

Trinité

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FALL 2011

THE MAGAZINE OF THE AMERICAN CATHEDRAL IN PARIS



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Trinité

The magazine of
The American Cathedral in Paris



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Don't be anxious

by Peter Fellowes

Be still and know that I am God.

I am exalted among the nations.

I am exalted in the earth.

The Lord of hosts is with us;

The God of Jacob is our refuge.

Psalm 46:10-11

“Don't be anxious” are the words of Jesus about planning for the future – “Trust in the Father.” This is a good and timely reminder for our community as we embark on the search for the Cathedral's 10th dean and rector at the same time as we commence work on the most significant capital project since the construction of the Cathedral in 1886. We know in advance that we will be accompanied on this journey by a providing God. Though we are not guaranteed a trouble-free passage, we can confidently look for God's provision. He is with us – and he will lead us to the other side of these transitions.

When we are oppressed by the uncertainties in our personal lives – by all the “changes and chances of this mortal life” as the Book of Common Prayer puts it – it is often helpful to look over one's shoulder to recollect how faithful God has been in turning circumstances into opportunities, in punctuating our lives with telling coincidences, in sparing us from unseen hazards, in opening doors we had not thought to try.

Like the Psalmist who finds hope in the future by recalling the history of God's love for Israel, we can find God's hand in our lives and ample reason for praise and thanksgiving if we look back upon the path that has led us into the present.

As a Cathedral community, we find abundant evidences of God's love when we reflect on the past eight years of our collaborative ministry with Dean Zachary Fleetwood – it has been a wonderfully rich era of new beginnings and promises fulfilled. And therein, we find reason enough to look with confident expectation on the new possibilities for ministry that await us with Bishop Peter Lee as our Interim Dean and, in time, with our 10th dean and rector.

The renovations we begin this fall are another living symbol of our shared faith in God's future for us as they offer accommodation to a spirit even more spacious, more welcoming, more nurturing, more generous.

Peter Fellowes is the Cathedral's Senior Warden and heads the Search Committee for the next Dean.

Nine remarkable Episcopal priests have served as deans of the Cathedral of the Holy Trinity or, before 1922, as rectors of the Church of the Holy Trinity. On the occasion of the departure of the ninth dean, Trinité reviews this remarkable cast of clergymen who led the parish to the beginning of its 17th decade.

The articles begin with reflections from the departing Zachary Fleetwood, pay calls on the three former deans who are alive and well, remember those who are no longer with us, and introduce the incoming interim dean, the Right Reverend Peter James Lee.

Here's to the deans

ZACHARY W.M. FLEETWOOD
2003-2011

ERNEST E. HUNT III
1992-2003

JAMES R. LEO
1980-1991

ROBERT G. OLIVER
1974-1979

The Fifth Republic

9/11/2001

STURGIS L. RIDDLE
1949-1974

WWII

FREDERICK W. BEEKMAN
1918-1949

WWI

SAMUEL N. WATSON
1913-1918

Construction of
the Eiffel Tower

JOHN B. MORGAN
1873-1912

WILLIAM O. LAMSON
1859-1872

American Civil War

Radical Hospitality

by Charles Trueheart



Photo: E. Brown

The farewells to Dean Zachary Fleetwood in the autumn of 2011 reflected the congregation's palpable sense of loss as the American Cathedral's ninth dean and rector moved to a new ministry in Edinburgh.

In song and skit and toast and tribute, including an Evensong service and dinner in the nave in their honor, Zack and Donna Fleetwood were celebrated for the "radical hospitality" to which Zack always called his flock and which nourished and re-energized the parish.

"The term 'transformational leadership' is overused today," senior warden Peter Fellowes told the vestry at its last meeting with Dean Fleetwood. "But in the case of our dean, it couldn't be more appropriate. Virtually every aspect of the life of the Cathedral has been transformed – made new again – through his leadership during the past eight years."

Zack Fleetwood's most visible legacy is one that he will not be here to enjoy: The comprehensive renovation and reorientation of all the physical spaces outside the 1886 church itself – including a new reception area and clergy offices in a deanery conversion that will be named in honor of Dean Fleetwood's ministry.

The fall 2011 groundbreaking, at one of Zack's

last Sundays in Paris, has left a massive hole in the ground that mirrors, as some have said, the giant hole in the collective heart of the parish at Zack's departure. He prefers to regard it as "a radical physical reminder of the big shift happening in the life of this community."



In an interview in the Deanery shortly before his departure, Dean Fleetwood reflected on his impressions of the last eight years and the pride he takes in elements of its evolution.

He said the Cathedral parish offered "quality lay leadership and commitment on a scale I have never experienced and will never experience again. And this is what our job as clergy is all about – to enable and empower the laity."

He observed that expatriates turn out to be especially gifted lay leaders – "they're open, they're willing to take risks, and because of those qualities they are selected, or self-selected, to thrive in a foreign environment." Part of the Cathedral parish's uniqueness, he went on, is its "communitarian" nature – "an Anglican root-system nourishing people of all kinds, whether they are from Oklahoma or Auteuil or New Zealand or Nigeria or India."

Dean Fleetwood remembered being struck by the candor of the parish profile prepared for the dean search in 2003: "There was a lot of worry about money." He paid tribute to the vestry, and especially to former treasurer Rhoderic Bannatyne, for their Herculean efforts to rationalize and professionalize the Cathedral's financial operations.

"We also started talking openly about stewardship and giving," he said, citing the key contributions of Sophie Belouet in this effort.

"We became unapologetic about proclaiming the essential Christian theology around proportional giving. When I got here the parish could talk more easily about sex than it could about money, and now that is different."

In the last eight years, annual giving at the Cathedral has increased by more than 70 percent, he said. "That's phenomenal." He also cited the Trinity Society, the planned giving initiative launched and led by Nancy Janin, which has already yielded €1.5 million in legacy gifts.

"Part of the Cathedral parish's uniqueness is its 'communitarian' nature – an Anglican root-system nourishing people of all kinds, whether they are from Oklahoma or Auteuil or New Zealand or Nigeria or India."

Dean Fleetwood began his ministry in Paris with a formal strategic planning process led by an ad hoc lay committee, and in reflection he cited its recommendations as the foundations of the changes the Cathedral undertook in the ensuing years.

Among them he enumerated an assessment of the needs of the physical plant; staffing properly for the complex ministry the Cathedral had become; building the Cathedral's programs, education, and music for youth; opening the musical and liturgical repertoire of Sunday worship; hiring assistant musicians and a parish administrator; recharting the priorities of mission and outreach; expanding Bible study and adult education; nurturing inclusiveness in the parish family, notably through the Lambda Group; and making all the worship services more accessible to French-





speaking congregants.

