include:

- Connect to people
- Be physically active
- Take notice
- Keep learning
- Give

While all of these are relevant and helpful, taking notice is an important spiritual dimension of meditation and contemplation. Six activities are suggested to help us take notice:

- Be curious
- Catch sight of the beautiful
- Remark on the unusual
- Notice the changing seasons
- Savour the moment
- Reflect on your experiences

Spiritual wellbeing then is:

'A sense of satisfaction and contentment with life indicated by an inner peace, self-acceptance, the capacity to encounter the transcendent and an awareness of 'Other' (God in Christian language), a sense of connectedness to and engagement with a wider community and the world and a sense of purpose and meaning in and for life.'

*(Wellbeing and Spirituality by Sally Nash and Nigel Pimlott).*

I believe that spirituality is the essence of our humanity and underpins our holistic development as well as being a key component in determining our wellbeing. Whilst this idea has not been at the heart of much of Western thinking in the last few hundred years, it is a view commonly held by many in the world and profoundly preserved in many indigenous peoples. For them the spirit comes first and everything else emanates from and is determined by the spirit. In such cultures, poor wellbeing would primarily be associated with an impoverished and poor spirit. Other factors influencing wellbeing would be considered secondary.

In the West, many have tended to see spirituality as being of little significance, something practiced by a fringe or unbalanced minority and that wellbeing is something associated with economic prosperity, educational achievement and personal safety and comfort. Hay says that for many spirituality is '...a learned embarrassment.' I would argue that this is such an unfortunate way to see spirituality and I think it has had a negative consequence on society and has impacted on our overall personal and communal wellbeing and potential.

I believe spirituality must be put at the heart of any attempt to determine wellbeing.

'As one writer put it, 'seeing spirituality as the lens through which to view life is ... magnificent... Because divine energy is inherent in our biological system, every thought that crosses our minds every belief we nurture, every memory to which we cling translates into a positive or negative command to our bodies and spirits.' If this is the case, then to ignore the spiritual in exploring wellbeing is a major shortcoming.'

*(Wellbeing and Spirituality by Sally Nash and Nigel Pimlott). ■*

**The Very Reverend Anne Mills  
Dean**

### Image

*Title: Mary Magdalene  
Artist: Hilary Willett  
Date: April 28, 2022  
Medium: Mixed Media on MDF  
Dimensions: 148x210mm  
Website: [lumenicons.nz](http://lumenicons.nz)  
Social Media: @lumenicons*

## ST STEPHEN'S CHAPEL, JUDGES BAY

## AN HISTORIC SITE

“...in the form of a Greek Cross, a sign of God, [the Chapel] also reflects the power of the cross, a tradition transcending time.



**T**his year has seen an increase in interest in St Stephen's Chapel with a request for guided tours of the Chapel and its grounds. As a result, Cathedral Tour Coordinator, Mariana Nordmark has put together the following commentary:

Welcome to Taurarua, the last remaining Auckland Inner City Bay.

This place we know as Auckland was settled by Māori in about 1300 and later by Europeans from 1840. When Governor Hobson declared Auckland to be the capital of New Zealand, Ngāti Whātua Ōrākei, gifted him 3,500 acres for the new capital. It was initially described as 'a desolate and deserted landscape.' The St Stephen's Chapel site was part of that gift.

The Chapel stands on the Waiohua Pa site. The Bay lies between two ridges which helps to explain the name Taurarua. According to AH Reed, tau = chant and rarua = to provoke. i.e. a place where sentries chanted defiance to their foes.

The Bay was named Judges Bay in about 1841 recognising the arrival of Sir William Martin, the first Chief Justice of NZ, and William Swainson, the first British-appointed Attorney General of NZ. They both lived near the Chapel.

Today St Stephens Chapel is administered by the Province of the Anglican Church in Aotearoa, New Zealand and Polynesia with Holy Trinity Cathedral being responsible for offering Ministry there, including Sunday services, weddings, baptisms and funerals.

