

NEWS — from the — PEWS

The Repaired Pot

The Japanese Art of Kintsugi

Recently I came across an article shared on Facebook by a good friend of mine met years ago on a Chaplaincy training course.

The article was based on a lady by the name of Bonnie Kemske who had been grieving the death of her brother all her life. Her brother had died at the age of 10 years old when she herself was 8 years old. Bonnie reflected on the words of Ernest Hemmingway *“The world breaks everyone and afterward many are strong at the broken places”* having found a new meaning to these words after discovering the

Japanese Art of Kintsugi. ‘(Kin=gold + Tsugi=joining). This is the Japanese repair technique that puts a broken pot back together but reveals the breaks



and scars by highlighting the seams with pure gold. A shattered pot becomes a new entity, one that says out loud: I was broken, but now, even though I am not perfect, I am more beautiful and stronger than ever.’

‘Kintsugi restores function, adds beauty and tells a story. As our eyes follow the lines of destruction now filled with gold, every crack reveals its tale. This is kintsugi’s greatest strength: its intimate metaphoric narrative of loss and recovery, breakage and restoration, tragedy and the ability to

overcome it. A kintsugi repair speaks of fortitude, uniqueness and the beauty in survival, leading us to a respectful acceptance of loss and hardship. What could be better in these times?’



As a young woman, Bonnie left America to study ‘Chanoyu’ the Japanese Tea Ceremony and, of late, has added to this gentle ritual by using kintsugi-restored cups. Bonnie writes “Holding the kintsugi-repaired bowl in the palm

of your hand, you experience kintsugi’s intimate and personal message. You see the gold lines glowing softly from the moisture left from the tea. You feel the distinct seams on your hand. And you know that this bowl has a story, one you may never know, but one which is powerful nonetheless. It was broken in one critical moment – through negligence, an earthquake or maybe anger – and now it has been brought back to life. The irreplaceable has been repaired.”

If we recognise that we are all imperfect, a metaphoric repair could include acts of forgiveness, affection, validation, acceptance, or simply a warm embrace. Apology can be a particularly potent repair material. American philosopher Elizabeth Spelman says: “An apology is an invitation to share in a ritual of repair, in a dance that takes more than one dancer.” Kintsugi’s metaphor works on the community level as well, and various organisations from disability groups to those answering the imperatives of global climate change have been using the metaphor to challenge our thinking. Its themes may seem far from kintsugi, but the sentiment expressed in Chris Cleave’s book [*Little Bee*](#) encapsulates this amazing Japanese craft: “I ask you right here please to agree with me that

a scar is never ugly. That is what the scar-makers want us to think. But you and I, we must make an agreement to defy them. We must see all scars as beauty. OK? This will be our secret. Because take it from me, a scar does not form on the dying. A scar means, I survived.”

Kintsugi: The Poetic Mend by Bonnie Kemske is published by Bloomsbury

Easter General Vestry 2021

A short Service of Worship followed by the Easter General Vestry meeting has been scheduled for the following date:

St. Patrick's Church Powerscourt:

Sunday 18th April

This has been scheduled to take place via Zoom

Meeting Zoom details and times will follow closer to the date





Isn't it odd - we can only see our outsides, but nearly everything happens inside.

Charlie Mackesy.

How many times over the last year have we heard “*we are all in this together*”? I believe

that over time this has meant many different things to different people. Recently I heard someone talk about how one of his close young friends had died by suicide. Somewhere along the way that young man had lost hope, and a sense of togetherness in this wounded and frightened world. The sense of loss and desolation that his friends and loved one’s feel is beyond words.

Maybe we need to take a little time and really think about what “*we are all in this together*” means for each of us. We are living in a broken and wounded society and sometimes it is important to slow down and check in with ourselves and each other. Perhaps we need to pause, turn around and hold out our hand in the new socially distanced way to a fellow wounded. We can sit and listen, or just walk a while with him/her and let them know they are not alone. Our presence is a beautiful gift....to be shared.

“I’m so small” said the mole. “Yes” said the boy, “but you are making a huge difference”. Charlie Mackesy.



Sheila Lindsay.