Dean Fleetwood was also active beyond Paris – as a member of the Council of Advice, the standing committee of the Convocation of Episcopal Churches in Europe, our “diocese”; as a member of the Board of Foreign Parishes, which holds title to the Cathedral’s property; as a two-time deputy to the General Convention of the Episcopal Church; as a member of the Consortium of Endowed Parishes and more. He also was the spiritual leader of two pilgrimages to the Holy Land organized by parishioners Neil Janin and Joanne Blakemore.

Tending to the Cathedral’s development, always a consuming dimension of the dean’s job, Fleetwood continued building bridges to Cathedral alumni and friends in the United States through the Friends of the American Cathedral, with receptions in New York, Washington (including two at the French ambassador’s residence), Atlanta and Philadelphia.

And finally, with the assistance of CCS and other fundraising consultants, and several years of careful study and preparation, Dean Fleetwood and the vestry launched the Together in Faith campaign – three weeks before the economic collapse of 2008 – that nonetheless over two

years raised more than €5.7 million for the transformation of the Cathedral campus now under way.

Other fugitive memories of the Fleetwood years include: the bonfire in the Dean’s Garden at the conclusion of Twelfth Night follies in the parish hall ... receiving, on short notice, President George W. Bush and Laura Bush and a massive security detail at an 11 a.m. service ... the way this dean says “Lawd” ... Zack riding a donkey to the monastery outside Jericho ... checking the lectern microphone with Olivia de Havilland ... celebrating the eucharist with Presiding Bishop Katharine Jefferts Schori ...



Zachary William Maddrey Fleetwood was born in Farmville, Virginia, a college town 60 miles south of Charlottesville. His father was a businessman and civic leader, his mother a teacher and counselor. Raised in the Presbyterian and Methodist traditions, he was confirmed in the Episcopal Church at age 20 while attending a Quaker college, Guilford, in North Carolina – all religious strains that have marked his style and thinking as a clergyman.

Embarking on a decade-long high-school teaching career in the Prince William County, Va., system, he married his college sweetheart, Donna Garnett, in 1973. He also studied at the University of Edinburgh and earned his master’s degree in education at the University of Virginia in 1980.

During this time, Donna Fleetwood had begun her studies in what turned out to be a lifelong vocation in music and dance education through the Orff Schulwerk approach (*see article page 24*). In 1982 they had a son, Reed Fleetwood.

In his early 30s Zack decided, with Donna's blessing, to make a major vocational shift by preparing for the Episcopal priesthood. After three years at Virginia Theological Seminary, and a year as a deacon, he was ordained by Bishop Peter James Lee in 1988. He served two years as assistant to the rector at Christ Church, Georgetown, and became rector of Grace Church in The Plains, Va., in 1990. After seven years, he was called to lead the major Episcopal parish in Morristown, New Jersey, St. Peter's Church.

All that Zack knew of the Cathedral in those years was a meeting with then-Bishop-in-Charge Jeffrey Rowthorn on a study trip to Paris in the mid-1990s (prophetically, the topic was "Anglican ministries in non-Anglican settings") and attending a service, in mufti, on a weekend trip to Paris in 2001 while recruiting for a music position at St. Peter's.

Only a year later, upon Dean Ernest Hunt's retirement, Zack was recommended for the position. He was intrigued, as was Donna, whose teaching had proved portable already. Zack's clergy group, a close support system consisting of colleagues he knew at Virginia Seminary, thought he was born to the job. But Zack confessed that even as one of the three finalists in Paris, he never truly imagined he would be called – as he was, with enthusiasm in June, 2003.



Zack and Donna Fleetwood believed Zack might serve the Cathedral for as long as 10 years, and they were certainly thriving and well-rooted in Paris. Not entirely by chance, his parents' new residence had led Reed Fleetwood to France to teach, which resulted in his encounter with



Zack, Elena, Reed, Chiara and Donna

and marriage to Elena Rui in 2007, and then in the birth of the Fleetwoods' grandchild, Chiara. The younger Fleetwoods remain in Paris.

From his youthful studies, Zack Fleetwood had long loved Edinburgh, and in Paris he favored it as one of his getaway destinations for brief periods of solitude and restoration during a busy ministry. "Anyone who knows me knows I have a deeply ingrained peripatetic nature," he told a Sunday Cathedral forum devoted to his leave-taking in September 2011.

As he told it that day, he happened to be in Edinburgh during the Lenten season and looked up a former Cathedral chorister, Justin Nash, who had moved there to go to graduate school. Over lunch Nash described his passion for his new church – "this funky little Victorian chapel next to the castle" that dominates Old Edinburgh, St. Columba's by the Castle. It is a church about as different from the neo-Gothic splendor and scope of George Edmund Street's cathedral in Paris as can be imagined. And St. Columba's had been searching for a new rector.

The wheels began to turn, unexpectedly.



After turning 60 last year, Zack said he had been wondering: "What do I want to do when I grow up? >>



And then I saw in St. Columba's the opportunity to re-enter the vision of the priesthood that drew me to the ministry in the first place. A search for intimacy and belonging is the vocation for all of us. And after the Plains, which was a little country church, my ministry had not turned out that way. I went to a bigger church in Morristown, and then to the Cathedral. I realized that God had led me to a large-parish ministry, and I learned to dance with the Holy Spirit."

But now, within three weeks of his first visit to St. Columba's, it seemed that God had new plans. He was inspired by what he found on a return visit and a chance to worship. It became likely very rapidly that he would be called, and would accept a call, to move to Edinburgh – "a telescoped process that could only have been the work of the Holy Spirit," he said.

Upon his departure, Zack Fleetwood's feelings were mixed, as indeed were Donna's. The adjustments would be huge. He would be leaving behind a level of comfort and status – and a church and city – that most priests would envy and cling to. St. Columba's has a staff of one: the rector.

"I'm embracing this adventure," he said. "But it is scaring me to death."

At the forum on leave-taking, he cited the Rev. Churchill Gibson, Chaplain at Virginia Seminary, who told graduating seniors: "It is so sad to see you go, but it would be sadder still if you never did." And he quoted the great preacher Peter Gomes's sermon on negotiating transitions in one's life: ... "the older we get the more we realize that judgment in life is based not upon what we do while we are where we are, but on how well we do in getting from one place to another ... [and] that is what our religious and spiritual life is all about, negotiating the transitions in our pilgrimage toward God."

Zack Fleetwood is moving on again, but he said "the bonds of affection that Donna and I have made in Paris are permanent. We will always be connected. Always." ✱

Charles Trueheart, a co-editor of *Trinité*, was senior warden of the Cathedral from 2002 to 2004.

'Bob the Builder': Robert Oliver

by Nancy Janin

In 1979, when Dean Robert J. Oliver left Paris after five years for Los Angeles, “Bob the Builder” had not been created. But Bob Oliver could easily have served as the model, for he spent the next 11 years spearheading one major building project after another at St. James’ Church in downtown Los Angeles.