In the context of the development of the Anglican Church in NZ, since 1814 with the arrival of Reverend Samuel Marsden and the CMS Missionaries led by Reverend Henry Williams from 1823 in the Bay of Islands, Auckland did not really feature until the arrival of Bishop George Augustus Selwyn in 1842 when, as the first Bishop of New Zealand, he developed a more formal church structure. Ultimately, under Selwyn's leadership, the Anglican Church administration moved from Waimate North to Auckland. The building of St Stephen's Chapel was a consequence of this move.

Looking at St Stephen's Chapel today from Judge Street we see a small building nestled in a cemetery. Governor Hobson had gifted land for two cemeteries - Grafton and St Stephens. Once built, the Chapel became a 'mortuary chapel.'

Selwyn bought for his own use an area 2.5 acres neighbouring the Martins' house and running down to the water's edge. The site allowed Selwyn to build a personal chapel where he could observe the offices of the church and celebrate the sacraments.



Sarah Selwyn wrote in *Reminiscences* that St Stephen's Chapel was built chiefly for the Māori people who used to 'bring their canoes in the early days into the little bay and camp out on shore.' It is important to remember that early Church ministry was to Māori and sometimes the label 'Native Chapel' was used to describe St Stephen's.

The building we see today is the second iteration of the Chapel. The first chapel, designed by Sam Kempthorne, was built in 1844 but unfortunately collapsed after a few months in 1845. Kempthorne had decided to use the 'familiar' building materials of scoria with sandstone facings. Sir William Martin's wife, Mary Ann Martin, described it as a 'goodly stone building - with a high gabled roof.' Unfortunately, the construction was inadequate, and the foundations could not bear the weight of the stone. The site was cleared in 1848.

The building we see today was designed by Frederick Thatcher with input from Bishop Selwyn and Governor George Grey. It is based on ecclesiological principles recognising the importance of tradition and continuity in the church with an emphasis on spirituality and ritual (The Book of Common Prayer and the Sacraments). 'A church should be built so that the 'rubrics and canons of the Church of England can be consistently observed, and the sacraments rubrically and decently administered.'

Thus it was prescribed that 'a church had to have a chancel; it had to have open seats instead of closed pews; exterior towers and a projecting transept could be omitted for reasons of economy, but a steeply pitched roof was obligatory.'

Construction began in 1856 and was completed 1957 at a cost of three hundred fifty-seven pounds and ten pence.

The Chapel, originally seating 76, currently seats 52. When visiting St Stephens Chapel today, you will see a well-proportioned, compact, simple, straightforward building.

The plan is in the form of a Greek Cross, a sign of God. It also reflects the power of the cross, a tradition transcending time. This is one of the reasons that the building was registered on 1 September 1983 with the NZ Historic Places Trust as a Category 1 historic place.

Scoria blocks, from the first building, form the foundation for a timber frame.

Thatcher employed the concept of the golden section principle to achieve the desired proportions. The building is made up of five equal-sized units, each ten feet square. There is a square central mass with four arms of equal length representing the four main elements of nature - air, fire, water, earth.

There is interior bracing from top plates to bottom plates with horizontal framing. The rectangular walls are aligned with the principal roof rafters. The sheathing is continuous vertical board and batten. The shingled roof has a 60 degree gable, symbolic of the Holy Ghost; there are trefoiled brackets at the gable ends and the barge boards are layered.

An ornate belfry with a pyramid roof was stood over the crossing mounted by a sturdy chamfered cross. The belfry's upright supports come through the roof and are

fixed to the crossing valley rafters.

The windows are trefoil-headed lancers with diamond panes - three in the east wall, two in each of the north and south walls. Trefoil reflects a three-leafed motif. There is careful detailing - the chamfering or bevelled edges inside give an intimate feeling. Fretwork decoration, including quatrefoils, surrounds the altar. In Christianity, the quatrefoils are said to represent the four evangelists of the Bible - Matthew, Mark, Luke and John.

This idea is popular in Gothic architecture around the world. The use of layering and chamfering creates the light and shade experienced in the building.

