

The Chapel Royal

AT MASSEY COLLEGE

Gi-Chi-Twaa Gimaa Kwe Mississauga
Anishinaabek AName Amik

The Queen's Anishinaabek Sacred Place
St. Catherine's Chapel





THE ROYAL COAT OF ARMS



MASSEY COLLEGE

in the University of Toronto



**MISSISSAUGAS
OF THE CREDIT FIRST NATION**

We begin by acknowledging that the land on which we gather is part of the Treaty Lands and Territory of the Mississaugas of the Credit.

All members of the Massey community are welcome to attend any religious observance at the College as participants or as observers.



The Inspiration for The Chapel Royal at Massey College

On National Indigenous Peoples' Day, June 21, 2017, Her Majesty Queen Elizabeth II bestowed a rare honour on St. Catherine's Chapel at Massey College. She designated it a Chapel Royal in recognition of the sesquicentennial of Canada and the relationship between Massey College and the Mississaugas of the Credit First Nation.

In Anishinaabek, The Chapel Royal at Massey College is called Gi-Chi-Twaa Gimaa Kwe Mississauga Anishinaabek AName Amik (The Queen's Anishinaabek Sacred Place), a name created by James Shawana, Anishinaabek language teacher at Lloyd S. King Elementary School in Hagersville, Ontario.

Three of the Chapels Royal located outside the United Kingdom are located in Ontario. Notably, each of these Canadian chapels is distinguished by an Indigenous affiliation, which demonstrates the direct connection between Indigenous nations and the Crown.

The Queen's Chapel Royal near Deseronto and The Queen's Chapel Royal in Brantford are associated with the Mohawk. The Chapel Royal at Massey College is the first to be associated with the Anishinaabek.

Traditionally, the term *Chapel Royal* referred to the clergy and musicians who accompanied the Sovereign when travelling. By the time of the rule of the Stuarts in England in the 17th century, however, the Chapels Royal had become stationary, that is, associated with specific religious edifices.

In 2014, Massey College petitioned Buckingham Palace to rededicate St. Catherine's Chapel as a Chapel Royal in hopes that the Royal Proclamation of 1763 and the Treaty of Niagara of 1764 be highlighted to acknowledge the complex and often painful history between the Crown and Indigenous nations, and the need for reconciliation going forward. The petition was approved and announced in the sesquicentennial year of 2017.

The looming designation was the inspiration for the 2016 Walter Gordon Symposium, "Restoring Respectful Relationships: Designing a Royal Proclamation of Reconciliation," held at Massey College.

The notion of a Royal Proclamation of Reconciliation was based directly on Action 45 of the Truth and Reconciliation Commission, which reads in part:

We call upon the Government of Canada, on behalf of all Canadians, to jointly develop with Aboriginal peoples a Royal Proclamation of Reconciliation to be issued by the Crown.

The proclamation would build on the Royal Proclamation of 1763 and the Treaty of Niagara of 1764, and reaffirm the nation-to-nation relationship between Aboriginal peoples and the Crown.

Massey College is located on traditional treaty territory of the Mississaugas of the Credit First Nation. The College determined to take an active role to further the cause of Truth and Reconciliation by establishing a venue that would promote reconciliation between the Indigenous and non-Indigenous peoples of Canada.

The Chapel Royal at Massey College is that venue. With its new designation, the space will be used to acknowledge the history of the Royal Proclamation of 1763 and its ratification through the 1764 Treaty of Niagara. The treaty, through its association with the Silver Covenant Chain of Friendship, represented a relationship of respect between Indigenous nations and the Crown in the Great Lakes Region.

In the Service of Truth and Reconciliation

Under the guidance of Elder Carolyn King and Chief Stacey Laforme of the Mississaugas, Massey College brought together a group of Senior and Junior Fellows and Quadranglers to decorate The Chapel Royal so that it reflects the partnership between the College and the Mississaugas, as well as the historic relationship between Indigenous people and the Crown.