The former Navy officer, who once considered becoming an architect, was rarely if ever away from blueprints or worksites. His most audacious project was his first: Creating a 65-unit senior citizen complex. Seeing the need for affordable senior citizen housing, in desperate short supply in the changing parish neighborhood, he led the effort to raise the funds, negotiated subsidies with government authorities, and oversaw the construction in all its details. In recognition of his leadership the foundation that runs the apartment complex that resulted, St. James’ Manor, dedicated it in August 1990 as Oliver Hall.

Dean Oliver also oversaw the construction of a new building for an expanded St. James school; with music director David Falconer he worked to salvage the famous Murray Harris organ from the Los Angeles Cathedral (where it had been in storage in pieces for decades) and have it restored and installed in St. James’ after renovating the nave to receive it; and he set the stage for the construction of a new Sunday School and church office building that were completed after his retirement.

But Dean Oliver is remembered not only for the physical evidence of his ministry at St. James’ but for his building up of the community of the faithful. “He

transformed my relationship to the church,” says Jim Alexander, former Senior Warden at St. James’ and now director of the senior citizens complex. And Jim reports that many others were similarly moved to deepen their connection through Bob Oliver’s gentle but targeted intervention.

Dean Oliver’s years at the Cathedral were marked by changes in liturgy and most especially the adoption of the “new” prayer book in 1979. During that transition he realized that the Cathedral could easily live in its own Parisian bubble, disconnected from trends in the broader church in the United States. And he worked to pull it into the Episcopal mainstream. He appreciated the open-mindedness and graciousness of most parishioners when they realized the new liturgies would become permanent parts of their worship life.

Bob Oliver, now living in retirement in Atlanta, said he was “astonished” that

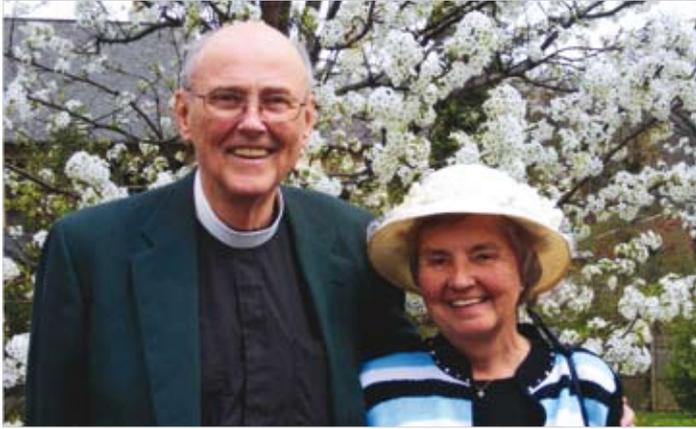
he was called to the Cathedral. He was the first unmarried Cathedral Dean and lacked the financial means he assumed the Cathedral might require or expect. But he found the congregation receptive to his ministry and he enjoyed meeting people from all walks of life at coffee hour and in his various duties as Dean. He remembers his time in Paris as a highlight of his life: “I can’t think of any better place to have been or any better people to have been with.” *



Nancy Janin is a co-editor of Trinité and head of the Cathedral's Development Committee.

Paris – Ohio – the World: James Leo

by Nancy Treuhold



Leaving the American Cathedral in 1991 after eleven years as its Dean, Jim Leo was called as rector of Christ Church in Cincinnati. He found himself in another busy parish with a different set of challenges, and thanks largely to his leadership, persistence, and hard work, Christ Church became the Cathedral for the diocese in 1993.

The next challenge spearheaded by Dean Leo was a renovation of the entire Cathedral structure, costing many millions of dollars and resulting in a rejuvenation of, and a new identity for, the parish community. Dean Leo retired in 1998, and he and his wife, Patsy, have since traveled extensively in Europe, sailed often in the Caribbean, and spent many wonderful summers on the coast of Maine.

In his memoir, “Exits and Entrances,” Dean Leo reflects on his life’s journeys with grace, humor and moving insights. During his 11 years in Paris, he found himself a part of many events of international significance. He had the pleasure, and concomitant complications of, welcoming three U.S. Presidents, George H. W. Bush, Ronald Reagan and Gerald Ford to worship services at the American Cathedral. Particularly intricate and humorous dealings with American and French secret services characterized the attendance of President Bush

at a service during his visit to Paris on the occasion of the 200th anniversary of the French Revolution.

Never to be forgotten by Jim Leo was his role as confidant to Wallis Warfield Simpson, Duchess of Windsor, who had settled in Paris following the abdication of her husband, King Edward VI, in 1936. The Duchess had lived out her life as a widow in the house in the Bois de Boulogne, where they had continued their busy social life until the Duke’s death. Requested by the Queen to accompany the Duchess’s body to England, Dean Leo would ultimately preside over a memorial service in Paris and the service at Windsor Castle and burial at Frogmore, the burial ground of English nobility. Jim and Patsy stayed at Windsor Castle as guests of the royal family.

For Dean Leo, these public memories are intertwined with the personal experiences of a life in Paris, the sweet rituals of a morning coffee at a well-loved café across Avenue George V; becoming acquainted with an intelligent Oxford-educated refugee who would ultimately work for the Leo family; the experience of parenting two sons as they explored the attractions of Paris; the daily challenges and joys of leading the only Episcopal church in a large city with a surprisingly diverse congregation.

Dean Leo left the Cathedral in 1991, but he did not leave its community. Upon returning to the States Jim continued to be active in Cathedral affairs. He was involved with the Friends of the Cathedral and fundraising, especially in the New York chapter. Jim and Patsy continue to be frequent visitors to the Cathedral. “I am always pleased with what I see Dean Fleetwood has accomplished,” says Dean Leo.*

Nancy Treuhold, a former parishioner, is president of The American Cathedral in Paris Foundation.

A novel retirement: Ernest E. Hunt III

by Karen Lamb

The Very Reverend Dr. Ernest Edward Hunt III, known to the American Cathedral world as Ernie Hunt, counted several firsts during his 1992-2003 tenure as Dean. In addition to getting his French driver's license, he cites his proudest accomplishments as successfully raising the money to light the Cathedral tower, supervising the World War II addition to the original World War I cloister, working with Olivia de Havilland to create a Cathedral video and helping parishioners put in place a program for the homeless.

All of this, he said in a recent conversation, "broadened my outlook, allowing me to express my theology, which has a certain universality and is inclusive yet faithful."

Hunt's efforts to write thoughtful, timely newsletter articles portraying the Cathedral as a place of wisdom and care for all were an excellent prologue to his new career. The author of "Sermon Struggles: Four Methods of Sermon Preparation" has now moved into fast-paced fiction, with five issue-oriented novels that incorporate real facts from real current events. (All are available on amazon.com).