This week's online Service:



Upcoming Services:





We would like to encourage your support and welcome you to drop in to our '**May Day Plant and Seedling Swap**' in aid of Powerscourt and Kilbride parishes on Saturday 1st May in The Rectory Paddock.

If you have plants or seedlings to swap or donate, please bring them along with you on the day, all proceeds raised go to Powerscourt and Kilbride parish .

As we are still within Covid restrictions we would like to ask you to wear masks and be mindful of social distancing and congregating rules.



Sophia Angel St John Whitty, 1877-1924

Was a well-known and artist and woodcarver inspired by the Arts and Crafts movement. She started a workshop for boys and young men to be trained in woodcarving, in the church hall at Christ Church, Bray. This proved so successful that when the Technical

College opened in Bray in 1904, with herself as a principal teacher, she incorporated her class into the college.

Their work was of such high quality, that Sophia set up, in the Main Street, The Bray Art Furniture Industry, a cooperative enterprise which flourished before the First War. At one time she employed 12 full time and 50 part time workers. Among many commissions were furnishings and carvings for Christ Church in Bray, designed by her and some of which she carved herself. The organ case there was built by one of her erstwhile students and dedicated to her memory on her death in 1924.

Another commission was the fine furniture for Kilbride church, gifted by the parishioners, in memory of their Rector, the Rev Ernest



Whelan, who died in 1911. The chairs, lectern, and Communion rails are fashioned with specifically Irish and Celtic motifs. The industry was a casualty of the war, as the commissions decreased, and numbers of the young men went to fight. It closed in 1914.

Her father, a medical doctor, died young and she and her mother lived in Old Bawn, the house on the corner of Old Connaught Avenue. From there the pair researched and wrote a book on the Natural history of co. Wicklow, often travelling by bicycle round the country to observe the flora and fauna. It was called *The Flaming Wheel* and was published posthumously. When Sophia died in 1924, her mother moved to Enniskerry, where she lived in Wayside, until her death in 1931.

Sophia had a younger sister, an Anglican nun, who, Patrick Comerford explains in this month's Church Review, died a martyr 's death during the Korean War.

Clare Emma Whitty (1883-1950) had joined the Anglican Community of St Peter in Kilburn and took her vows as Sister May Clare in 1915. She was invited to start a society of Sisters in Korea and founded the Society of the Holy Cross in Seoul in 1925. She was Mother Superior from 1929.

When the Korean War began, she chose to remain with her congregation rather than take refuge in the British Embassy. She was not a young woman then.

Patrick Comerford tells what happened:

"When the North Koreans captured Seoul in June 1950, she was interned, and as they retreated, Mother Mary Clare and other missionaries were force-marched into North Korea. The 'Death March' was over 100 miles in winter, with little food or warm clothing. Mother Mary Clare died on 6th November and was buried in the north-west part of North Korea by five French speaking Roman Catholic sisters who dug her shallow grave."

ERROR

Apologies to readers of the News for a mistake in the last Headstone story. Nano, featured last week, was not Melanie Corrigan's godmother. She was godmother to her sister, Sharon Williams. I hear also that she was godmother to Marjory Doran. If there are any more of Nano's godchildren out there, please let us know! Judy

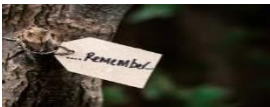
‘Headstone of the Week’, submitted by Judy Cameron

‘The Living Room’ by Zoom



Our Living Room concept began by embracing the Wednesday Fellowship Group and encouraging it to expand. The Group now takes time to review Portraits of the Scriptures and it's amazing what emerges in conversation through the

workings of the Holy Spirit! Now, under present restrictions, this little group has expanded even further as it is now held as a zoom meeting and possible for people to attend who may not be from the locality. With this in mind we encourage you to join us on Wednesday Mornings at am on Zoom. If you would like to take part in this group please contact the Rector at cathyhallissey@hotmail.com.



All videos can be found on our Facebook Page

<https://www.facebook.com/The-Grouped-Parishes-of-Powerscourt-with-Kilbride-1514315732033467>

or on our Parishes YouTube Channel

<https://www.youtube.com/channel/UCOXYER9cLb4mj3tuNcYdExQ>