Within the chapel, there is a motif of two glass mosaic windows by artist Sarah Hall. This motif is based on the Silver Covenant Chain and on the Anishinaabek symbol of the Council of Three Fires. The Mississaugas are part of this historic affiliation with other Ojibway, Odawa and Potawatomi nations. They were among the Indigenous nations in the Great Lakes region present for the proclamation and involved in the Treaty of Niagara negotiations.

The donation of an early Victorian coat of arms is a historical royal reference that is installed close to a piece of framed fabric from the coronation of the current monarch, Elizabeth II.

Tobacco bundles are now kept in the chapel in a wooden bowl of Ontario Silver Maple, hand-carved by Morley McArthur of Waterdown. The bundles are composed of small amounts of loose tobacco wrapped in squares of red cotton tied with a simple purple ribbon representing peace.

Presenting tobacco bundles to Elders, Chiefs, teachers and all other members of the Indigenous community is an important protocol observed at The Chapel Royal.

In turn, offering tobacco bundles to all guests who visit the chapel recalls the ancient and enduring Silver Covenant Chain of Friendship between the Sovereign and Indigenous Peoples established by the Royal Proclamation and the Treaty of Niagara.

The tobacco bundles contain tobacco from seeds gifted by a member of the Oneida Nation of the Thames (Bear Clan) and is grown in Waterdown, Ontario. It is mixed with sage, another sacred medicine, from seeds gifted by Elder Carolyn King. The sage was harvested from the Souharissen Natural Area Canoe Garden in Waterdown.

Outside the chapel in the upper foyer, a new mural by artist Philip Cote leads to the entrance hall, providing a visual introduction to the story of the proclamation and treaty. It represents the first major memorial of the proclamation and treaty, and, of equal importance, it is presented from an Indigenous perspective.

In the entrance hall, a wall-hanging is installed with a motif based on Eitz Chaim, by William Morris (The Tree of Life from the Garden of Eden) described in the book of Genesis.

In his letter of support for The Chapel Royal, Chief Stacey Laforme of the Mississaugas of the Credit stated:

My people's ancestors were at Niagara when the Silver Covenant Chain of Friendship was extended into these lands over 250 years ago. It is in the spirit of that gathering that this chapel will serve as a place to gather regularly for this and future generations.

Confederation set aside our treaty relationships, beginning a very dark chapter in the relationships between Indigenous and non-Indigenous peoples on these lands. The establishment of this Chapel Royal – a space to reflect, learn and reconnect – by Her Majesty and the Massey community 150 years later is a profound act of reconciliation. It will become, in effect, a new council fire for our peoples to gather around in love and friendship.

Since its inception with the opening of Massey College in 1963, the chapel has been interdenominational. It can also serve for interfaith worship. In those two respects the Chapel Royal is unique among all Chapels Royal.

The Origins of the Chapel at Massey College

It was through the perseverance of Vincent Massey, the first Canadian-born Governor General and founder and patron of Massey College, that a chapel was included in the College's design. Initial objections came from those who felt that existing chapels in nearby colleges were adequate to meet the needs of the Junior and Senior Fellows. Vincent Massey disagreed. He believed that the chapel would "symbolize the position that religion should have in a house of learning."

Massey College was designed by renowned Canadian architect Ron Thom, but to design the interior of the chapel, Vincent Massey invited Tanya Moiseiwitsch, the renowned stage, set and costume designer from

the Stratford Festival, whose work he admired. He appealed to her to create a space "for people of goodwill of all faiths." This initiated the interdenominational foundation of the chapel. Today it is more broadly interpreted to include interfaith worship.

The original design of the chapel was modified in 2005-2006 by the Toronto architectural firm of Shim and Sutcliffe. The renovation brightened the interior through the addition of a white oak ceiling to complement the original white oak arches. It also enhances the feel of a 19th century Russian rural chapel. New windows, railing, slate floor, brass insteps, lighting and fabric wall panels completed the renovation.

This renovation was possible thanks to a generous donation from the Zimmerman family in memory of their daughter, Kate Zimmerman-Kim. A new ventilation and air conditioning system was funded by Senior Fellows David and Vivian Campbell.