The first three – one of which features the Cathedral prominently – center on terrorism, depicting the assertion of a female Muslim heroine working against Islamist fanatics. The other two concern human trafficking and the drug trade between Mexico and the U.S. "Writing books is an outgrowth of writing carefully crafted sermons, as well as doing research while earning four degrees," he said. "Writing keeps me focused and, I hope, alert mentally."

As he pursues his career as a novelist, he and his wife Elsie divide their time between their farm in Onteora Park, New York, in the summer, and Naples, Florida, in the winter. In both, he assists local clergy from time to time, plays "bad golf with good friends," and continues to mix

his famous (and hazardous) martinis. He and Elsie, who is remembered at the Cathedral for her gracious hospitality, spend time with their two grandsons, both in college in California, and their two granddaughters, who are at the Chapin School in Manhattan. Ernie is also a Commander in the Order of St John, which supports The St. John of Jerusalem Eye Hospital in the Holy Land.

Their retirement travels have taken the Hunts back to Paris several times, where Ernie has preached at the Cathedral, which he describes as "still a House of Prayer for all People and an Embassy of the Spirit which stands for the best of America and the Episcopal Church." Like so many who have thrived within its sheltering walls, he will always be homesick for the Cathedral and its "many saints."

Asked what advice he would give to its incoming Dean, he says, "Be a pastor and priest first, then an administrator and a fundraiser. Fly both French and American flags, and preach for all people, not just Americans. Watch and read about world events and apply what you learn to sermons. Tend your permanent flock, while reaching out to those who need help and those torn by war. Keep the music soaring at a high level, and keep the tower lit, so that all people can see the Cathedral – even in the dark of winter." ✱



Karen Lamb, a former Cathedral vestry member, is an active parishioner at Christ Church, Georgetown, in Washington. She is the National Secretary and Communications Chair of the Priory in the USA of The Most Venerable Order of The Hospital of St John of Jerusalem (Order of St John).

The Deans Who Came Before

by Joseph Coyle

WILLIAM O. LAMSON 1859-1872

Our George Washington, our founding father, Lamson is also our Franklin Delano Roosevelt, achieving greatness in both peace and war. Without his determination, the original Church of the Holy Trinity on Rue Bayard might never have been built, and the Cathedral itself might never have come to be. Lamson's courage and sacrifice during one of Paris's bloodiest periods makes him arguably the most historically interesting figure among the five profiled here.

When Lamson arrived in Paris in July 1858, he found a congregation without a home. He had to hold meetings in his apartment for the "merchants, bankers, professional men, diplomats, students, and the independently wealthy," mostly New Yorkers, who made up his flock.

On Easter Day 1859 services were held in the dining room of the Hotel Meurice. Within weeks the congregation moved into rented quarters at 14, rue du Faubourg Saint Honoré. One participant described it as "the small, ill-ventilated room which opens directly upon a noisy court." Lamson warned the vestry that if a new church were not built, "people will...take their presence, their means and their interests elsewhere." That would have been the American Chapel, an evangelical congregation, whose leadership opposed the building of a competing church and yet refused to tolerate Episcopal services on its premises either.

Just as fund raising began, the Episcopalians of Paris were split by the U.S. Civil War. The church fund lost

many southern donors. It was not until September 1864 that the Church of the Holy Trinity was consecrated on Rue Bayard, despite the fact that receipts had shrunk by three-quarters in the five years of constant fund raising from a bleeding nation and consequently strong opposition from within the Episcopal Church itself.

After the outbreak of the Franco-Prussian war in 1870, Paris underwent Prussian bombardment and occupation, then the bloody Commune uprising and the bloodier retaliation by French government forces. Lamson was the only English-speaking pastor left in the city during the hostilities. He ran the American Ambulance field hospital, tended to thousands of sick and hungry, plus wounded and dying on battlefields around the city; he buried countless dead, saw his rectory bombarded, and kept on with Sunday services through it all. He received a Legion of Honor from a grateful France.

JOHN B. MORGAN 1873-1912

If Lamson saw a pressing need for a church, Morgan saw a bigger future for it – as a cathedral. He was the visionary who established a wider importance for the Episcopal Church in Europe. It also helped that he was a Morgan by marriage – to J. Pierpont Morgan's sister.

From the start of Morgan's rectorship in 1873, church records show a new level of ambition: the first professional music program, a new organ, formal annual reports, and expansion of seating and

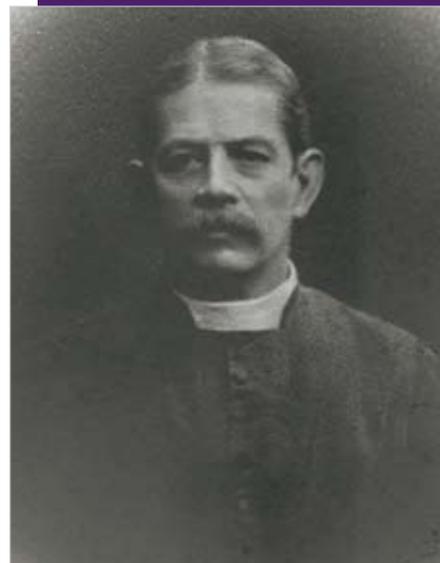
upgrading of decorations. The rector and the vestry were in harmony – so far. By late 1875 both declared the need for more space to be “urgent.” Two years later they found the land, a parcel on Avenue de l’Alma, later Avenue George V.

But Morgan was frustrated on two fronts: checks promised during his visits to the U.S. failed to materialize and the vestry refused to go into debt. He decided to dump the old vestry, which had been re-electing itself year after year. And he put pressure on contributors via a firm letter requesting them to sign commitments backing up their pledges. Smooth sailing followed.

Architect George Edmund Street’s magnificent Cathedral opened for worship in 1886. A choir school was soon founded, made up of 16 boys, all from London, and it lasted until the outbreak of World War I. Morgan enlisted Aristide Cavallé-Coll,

considered the most illustrious organ maker of the 19th century, to build one for Holy Trinity. He restarted his money-raising engine in 1893 with a “Completion Fund,” to pay for a “cathedral-like church complete with an imposing tower and a worthy and dignified clergy house,” according to Cameron Allen’s history of the Cathedral.

Morgan died on January 13, 1912, still in office but too soon to see the completion of the full Cathedral campus, with the deanery and spire still to be built.



SAMUEL N. WATSON 1913-1918

At first Watson thought he was the wrong one to succeed the rich and connected New Yorker. But after four months the vestry decided he was their man. Besides being a good administrator and preacher and deeply religious, he was fluent in French. On the social side, the vestry saw a whole new middle-class congregation forming while, Allen writes, Morgan’s gilded crowd “followed him into a future existence.”