It is noted that the Chapel was built on a fairly spacious site on a hilltop. Its finely balanced proportions are said to give a sense of peace and comfort.

In 1857, St Stephen's Chapel became forever associated with the historic event of the signing of the first constitution of the Anglican Church. The document was signed upon the current altar when it was used as a table in the central square.

When the Chapel was no longer needed for services in the late 19th century, it fell into disrepair.

In 1914, Archbishop Averill recognised the significance of St Stephen's Chapel in the history of the Anglican Church in NZ. Repair work was undertaken in the 1920s followed by major repairs and restoration work in 1966 by the Diocesan architects Patterson, Lewis & Sutcliffe.

In 1928 the Auckland City Council took over the care of the surrounding land and burial ground, while the Anglican Church retained responsibility for the Chapel itself.

On 14 June this year, we will be holding a special service in St Stephen's Chapel, commemorating the signing of the Constitution of the Anglican Church of Aotearoa New Zealand and Polynesia. Please consider coming along to mark this significant occasion in the life of our Church. Please see further details on p.15. ■

### **Mariana Nordmark** ***Cathedral Tour Co-Ordinator***

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# THE ART OF KINTSUGI

**A** few years ago, at our Annual Ministry Conference for the clergy of the Diocese of Auckland, we were reflecting on the Japanese art of 'kintsugi'. Its philosophy offers reflection on the beauty in the brokenness. It is a method through which one brings broken pieces of ceramic or pottery back together resulting in a repaired piece which is even more beautiful than the original 'perfect' piece. This idea was then applied to our experience of priestly ministry and the way in which our human brokenness enriches our ministry to God's people.

Last year, when I travelled back to Croatia to stay with my family after the death of my sister, I was reminded of kintsugi in fairly incarnational way. In order to explain it, I will need to travel back in time.

It was the European summer (July) of 2001. As every year, I had organised a bus-load of pilgrims from my parish in Zagreb to Taizé, France. I was preparing for the ordination to diaconate later that year and I knew that the next time I would visit Taizé would be after my ordination to the priesthood in June 2002. As that place of pilgrimage in Burgundy and its ecumenical community of brothers had a huge influence on my spiritual journey, I wanted to mark that link in a visible way, at the beginning of my ministry. There were two other people in the group that wished the same, so I was presented with a beautiful chalice, paten and cruets made by the brothers in Taizé, for the celebration of my first Mass, on 30 June 2022 by Sr Edith, a nun from Zagreb of great spirit, and Marijana, a friend from Belgrade in Serbia and, at that stage, the driving force of the Interfaith centre in her city. The following year, both of them were present, when their gifts were used for the first time in celebration of sacrament.

When I continued my ministry in Solomon Islands, the set was kept by my mother and, after her death, by my sister.

Unfortunately, last summer I discovered that the chalice had been broken into three pieces by my grand nephew, Jan, at that time still in pre-school. Though dismayed, I tried not to show it too much but immediately thought of kintsugi. I made the decision to bring the Eucharist set to New Zealand.

So, in February this year, I decided to do a kintsugi course. Public Record, a gallery in Ponsonby, offered such an opportunity and I found myself in a group of a dozen other students, one Saturday morning, at the

kintsugi workshop. Our host, Yuka, really inspired us to embark on learning this great art, that requires a lot of skill and patience (which I often lack).

After gluing the broken pieces together and colouring them—the delicate process of dusting the repaired fractures with gold (or, in my case, brass)—I ended up with a beautifully repaired chalice, which I now cherish even more. After two weeks of drying, it finally shone with its new beauty and now, apart from being so special to me, it has its own story of brokenness and repair.

While handling it and repairing it, during the workshop, I was offered an opportunity to reflect upon my priestly ministry too. Often, from some, the ideals of a priest are set so high, that one often wonders if Jesus himself would pass those standards and expectations.