Finally, in keeping with the tradition of fine woodwork at Massey College, the British firm of David Linley Fine Furniture used English white oak in building the lectern, clergy chair and prie-dieu, evoking the feel of the furniture found throughout the College and designed by Ron Thom.

The Future of The Chapel Royal at Massey College

The Chapel Royal will serve as a constant reminder of the need to find ways to promote concrete reconciliation between Indigenous and non-Indigenous Canadians. Accordingly, in February 2018, the inaugural Chapel Royal Symposium took place. Organized by Junior Fellows and members of the Quadrangle Society, and generously funded by the Compass Rose Society,

Nancy Southam and the Government of Canada, its purpose was to explore essential truths of the relationships between the Crown and Indigenous peoples throughout colonization. The Chapel Royal provides inspiration to the entirety of the Massey College community to learn about and take initiative toward truth and reconciliation.

Art and Artifacts from The Chapel Royal at Massey College

Gi-Chi-Twaa Gimaa Kwe Mississauga Anishinaabek AName Gamik

The Chapel Royal at Massey College honours and reflects the Silver Covenant Chain of Friendship, a wampum belt presented by Sir William Johnson, the representative of King George III, to an alliance of at least 24 Indigenous nations. They came from the Great Lakes and northeast woodlands regions to negotiate the 1764 Treaty of Niagara.

The Treaty of Niagara was negotiated between the Crown and the Indigenous nations as a response to the direction set by King George III in the Royal Proclamation of 1763. The objective was to affirm the relationship between the Crown and Indigenous peoples in the aftermath of the Seven Years War.

The Silver Covenant Chain of Friendship acknowledged the relationship between King George III and the Indigenous nations of the Great Lakes. It describes a relationship of nation-to-nation equality and respect. In some Indigenous traditions, a wampum belt is used as a method of negotiation.

This treaty was intended to be the foundation of all future treaties in the lands that now constitute Canada. Unfortunately, however, that did not happen. Massey's Chapel Royal advocates reconciliation by acknowledging and respecting the integrity of the original Treaty of Niagara.



The art and artifacts associated with The Chapel Royal at Massey College, Gi-Chi-Twaa Gimaa Kwe Mississauga Anishinaabek AName Gamik, bring together references to the Crown, Indigenous and non-Indigenous people. The Chapel Royal is both interdenominational and interfaith. Highlighted here are pieces commissioned for and donated to The Chapel Royal.