The new rector’s destiny was to parallel Lamson’s final years at Holy Trinity: war. Watson quickly identified his immediate challenges: finding American travelers stranded in Paris without their baggage or access to money; housing them (beds were set up in the

parish hall and the nave of the church); feeding them (Watson bought out the merchandise of a food shop on the Left Bank and brought the food to the church in his car under cover of dark); and clothing them, largely from trunkloads left behind by prosperous Americans on their way home.

In short order he was named chairman of the American Ambulance Committee, which serviced thousands of wounded at the newly opened American Hospital in Paris. Then Watson assumed direction of the Fatherless Children of France, a Franco-American group that distributed American relief to French orphans. He was showered with praise and awards, including the Legion of Honor in 1917.

Watson resigned in the spring of 1918, exhausted. Back in the U.S. he regained his strength and launched into fundraising for Holy Trinity and for the relief of American soldiers and civilians in Europe.



FREDERICK W. BEEKMAN 1918-1949

Dean Beekman's service was the longest and bumpiest of all, from the end of the First World War until 1949, including four years of exile from occupied Paris. Ironically, his finest hour came during that time away from the Cathedral, particularly the 17 months between July 1940 and December 1941 when he traveled the U.S. rousing audiences to the Nazi menace and making the American Cathedral a home-front presence.

Holy Trinity was an Army church when Beekman arrived on the scene. Soon he too was aboard a ship bound for the U.S. to raise money, this time for a War Memorial and Endowment Fund. (An insufficient endowment was an impediment to the church's being considered for cathedral status, a movement well under way before Beekman arrived.)

The first trip lasted three months in early 1919. The proceeds were turned into francs, which almost immediately began to depreciate deeply. By November he set sail again, this time for six arduous months. And there was still not enough. A trip in late 1922 saw Beekman attending the General Convention and at the same time promoting the War Memorial, including getting states to organize committees to endow pews in memory of its men who died in the war.

The War Memorial project, writes Cameron Allen, "seemed to be dearer to the heart of Mr. Beekman than any other that he undertook." What came to be known as the "Battle Cloister" took until Memorial Day 1923 to be dedicated. The memorial became a regular tourist stop and even today is the one part of the Cathedral that marks American sacrifice on the battlefields of France.

The second most important church improvement that Beekman carried out was the installation of the Chapel of St. Paul the Traveller, consecrated in July 1925. By then he was Dean Beekman, rising in rank along with Holy Trinity, when it received cathedral status in 1923.

STURGIS L. RIDDLE

1949-1974

Riddle became the dean for whom nearly everything went well, the jovial master of ceremonies at the most dazzling and protracted party Americans have ever held in Paris. Looking back from retirement, he named his time here “*La Deuxième Belle Epoque*.” Just as Beekman put the Cathedral on the map in the United States, Riddle, in a wholly different way, did the same in Europe.

When he arrived in 1949, Paris was becoming headquarters for international organizations, headed by NATO, which in turn was headed by Americans. It was Marshall Plan time too, with enormous U.S. military and financial gifts pouring into France. At no other time in memory had the French loved Americans so dearly or had Americans returned the warmth so energetically.

On arrival, Sturgis and Betty Riddle began visiting parishioners all over Paris and the suburbs and kept it up to bumper effect. “Congregations were enormous in this period,” writes Allen. “In 1960 the crowds at Easter overflowed the church into the parish house where loud speakers were set up.”

Dean Riddle took some pride in reversing the controlling atmosphere of the Beekman reign. He was the first to publish financial reports. He held a new ecumenical hand out and officiated at Franco-American ceremonies at military cemeteries. He let the Junior Guild take over both works of mercy and the social calendar. The Guild’s two rummage sales each year became city-wide draws and took in so much revenue



that it was able to form a unit that did everything from reading books to the blind to holding Christmas parties for needy kids. Its galas were first-tier social events, drawing entertainers such as Edith Piaf and guests including the Duke and Duchess of Windsor.

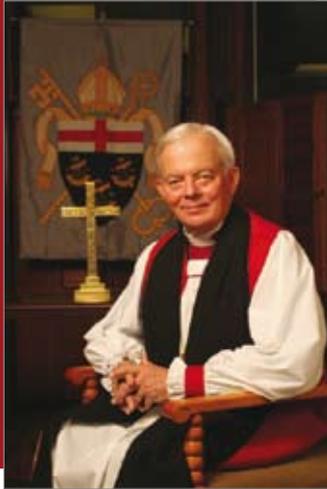
Riddle withdrew with efficient grace as he turned 65 and marked 25 years at the Cathedral. With his own Legion of Honor in hand, he retired with Betty to New York where he continued to support the Cathedral through the enduring Friends of the American Cathedral in Paris. ✱

Joseph Coyle, a retired Time, Inc. editor, has been active at the Cathedral for more than 10 years.

The bishop as interim

Introducing Peter James Lee

by Charles Trueheart



Courtesy of Union Chapel

The selection of the Right Reverend Peter James Lee as interim dean of the Cathedral in 2012 brings to our parish family one of the pre-eminent Episcopal priests of his era.

For a year the Cathedral family will have an exclusive opportunity to be led, taught and counseled by a cleric who served 25 years as the Bishop of Virginia, the largest domestic diocese in the Episcopal Church. Bishop Lee has been known for his church-wide leadership on such divisive issues as prayer book revisions, women's ordination and especially in the last decade, the ordination of noncelibate homosexuals to the episcopacy.

Peter Lee, 73, and his wife Kristina, known as Kristy, will be in Paris in late January for as long as a year of interim service as the Cathedral searches for a successor to Zachary Fleetwood, our ninth dean and rector.

Dean Fleetwood was ordained to the priesthood by Bishop Lee in 1988. Their connection had begun through the Virginia Theological Seminary, their alma mater (and Bishop-in-Charge Pierre Whalon's) and continued in the Diocese of Virginia, where Zachary first led an Episcopal

parish. Bishop Lee's arrival to succeed one of his protégés seems fitting to Zack Fleetwood, who had no part in the interim selection process.

"Bishop Lee has been an important mentor and friend to me over the past 28 years," remarked Dean Fleetwood. "As my bishop, he encouraged and supported me along the path to the priesthood and has been a role model ever since. He's an extraordinary leader for whom I have the deepest admiration and affection."

Bishop Lee brings to the Cathedral fresh interim experience as well – since his retirement, he has served as interim dean of Grace Cathedral, San Francisco, one of the major parishes of the Episcopal Church, and then as interim dean of General Theological Seminary in New York. He also is the chair of the board of trustees of the Church Pension Fund.