Through my 20+ years of being a priest, I have had good and bad days. Some were inspiring, some less so. I have had a wonderful journey of ministry, with diverse posts, in three different countries, Croatia, Solomon Islands and Aotearoa New Zealand. Moving from the Roman Catholic Church to the Anglican Church was a transition I consider to be my 'kintsugi moment'. My move has hurt some, some felt betrayed, and no matter how much I tried to explain that building on my previous experience is an essential part of who I am spiritually, I have become, in general terms, a new outsider, though not to all. Being between ministries and sitting in the pews of beautiful the St Paul's Church, Burwood, Sydney, was unsettling and yet, a new support and welcome brought healing and hope. Though in shards, things were coming together. Hence, I see my current ministry as the one of journey, that though superficially satisfactory, I needed to confront its brokenness, in order to be repaired. Being repaired gives more humility, which is the great virtue of St Vincent de Paul, a saint whom I dearly love.

Kintsugi has taught me that journeying through the brokenness and shining in new light is an empowering and beautiful way to see things.

I keep my chalice in a visible place. It is a constant reminder of fragility, but also the beauty that comes through it, and that gives me strength.

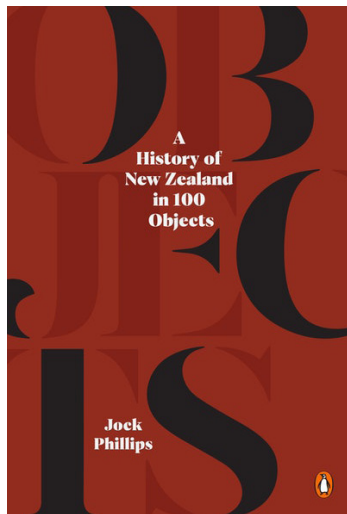
All of us have great opportunities for personal kintsugi. For me it was ministry, but for you, it could be our various relationships, worldviews, words... or one of many other things in life that need a touch of healing presence.

**The Reverend Ivica Gregurec**  
*Cathedral Precentor*

# FROM THE SHELVES

## A HISTORY OF NEW ZEALAND IN 100 OBJECTS

Jock Phillips



The best dishes are the ones that are simple, with only few favourite ingredients. The best sermons are the straightforward ones, with only one or two ideas to remember. The best book is the one that is able to unite many different interests that one might have. Jock Phillips' book is one of those.

For me, it speaks to my interest in history, particularly the history of our land, Aotearoa New Zealand. Having thought

of 100 objects through which the history of the land can be told is a thoughtful process. I am sure that anybody trying to do the same would choose some of these objects too, while others would choose differently.

Having a story about each of those objects is like a series of short stories of events, relationships, personalities and moments that have influenced the history of our nation. Some of them were the result of those historical events, some of them were active participants and catalysts which shaped the course of New Zealand's destiny.

This is a book that has to be kept close at hand and read slowly, daily or every few days. It is a book to which you can always come back. A real jewel for everyone.

Finally, my favourite is the object 46 – the Northland Gum Cathedral. It is a legacy which speaks to the contribution of my iwi to this motu. The first Croatians came to New Zealand in 1858, from Dalmatia, a southern Croatian province, then part of the Austrian Empire. Many of these immigrants worked in Northland at kauri gum digging. This Gum Cathedral is a testament to their commitment to work and the faith they brought from the old land. The author of it, Allen Addis, probably of English background, has summarised that spirit of these early Croatian pioneers so well. Their closeness to Māori has earned them the name that is today used for people of Croatian descent: iwi Tarara (because we speak fast with a series of pronounced 'r's).

I can really recommend *A History of New Zealand in 100 Objects* to all. And I have to visit the Kauri Museum in Matakōhe, to see this cathedral.

**The Reverend Ivica Gregurec**  
*Cathedral Precentor*

## SMALL THINGS LIKE THESE

Claire Keegan



Several people I know have stopped listening to the news. Or watching it on TV or 'Socials.' Or reading about it.

It is not that they have stopped caring about what is happening in the world. It is just that they can't take any more misery, suffering, and pain. To nurture their own sanity and humanity they consciously practise this kind of risk-aversion. As a coping strategy, it seems to be working for them.