The Treaty of Niagara

by PHILIP COTE

2017, Canadian

Oil on canvas

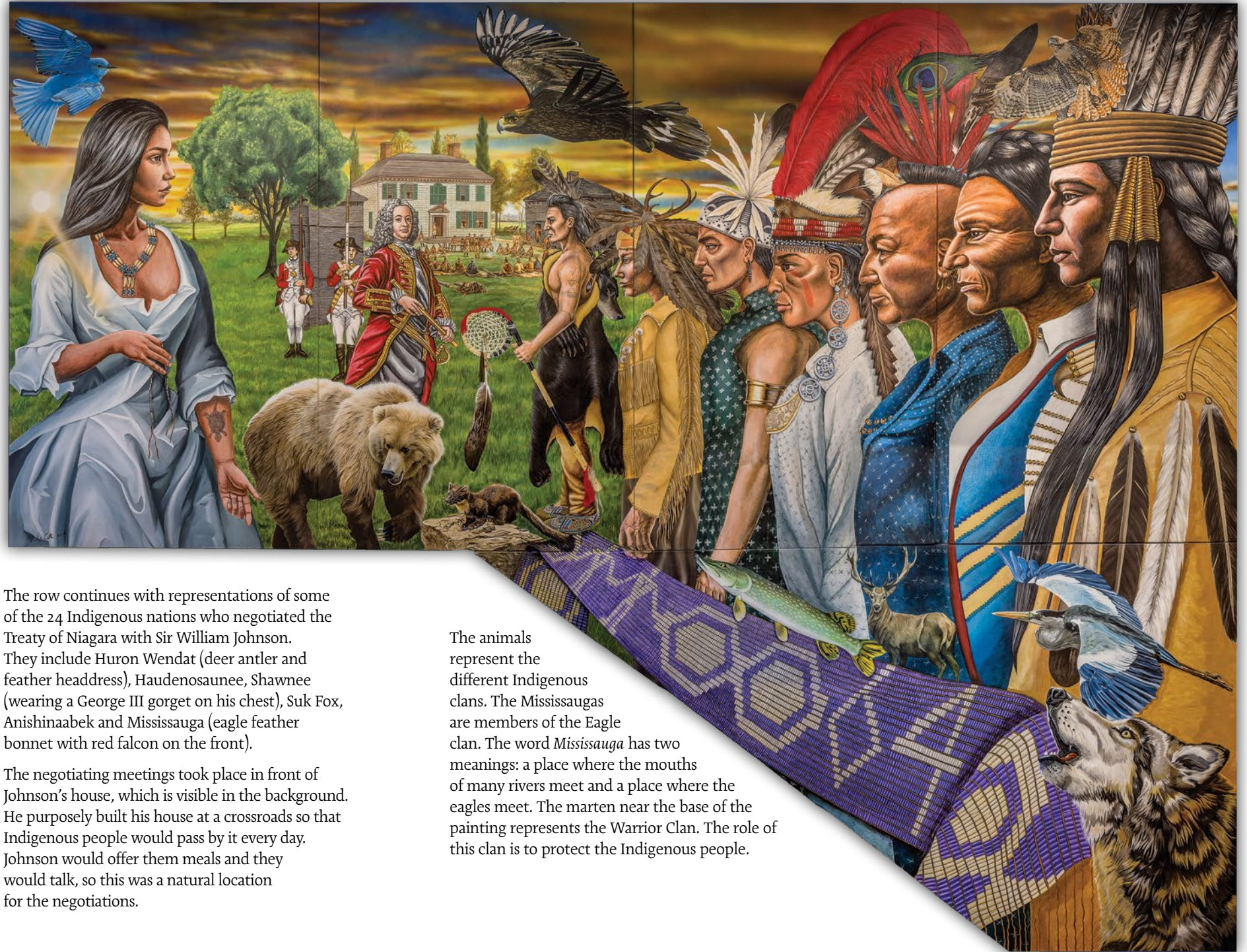
Stairwell leading from the Quadrangle to the chapel
Commissioned for The Chapel Royal, with funding from
the Mississaugas of the Credit First Nation,
the McLean Foundation and the Toronto Arts Council

This mural tells the story of the Treaty of Niagara through an Indigenous voice and provides an introduction to the theme of The Chapel Royal. It illustrates the negotiation process and the nature of Indigenous treaties as living agreements that evolve and change constantly, as do all living things. The Silver Covenant Chain of Friendship wampum belt near the base of the mural has Indigenous icons, as well as the date of 1764, which represents the union of Indigenous people and the Crown.

The woman on the left is Molly Brant, the wife of Sir William Johnson (who negotiated the treaty on behalf of the Crown) and elder sister of Joseph Brant. She likely explained to Johnson the importance of wampum in Indigenous treaty negotiation, thereby influencing him to present the Silver Covenant Chain of Friendship wampum belt.

She holds a string of wampum beads, which gave her permission to speak on the matter. The shells from which wampum beads are made are considered living, even though they have been cut and pierced to make beads. As such, wampum belts are living treaty “documents.” A turtle tattoo on Molly Brant’s arm represents Turtle Island, the Indigenous name for North America. The Blue Seed Carrier bird in the upper left corner represents the heart.

The row of Indigenous Chiefs to the right begins with Chief Pontiac of the Odawa, one of the principle organizers of a rebellion in 1763 against the British that led to the formation of the First Nations alliance. He can be identified by the bear robe he is wearing. The robe is distinguished by the bear head. He also carries a talking stick.



The row continues with representations of some of the 24 Indigenous nations who negotiated the Treaty of Niagara with Sir William Johnson. They include Huron Wendat (deer antler and feather headdress), Haudenosaunee, Shawnee (wearing a George III gorget on his chest), Suk Fox, Anishinaabek and Mississauga (eagle feather bonnet with red falcon on the front).