"I'm delighted with the opportunity to serve at the American Cathedral in Paris," said Bishop Lee. "Kristy and I had an inspiring experience in the summer of 1966 at the American Church in Nice. I have admired the ministry of my friend Zack Fleetwood and count it a privilege to work with the people of the Cathedral parish at this time to prepare for the next chapter of God's mission for the Cathedral."

Kristy Lee, who grew up in Richmond, is an architectural designer with a strong passion for primitive American folk art. The Lees have two

grown children, Stewart and Jamey, and five grandchildren.

Peter Lee was born in Greenville, Mississippi, raised in Pensacola, Florida, graduated from Washington and Lee University, worked as a newspaper reporter in Memphis and Richmond, served as a U.S. Army Intelligence officer in Korea, did a year of law school at Duke, graduated from Virginia Seminary, and was ordained to the priesthood in 1968. He served as a deacon at St. John's Cathedral in Jacksonville, and then as an associate at St. John's Church, Lafayette Square, in Washington, the so-called Church of the Presidents, and then as rector of the Chapel of the Cross, the local Episcopal parish in Chapel Hill, North Carolina.

He became Diocesan Bishop of Virginia at the relatively young age of 47. Based in Richmond and the Washington suburbs, Bishop Lee served 80,000 Episcopalians worshipping in 181 churches, generating remarkable church growth in a sprawling diocese that comprises conservative rural communities and high-income Washington suburbs, and a full spectrum of doctrine and attitude in the church.



A major profile of Bishop Lee appeared in The New York Times Magazine eight years ago when the Episcopal Church was in the throes of a historic vote on the ordination of the Rev. Gene Robinson, a gay priest in a committed relationship, as Bishop of New Hampshire.

An instinctively collaborative and non-confrontational bishop, Lee agonized over this vote and cast it affirmatively but on narrow grounds. He went on to become a respected voice

of reconciliation – as well as the *bête noire* of a small number of powerful parishes in the diocese that objected to his vote and sought to leave the diocese and ally themselves with Anglican bishops more in tune with their beliefs.

Even eight years out of date, Massing's article is still powerful reading, an insightful exploration of how Peter Lee thought and prayed his way to his decision – drawing on his youthful experience face to face with protests against racial discrimination in his native South, and his pastoring to and friendship with many gay and lesbian parishioners and priests. In one striking moment in the article, he tells Massing what Kristy Lee said about the decision he faced:

“She said, ‘Peter, do you want to be on the side of the future or of the past?’ That was a significant question for me.”

His views and his approaches have continued to evolve, not as quickly or dramatically as many church progressives would like, but more forcefully as time has gone on. He told the Washington Post last year, “I’ve had more knowledge of mature, same-sex couples, and I don’t see how they are a threat to traditional marriage,” he said. “We live in a confusing time and people want certainty. But that level of certitude is something that I find alien to the breadth of our tradition.”

Peter and Kristy Lee arrive in Paris in late January, 2012. *

Charles Trueheart, a former senior warden of the Cathedral, worked as an intern at St. John's Church, Lafayette Square, Washington, in 1969, where he first met Peter Lee, then 30. The Michael Massing article is at <http://www.nytimes.com/2004/01/04/magazine/bishop-lee-s-choice.html?src=pm>

Overcoming taboos, paddling upstream

A season with disadvantaged girls

by Louise Trueheart



The first time I met the girls, they were leaning on the wooden pillars that support the palm roof of the Mariposa. This was their shelter and gathering place, where festivities occur, where they play, where the dogs and their puppies sleep, and where I was to hold my dance classes. A group was in the middle

partaking in folk dance class, while a gaggle of other girlies stood by watching the dancers, and watching us, the new volunteers.

These children are the residents of Cameleon Association's rehabilitation program in Passi City, Philippines, where I spent a month as a volunteer last spring. They come to the center because they have been raped and are no longer safe at home or, sometimes, alone by themselves. The perpetrator is often a family member: their father, grandfather, uncle or brother.

The girls have an aura of sensitivity, of vulnerability, and of spunk that electrifies the air around them. But the air is also filled with real hardship, born of political and institutional paradoxes. For girls and young women, mainly from economically disadvantaged families, the road to recovery and to economic independence is strewn with obstacles.

Cameleon has been welcoming them since 1997, when Parisian Laurence Ligier founded the organization, bought the land and built the centers in Passi and in Illoilo. Cameleon has been supported by the Cathedral's mission and outreach committee. I was able to work in the Philippines, and then for another month at its headquarters in Paris, and I humbly bear witness to what I saw.

The greatest cultural and contextual obstacle facing the program is a multi-level taboo and general disapproval of modern contraceptives. It is important to Laurence, as well as good policy for non-governmental organizations, that programs reflect local customs and values.

However, teaching about contraceptives "is not a part of our policy," said the association's president, Ricardo Andrada. Even in government hospitals, only married couples are allowed to be prescribed birth control pills, or witness demonstrations on how to wear a condom. The young women who, after three

years, exit Cameleon are thus unaware of how to protect themselves, and there is high risk that they will become pregnant.

In the Philippines, having a college degree is of utmost importance. However, performing well in school is a challenge for some of Cameleon's young women because they suffer from maladies that are directly related to their trauma. Post-Traumatic Stress Disorder (PTSD) is common, as well as depression and bi-polarity, among other illnesses.

Succeeding through each year of school is a small victory for each of them, but many feel that attaining the university level is a long and arduous road. If they fall behind in school there is little support from their school establishment, even though it is required by law that a teacher stay after hours to conduct remedial classes for those students who have fallen behind.

This is the kind of cultural context that frustrates outsiders. You feel as though you are swimming upstream, paddling frantically without moving forward. The ideas that infuse the culture make you want to pack up and go home because there are a million other girls like these who are even less likely to finish school and get a job before starting a family.

On the positive side, Cameleon runs a sponsorship program that connects disadvantaged youth with sponsors in Europe. Three hundred children receive financial aid from sponsors to go to school and pay for school supplies, uniforms and transportation. What's more, the girls' parents have independently formed cooperatives and undergo vocational training sessions with Cameleon to eventually sustain themselves. Its goals are to give education to the youth and the community as a whole while spreading

awareness about sexual abuse.

Cameleon is working on bettering itself. In the next few months a fresh batch of staff will become employed in the center, and their energy and new ideas may be of great help as Cameleon conducts self-evaluations to improve its approach.

While there are many reasons to be frustrated, there are also many things to rejoice about. I consider myself extraordinarily lucky to have been able to work with and live so closely to these wonderful children.

As a dance teacher I was able to learn about them

Three hundred children receive financial aid from sponsors to go to school and pay for school supplies, uniforms and transportation.

through the way they moved and the degree to which they were able to express themselves physically. During yoga classes I was privileged to watch layers of tension drift away for a few hours; during climbing I watched them trust in their ability to make it up the wall; and during a casual game of volleyball I saw their delight at whipping my butt.