I remain a news junkie, but I have my own strategies for staying alive in body, mind and soul. I refuse to be drawn into prurient explorations of other people's personal catastrophes, and I avoid revelling in gratuitous violence, for example. Those two filters alone cut out much of what passes as screen entertainment, and also a lot of what passes the editorial cut and so is declared 'newsworthy.'

I also avoid Irish literature.

Culturally, Ireland punches well above its weight. Its long and tortured history has been fertile ground, producing a harvest of wonderfully gifted musicians, poets, novelists, painters, raconteurs and religious thinkers. Crowded ground, in fact: the vast diaspora of Irish emigres escaping famine, poverty, social disenfranchisement and religious persecution by moving to other lands, including ours, has been hugely enriching for those new contexts.

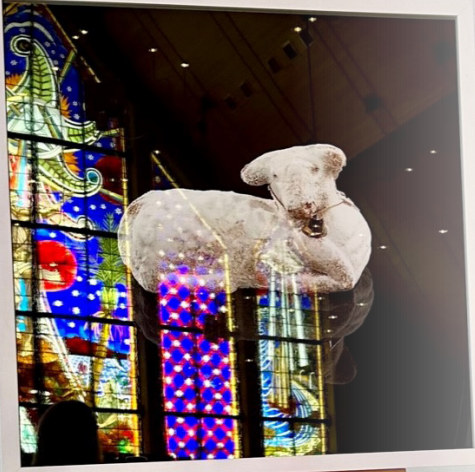
But...the Irish Novel...enough, already! I know enough about the Potato Famine and the Protestant Ascendancy, the Enclosure Acts and the Sectarian Conflicts, the Troubles, the viruses and the violence and the misery. I don't want to know any more—I certainly don't want any more ineradicably vivid descriptions of it lodged in my psyche. And Irish writers write so well that this is a real risk—so they are best avoided.

And yet... a friend of mine who recently read this short novella described it as 'a small wonder of a book.' Hilary Mantel said it was exquisite. And it was shortlisted for the Booker in 2022. So I broke my own rule and I am glad of it.

This book is exquisitely written, and it is a celebration of the potency of compassion and mercy to heal the precariousities of life in our uncertain world. It is an affirmation of ordinariness and decency and kindness. It is also an interrogation of social control and dismissive judgement of difference.

In short, a book of hope for those times and our times. I recommend you spend a little of your time reading it. I leave it to you to discover why. ■

**The Reverend Carolin Telford**



# ARTIST IN RESIDENCE

**K**aren Sewell, our Artist in Residence, displayed *The Stand In*, 2015, during Easter, a photographic print on photo rag paper. The artwork was positioned so that the black void reflected the Nave stained-glass windows by Nigel Brown.

*The Stand In* speaks of the language of representation and a contemporary iconography of the Divine, and is a traditional Easter food originally from Europe, common and customary especially in Poland and the Czech Republic. At origin, symbolically, it is directly related to the Jewish Passover festival as the paschal (sacrificial or Passover) lamb.

Karen held an artist talk on the *Luminary / Luminare* project presented in Venice and New Zealand, in the Bishop Selwyn Chapel in March. This enlightening talk was enjoyed by many.

In May *Luminary / Luminare* is going to Lindberg, Germany as part of an Earth-care exhibition "Goldenes Rettungsnest der Arche Noah des 21. Jhd's" "golden rescue net of Noah's Arc of the 21st Century". A participatory installation project involving seven other international artists.

**Maria Beer**  
Events and Marketing Manager



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# THE HOLY TRINITY CATHEDRAL TRUST FOR MINISTRY, MUSIC & MISSION

In August 2022, the Holy Trinity Cathedral Trust for Ministry, Music and Mission was launched.

This Trust, established with the blessing of Cathedral Council and Diocesan Council, aims to provide an enduring source of funding to support the core business of Auckland's Anglican Cathedral - its ministry, music and mission.