The negotiating meetings took place in front of Johnson’s house, which is visible in the background. He purposely built his house at a crossroads so that Indigenous people would pass by it every day. Johnson would offer them meals and they would talk, so this was a natural location for the negotiations.

The animals represent the different Indigenous clans. The Mississaugas are members of the Eagle clan. The word *Mississauga* has two meanings: a place where the mouths of many rivers meet and a place where the eagles meet. The marten near the base of the painting represents the Warrior Clan. The role of this clan is to protect the Indigenous people.

Glass Mosaic Windows

by SARAH HALL

Canadian, 2017

Commissioned for The Chapel Royal

with funding from the Ostry/Tovell Fund, Massey College

• Covenant Prayer

Entryway Glass Mosaic

The artwork is inspired by the 1764 Silver Covenant Chain of Friendship wampum belt presented by Sir William Johnson (representing the Crown) at the Treaty of Niagara.

The chain is artistically featured in the work. In the design, the covenant chain is in the process of becoming a circle, seeking reconciliation. Hence the word *Prayer* in the title.

The ends of the chain are shaped like leaves and are full of new stories.

The “Council Fire” springs from the earth and is set on a background of fiery silver, copper and gold leaf.

The mosaic is made with hand-made Byzantine smalti, glass beads, Murano millefiori and silver, copper and gold leaf.

All 7000 pieces were cut and set by hand at the Sarah Hall Studio in Toronto.





- **Covenant Chain**

Chancel Niche

This piece was designed and produced by Sarah Hall in collaboration with other artists.

The centrepiece, created by Ken Maracle; donated to the college by Quadrangler Nathan Tidridge and Christine Vanderwal, is a replica of the Silver Covenant Chain of Friendship Wampum Belt.

It is mounted on a silver, copper and gold leaf background between two planks cut from a black walnut tree and hand finished by woodworker Jordan Kraegel. Blacksmith / sculptor Brad Hall made a forged branch from which the Covenant Chain hangs.

The mosaic at the base was made during a visit to Waterdown District High School with school children from the Mississaugas of the Credit First Nation and the Honourable Elizabeth Dowdeswell, Lieutenant-Governor of Ontario, under the direction of Sarah Hall.



**The Queen's Tobacco Bundles
Gi-Chi-Twaa Gimaa Kwe Semaa Gopjigan
and Wooden Bowl, 2017**

by **MORLEY McARTHUR**

A gift from Morley McArthur

Tobacco is one of the four sacred medicines and is a direct link to the Creator. Since time immemorial, tobacco has been intrinsic to the lives of the Indigenous Peoples of Turtle Island / North America. Before announcing that the Queen had established a new Chapel Royal at Massey College, one of these specially made tobacco bundles was presented by the Hon. Hugh Segal, Principal of Massey College, to Chief R. Stacey Laforme of the Mississaugas of the Credit First Nation.

Tobacco bundles are small amounts of loose tobacco wrapped in squares of cotton which are tied at the top. Presenting tobacco bundles to Elders, Chiefs, teachers and all other members of the Indigenous community is an important protocol observed at The Chapel Royal.

The offering of tobacco usually involves asking something of the receiver, and the acceptance of such a gift signals assent to whatever has been asked. While specific requests may follow some gifts of these bundles, in general the acceptance of The Queen's Tobacco Bundles asks the receiver to explore and honour the relationships established by the Treaty of Niagara.

If you have received a tobacco bundle, it is customary to offer it to a fire, or place it in a natural space that is significant to you.

Offering tobacco bundles to guests who visit the chapel also recalls the ancient and enduring Silver Covenant Chain of Friendship between the Queen and Indigenous Peoples established by the Royal Proclamation of 1763 and Treaty of Niagara (1764). The act of gift-giving by the Sovereign or her representatives is a key protocol in the family relationship established by Treaties across this land.