Wandering around the compound with one of them, we stopped at the lonely monkey's cage, and I suggested that we say a little prayer for this poor animal. The girl looked at me as if I were deranged and shook her head violently. Perhaps I had gone too far.

Regardless of the kind of impact religion has on their daily lives, they care about it and fear it and desperately want to be good. Their ways of being good are different from ours and are easily misunderstood. In supporting Cameleon we are supporting those whose situations are so daunting and loaded with obstacles that only faith gives us the audacity to persevere. They deserve our perseverance.*

Louise Trueheart, a former youth group member at the Cathedral, is a senior international relations major at Lewis and Clark College.

The story behind the cross

by Dennis Grove

One can hardly imagine our worship without our processional cross. Every Sunday at 11 a.m., the cross is lifted high and carried through the cloister and into the nave. As the organ voluntary ends and the hymn in procession begins, the faithful rise and turn toward the cross, reverencing as it passes, leading all in one heart and one mind and one voice toward the altar and the eucharistic feast.

When John Brainerd Morgan, our second rector, decided to edify the new Church of the Holy Trinity in Paris, he chose as architect England's foremost Gothic Revivalist, George Edmund Street. Mandating the architect to "spare no expense," the church was fully decorated from the time of its consecration in 1886 with numerous elements designed by Street himself. The Parish Kalendar chronicled new additions as they arrived; lectern, altar cross, bible stand, chalices, pulpit — but curiously there was no mention of a processional cross.

Our ancient altar cross was in place in 1886. But it was only in 1922 — the same year the Church became a Pro-Cathedral — that our processional cross was acquired. The cross, mounted on a jeweled orb, with fleur-de-lis at

each extremity, is "of highest quality, hammered brass on real ebony staff, and jeweled..." as specified in the original correspondence of 9 August 1922 between the Cathedral and F. Osborne, whose company made the cross. The medallions (enamel) are of St. Joan of Arc, St. George, St. Quentin and Columbia, representing the four countries whose soldiers were served by Bishop W. Rogers Israel of Erie, Pennsylvania in whose honor the cross was donated. "The central medallion is of the Agnus Dei. The obverse side shows on top the seal of the diocese of Erie, the seals of the U.S. Army and the U.S. Navy, the Great Seal of the United States, the American eagle perched with a shield for its breast, in its beak a streamer with "E pluribus unum," and the Seal of the Supreme Court."

The cross, given to the church by the people of his diocese, commemorates Bishop Israel's services in France during the war, when as a chaplain of the American Red Cross he worked untiringly at the front and at the base hospitals, eventually dying from the effects of his long and self-sacrificing efforts. Israel's connection to the church in Paris was born in tragedy — the death of his wife, Sara,

five years into his episcopate. During Sara's illness the Great War had escalated in Europe, and by the summer of 1916 it became evident that American mobilization was inevitable. On April 2, 1917, President Wilson asked Congress for a declaration of war. On April 30, Bishop Israel issued "The Bishop's Call to Duty in the Present Crisis," declaring:

"At last the Nation has spoken. A higher call has come, a call to defend not only our National existence, but the principles of right

and justice and democracy upon which our Government was founded in the blood of our ancestors.... Let those who minister do it with a wholehearted devotion and love for humanity bred of the Christ spirit."

Having launched his "higher call" message, Dr. Israel was soon to follow his own. Still mourning his deceased wife, and his doctor fearing he might suffer a nervous

"Let those who minister do it with a wholehearted devotion and love for humanity bred of the Christ spirit."

breakdown should he not find a change of condition, he decided that “if such action were necessary it would be both my duty and my pleasure to seek work where I could minister to the wounded and dying in the war.” In fact, he had made arrangements before the declaration of war to participate in the effort by joining the English clergy, but now he would be able to do so under the American flag.

The Bishop was 62 in 1917. Given his age and his background, his most logical role was to serve as a chaplain. He applied at once to become chaplain for Hospital Unit #20, which was being organized at the University of Pennsylvania Hospital in Philadelphia. Since funds were not available, the American Red Cross, under the supervision of the Surgeon General’s office, undertook the organization and financing of 50 such hospitals.

Too eager to wait for his deployment, the Bishop went to France ahead of his unit and spent these months traveling along the lines, conducting services, burying the dead, administering Holy Communion, preaching, speaking, and raising morale. Hospital 20 was eventually established in Chatelguyon.

On December 17, the Bishop wrote his last letter from France, saying, “We are making great preparations for the boys’ Christmas and will give them and the French kiddies a great time. I will have two communion services in the chapel and many private ones besides. Nearly 500 wounded came in on one train and met them all with a hearty welcome—it cheers them up—poor, maimed, disfigured and yet happy boys they are.”

With the Armistice, by February 1919 Bishop Israel was back at the Cathedral of St. Paul in Erie, resuming

his duties as Bishop, often speaking of his experiences in the war, until his death in 1921.

Friends of the late Bishop “conceived the happy idea of placing in memory some permanent tribute in the



Photos: R. Bannatyne

Pro-cathedral church of the Holy Trinity in Paris. Through the interest of Mr. Clair G. Irish, this memorial took the form of a processional cross, the funds of which were contributed by all the parishes within the diocese of Erie.” (The Erie Daily Times, August 10, 1924). Irish, formerly of Erie, prominent American in Paris, a war-time spy, parishioner and vestryman of the Holy Trinity, who would later become president of Esso France, secured the funds. The Cross was delivered and received by the church on All Saints’ Day 1922.

Bishop Israel’s life parallels that of our cathedral in so many ways; his birth in 1854 was about the same time the parish of the Church of the Holy Trinity in Paris was chartered; he was ordained in 1886, the year of our consecration; his death in 1921 coincides with the designation of our cloister as a memorial for those who died in the World War I; the presentation of the Processional Cross in his memory on All Saints’ Day 1922, the same year as the elevation of the Church to Pro-cathedral. It is a

fitting tribute to the man, his faith, and his priesthood. The Cross, the emblem of suffering and shame as well as the symbol of Christ’s triumphant victory over death. We hold it high in reverence as we follow its call to worship.*

Dennis Grove, a member of the Cathedral since 1998, sings in the choir and serves as a docent and member of the altar guild.

Where Did You Learn Your Orff?

by Mark Carroll



One of the hallmarks of music education at the cathedral is an eccentric German composer, Carl Orff. Mention Orff to a classical musical lover, and it's, "Oh yes, *Carmina Burana*." But for music teachers, his most lasting legacy is his *Schulwerk*, or the Orff Approach to music education.

First developed in the 1920s, the Orff Approach helps children learn music just like they learn any other language, integrating it into everyday activities and building off the children's natural curiosity, so that the grammar and vocabulary of music become as natural to them as the building blocks of English or French.