The Trust's principal focus is to raise funding from donations and from bequests. All donations and bequests received are treated as "Equity" in the Trust Fund, and hence will remain in the Trust Fund in perpetuity. The investment of the Trust Fund is overseen by the Trustees, and is managed by JBWere, who have been appointed as Fund Managers. All annual investment returns are distributed to Cathedral Council to sustain and grow the Cathedral's ministry, music and mission.

“...make a material difference to the financial viability of Holy Trinity Cathedral, and to the growth of its core areas of ministry, music and mission.

Mr Richard Adams, Chairman of the Trust, comments: "Since its inception in mid 2022, the Trustees have been overwhelmed by the support received from the Cathedral community. The Trust Fund already sits at a balance of

\$1.725 million, made up of \$955,000 from 16 donations, and \$770,000 from 2 bequests. The first distribution of \$21,400 was made to Cathedral Council in March 2023, and represented the investment income for the period ended December 2022. The distributions expected for 2023 will be significantly up on the initial distribution amount, and will start to make a material difference to the financial viability of Holy Trinity Cathedral, and to the growth of its core areas of ministry, music and mission."

If you are able to support the Trust's focus by making a donation now, you will receive the 33% charitable tax rebate for your donation, and know that your gift will make a financial return to the Cathedral each and every year.

In addition, a paragraph in your will can ensure that your estate will make a special gift to The Holy Trinity Cathedral Trust for Ministry, Music and Mission, and your gift too will support the work of Holy Trinity long after you have gone.

If you would like to talk with one of the Trustees about the Trust and how it works, please don't hesitate to contact us at [cathedraltrust@holy-trinity.org.nz](mailto:cathedraltrust@holy-trinity.org.nz)

The Trustees, as appointed by Cathedral Council, are (top image, left to right) James Scarr, Dean Anne Mills (ex officio), Robert Paine, Avril Souter and Richard Adams (Chairman). ■

**The Trustees**  
*Holy Trinity Cathedral Trust for  
Ministry, Music and Mission*



## LIFE'S BIG EVENTS

In addition to our regular services, Holy Trinity Cathedral is privileged to celebrate, commemorate and condole with a great many people who come to this place to mark life's big events. All those who are baptised, married and farewelled here become part of our story as the Anglican Cathedral of Auckland.

Here are the registers from February 2023 to April 2023.

If you or someone you know would like to enquire about holding a service of baptism, a marriage, or a funeral or memorial service in any of the worship spaces at Holy Trinity Cathedral, please enquire at: [office@holy-trinity.org.nz](mailto:office@holy-trinity.org.nz) or visit our website at: [www.holy-trinity.org.nz/spiritual-life](http://www.holy-trinity.org.nz/spiritual-life).

## THE REGISTERS

### BAPTISMS

Isla Sandra Arendze  
 Alfie Fox Dunphy Crothers  
 Romy Annabel Violet Dunphy  
 Lynette Theresa Murray  
 Nyra Tautala-Ki-Lapeka Aglfina Rana  
 Finley Jeanette Foulkes-Baker  
 Harlow Bette Foulkes-Baker  
 Sophie Jane Anne Cooper  
 Zoe Margaret Grace Cooper  
 Thomas Christopher Brent

### WEDDINGS

Georgina Vivienne Munro and Hayden Royce Dennis  
 Lillian Hoi-Li Wong and Cheuk Lai Charlie Mak  
 Anna-Marie Limbrick and John Nicholas Jennings  
 Ali Hyesso Han and Joshua Timothy Tze Yui Ch'ng

### FUNERALS

Robin Guy Williams  
 Rodney Grant Morton  
 Paul Clayton East  
 Margaret Helen Taylor  
 Ralph Hamilton Roberts  
 Keith Albert Laws  
 Jocelyn May Barty  
 William Marsden Bell



*Sibuns*  
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 &  
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Proud to be part of the Holy Trinity Cathedral community.

# FOR THE DIARY

## MAY

### SUNDAY 21 | ASCENSION

**Choral Eucharist**

*Cathedral Nave*

**Organ Donors Service**

*Cathedral Nave*

**Choral Evensong**

*Cathedral Chancel*

### WEDNESDAY 24 | Cathedral Recital Series

**Wednesdays at One - Francis-Lee Duo**

Violin and Piano

*Cathedral Nave*

### SUNDAY 28 | PENTECOST

**Choral Eucharist**

*Cathedral Nave*

**Choral Evensong**

*Cathedral Chancel*

### WEDNESDAY 31 | Cathedral Recital Series

**Wednesdays at One - Dr Philip Smith**

St Mary's Organ

*St Mary's-in-Holy Trinity*

## JUNE

### SUNDAY 4 | TRINITY SUNDAY

Festal Choral Eucharist and planting of the Coronation Kōwhai

*Cathedral Nave*

*Guest Preacher:*

*The Very Reverend Canon Richard Sewell,  
Dean of St George's College - Jerusalem*

**Choral Evensong**

*Cathedral Chancel*

### WEDNESDAY 7 | VIGIL OF CORPUS CHRISTI

**Choral Evensong**

*Cathedral Chancel*

### SUNDAY 11 | ST BARNABAS

**Choral Eucharist**

*Cathedral Nave*

*Guest Preacher:*

*The Right Reverend Ross Bay,  
Bishop of Auckland*

**Choral Evensong for the 50th Anniversary  
of the dedication of Holy Trinity Cathedral  
Chancel**

*Cathedral Chancel*

10:00am

1:30pm

5:00pm

1:00pm

10:00am

5:00pm

1:00pm

## JUNE CONTINUED...

### WEDNESDAY 14 |

**Choral Evensong remembering the signing of  
the First Constitution of our Province**

*St Stephen's Chapel, Judges Bay*

6:00pm

### SATURDAY 17 |

**St John's Order Investiture Service**

*Cathedral Nave*

12:00pm

### WEDNESDAY 28 | VIGIL OF ST PETER AND ST PAUL

**Choral Evensong**

*Cathedral Chancel*

6:00pm

## JULY

### SUNDAY 2 | SEA SUNDAY

**Choral Eucharist**

*Cathedral Nave*

**Choral Evensong for Sea Sunday  
with the St Mary's Singers**

*Cathedral Chancel*

10:00am

5:00pm

### SUNDAY 30 |

**Choral Eucharist**

*Cathedral Nave*

**RSCM Hymn Festival**

*Cathedral Nave*

10:00am

5:00pm

## AUGUST

### SUNDAY 6 | THE TRANSFIGURATION OF THE BELOVED SON

**Choral Eucharist**

*Cathedral Nave*

**Choral Evensong**

*Cathedral Chancel*

10:00am

5:00pm

### SUNDAY 16 | ST MARY, MOTHER OF JESUS

**Choral Evensong**

*Cathedral Chancel*

6:00pm

A CHORAL EVENING SERVICE CELEBRATING  
50 YEARS OF DEDICATION

5PM SUNDAY 11 JUNE 2023  
HOLY TRINITY CATHEDRAL

1973 - 2023

Holy Trinity  
Cathedral  
AUCKLAND

1857 - 2023

CHORAL EVENSONG REMEMBERING  
THE SIGNING OF THE  
FIRST CONSTITUTION OF OUR PROVINCE

6PM WEDNESDAY 14 JUNE 2023  
ST STEPHENS CHAPEL, JUDGES BAY

**LIVING GOD'S LOVE**  
**Welcoming All**  
*Manaakitanga ki te katoa*  
**Worshipping God**  
*Te koropiko ki te Atua*  
**Nourishing Community**  
*E whakatipu ana te iwi whanui*  
**Empowering Action**  
*Mahi whakamana*



446 Parnell Road, Parnell, Auckland 1052  
PO Box 37-148, Parnell, Auckland 1151  
(09) 303 9500  
[www.holy-trinity.org.nz](http://www.holy-trinity.org.nz)  
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E [k.simpson@barfoot.co.nz](mailto:k.simpson@barfoot.co.nz)



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E [p.izzard@barfoot.co.nz](mailto:p.izzard@barfoot.co.nz)



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