From hearing and making music, the children progress to reading it, then to writing it – just as they learn to

understand and speak their native language before learning to read and write it. The idea is for the children to be involved from the very beginning not as listeners, but as participants.

Director of Music Zachary Ullery was first exposed to the Orff Approach as a music education student at the University of Kentucky, which has offered Orff *Schulwerk* teacher training for 25 years. After first learning about it in a general music education class, he was inspired to take the courses – one level a summer, over three summers, each level involving two weeks of intensive, all-day training, focusing on "ensemble playing, lessons and pedagogy, recorder techniques, dance and movement." By the time he graduated, Ullery had completed three levels of training and was certified in Orff *Schulwerk*.

When he came to the American Cathedral in 2008 as the Assistant Musician, one of Zach's responsibilities was the direction of the Children's Choir, for 8- to 13-year-olds, and the Youth Choir, for 14- to 18-year-olds. He soon realized that if he could work with the kids at an even younger age, and give them the foundations of musical knowledge, they would get a lot more out of their choir experience. And thus the idea for an Introduction to Music course for 5- to 7-year olds was born.

By happy coincidence Donna Fleetwood, wife of Dean Zachary Fleetwood, was also certified in Orff *Schulwerk* at the Master Level. She has studied at the Orff Institute in Salzburg, Austria, and at George Mason University, where she is the artistic and curriculum director of the certification program. In Donna, Zach

found the perfect partner to design and implement the new program for the youngest children.

After a summer of planning – mostly remotely, since Donna was in Virginia teaching – the class debuted in fall 2009. A structured framework, with “tons of room for creativity and exploration,” provides the perfect setting for what is known as “experiential learning.”

A typical lesson will begin with a theme – say, “water.” Using speech, Zach and Donna get the students to feel comfortable with the sounds and syllables and how they describe the images – the Flood, for example, or Noah’s Ark. They’ll set the words to rhythms, not using music theory language, not saying “this is a quarter note,” but by allowing the children to explore and discover the concept through the media of speech, movement, singing and instrument playing.

...the children feel comfortable, and are able to lose themselves in the music without fear of being judged or feeling pressured to perform.

Carl Orff thought that percussive rhythms were intrinsic to human nature. Zach and Donna apply that idea by getting the children to clap, pat, snap and stamp rhythms and gradually moving them into creating those rhythms on unpitched percussion instruments such as rhythm sticks and hand drums, followed by pitched percussion instruments – xylophones, metallophones.

With the foundation in place, the teachers move on to exploring and improvising melodies, using repeated patterns called ostinati to go with the rhythms. How complex the patterns are depends on the age of the child, but the idea is to continually build, to grow, to transfer and synthesize, so that by the time the lesson moves on to understanding formal music structures, the children feel comfortable and are able to lose themselves in the music without fear of being judged



or feeling pressured to perform.

When it comes to teaching the various lessons, “We dance with each other,” says Zach. He and Donna have basic lesson plans for each semester, but they’re not detailed. “We have a goal in mind. How we get there and the time it takes to get there will depend on the ensemble,” meaning the children who, besides making up the class, also literally make up the music ensemble. “A kid might very possibly have an idea that becomes a great teaching moment. So we go with the flow.”

Although Donna’s involvement ends when Dean Fleetwood takes his new position in Edinburgh, the program will continue. Assistant Director of Music Dominique McCormick and Assisting Organist Edward Dean will work with Zach to teach the classes. Best of all, this year enrollment in the program has more than doubled, to 15 children, ensuring a steady supply of good musicians for the Cathedral’s choirs. ✱

Mark Carroll has been actively associated with the Cathedral since 1995.

Those who gave @Tweet!

Trinité asked the congregation for half-tweets – 70 characters – describing who they are and what they are up to. The results are a kaleidoscope.

Mom, editor, Sunday School teacher, seamstress, Vermonter, Meudonnaise



Singing, single gay man, constructing a more interesting world.

By day staid stay-at-home pink fluffy church-lady mom. By night dancing drinking partying fool.

Retired lawyer debating Frenchmen encountered about New York criminal justice in the DSK Affair

Pleasure addict: good friends, even better food, and music to tie it all together

70-something US expat, rediscovering the joys of Paris, where he was studying when JFK beat Tricky Dick

American pioneer in Paris alias Alice in Wonderland



Happy grandmother, ex-everything imaginable, in fourth pew on right-usually.

Wouldn't know a tweet if it stood up in her plate; sluggish, dowdy, middle-aged, and yet...

Leftbank papy in transit: CDG, ALP, 23GV, CNN



Corporate geek found religion in France; francophile now loves kids, gyms and writes

German-American French teacher, cooks too.

Old New York scribbler tires of English, moves to Paris.

Ex-social worker, now writer, making the best of her mid-life crisis!

Three-year bank post in Paris became 30 years of friends and challenging fun at the Cathedral

Short term New Zealand resident, Facebook luddite and Assam teabag addict

Clergyman, husband, father, organist, composer

Dynamic, target driven, caring, fun to be with and always got a smile.

Parisian Texan, maybe lifer?
Personal trinity = family, church, work.



An Ironwoman who is now a bit rusty after two wonderful children and four glorious butter-filled years in Paris

Charismatic post-modern gay Anglican, blogger and fan of Brother and Sisters series

Artist finds dreams can still come true even when reality intervenes

Arrived in France after college, 40 years ago. Former wine journalist & taster

Franco-Texan toddler, loves Cathedral nursery & coffee-hour cookies

Frenzied journalist seeks inner peace with fiction, Chablis and guitar

Cathedral, museums, schools, hubby, happy, busy granny at work

Blogger to be, parisienne by marriage enjoying the indian summer with the chevaliers, the buchers, the top models, and the cigarettes (unfortunately on the last one)



Ex-journalist, non-profit director, baptized in the Cathedral in 1957 and still in its clutches

Happily partnered young man, gay and Christian, big Lambda Group fan

M. maman, Emersonian, eccentric, do-gooder, hippie philanthropist, ultra-liberal.

Uncreated shoeless feet dance on the verandas of belief, leaving no trace to be seen

Congo, France, Gabon, Greece, Egypt, France, England, US, Russia, East Germany represented in just two generations - our five children say that's globalization for you!



Allegedly 'retired' but continue teaching at several schools.

Happy gay Christian, vampire movie fan and coffee addict

Retired physicist breathing the art of Paris

Retired officer US Army, student of French/Vietnamese, building house Costa Rica

Entrepreneurial Francophile mom, chorister & some-time jazz diva!



*The Rt. Rev. Henry Nutt Parsley, Jr.,
Bishop of Alabama*

*Three Quarter Figure, Oil on Canvas
26 3/8 x 39 inches*

JERRY WHITWORTH

PORTRAITS IN OIL

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