The Queen's Tobacco Bundles contain tobacco grown from seeds gifted by a member of the Oneida Nation of the Thames (Bear Clan) and grown in Waterdown, Ontario. The Hon. Elizabeth Dowdeswell, Lieutenant-Governor of Ontario, and Elder Carolyn King of the Mississaugas of the Credit First Nation visited, top-dressed and marked the Waterdown Tobacco Beds with an image of an Ojibwe moccasin on September 15, 2017. Mixed in with the tobacco is sage, another sacred medicine, whose seeds were gifted by Elder Carolyn King. Grown in Waterdown, the sage was harvested from the Souharissen Natural Area Canoe Garden.

Respecting a teaching from Elder Garry Sault of the Mississaugas of the Credit, the medicines are wrapped in a square of red cotton (red is the colour reserved for honoured guests) and tied with a deep purple ribbon (symbolizing the chapel's relationship with the Queen and her family). The bundles are kept in the chapel in a wooden vessel of Ontario Silver Maple hand-carved by Morley McArthur of Waterdown and presented to The Chapel Royal during an Indigenous High Table at Massey College on October 27, 2017.

*Approved by the Cultural Committee of
the Mississaugas of the Credit First Nation*



Early Victorian Era Coat of Arms

Choir Niche

A gift from Senior Fellow Sir Christopher Ondaatje



**A Framed Length of Damask
created in honour of Queen Elizabeth II for her coronation in 1953**

Rear of the Sanctuary

*A gift from Senior Fellows Professor James Carley and Professor Ann Hutchison
in memory of Elizabeth G. Holahan*

The double “E” across the top signifies Elizabeth, the newly crowned Queen. Framed by a laurel of oak leaves, the pattern of four repeated designs contains the crown of England above a spray of foliage that includes the Tudor rose, the Scottish thistle, and the Welsh leek, along with some Irish shamrocks around the base.



Altar, Lectern and Chairs

Front of chapel

*Altar and lectern designed and made with English white oak
by David Linley Fine Furniture*

The college coat of arms on the front of the lectern is
made of seven different kinds of wood.

Chapel chairs

2006, Canadian

*Designed and made by Speke Klein of Durham, Ontario
Gifts of Galen and The Honourable Hilary Weston
in memory of Garfield and Rita Weston*

Prie Dieu and Clergy Chair

2006

*Designed and made with English white oak
by David Linley Fine Furniture*

*A gift from Galen and the Honourable Hilary Weston
in memory of Garfield and Rita Weston*





Tree of Life

*Located outside the entrance to the chapel
William Morris style from the weaving studios used by Westminster Abbey
A gift from The Hon. Hugh Segal, Principal of Massey College, and Donna Segal*

This is a Biblical reference from the Jewish Scriptures and an expression of the interfaith role of The Chapel Royal.

The College Prayer

*Located on wall opposite
the entrance to the chapel*

*Adapted from the words
of the 18th century Quaker*

John Woolman

by Robertson Davies,

Founding Master,

and updated in 2006

by John Fraser,

Master Emeritus

This prayer focuses
on the primacy
of divine wisdom.

VOCATUS ATQUE NON VOCATUS
DEUS ADERIT



B · E · L · O · V · E · D

G + O + D

You have in your wisdom placed
in the minds of men and women
a pure principle which in different
places and ages has had different
names, but which we know proceeds
from you. It is deep, and inward, con-
fined to no religion, nor excluded
from anywhere the heart stands in
perfect sincerity. Wherever this
takes root and grows, a community
is nourished.

Grant, our God and Mentor, that
all who are accepted in fellowship
at this College in search of wisdom
in this world, may also find your
wisdom, and that all the children
of this house may be united through
you in their courage, inquiry and
mutual concern.

A + M + E + N



Cross

*17th century Russian
Wood*

*A gift from
the Rt. Hon. Vincent Massey
the first Visitor and Founder*

Vessels used for Holy Communion

Listed clockwise from the top

- **Paten and Ciborium**

18th century French Canadian

- **Alms Dish**

1958, Canadian

- **Ablution Bowl**

early 20th century American

All pieces sterling silver

Gifts of Master Emeritus John Fraser
and Elizabeth MacCallum
in memory of Ramsey Fraser,
Arthur MacCallum and
Catherine Dickinson

- **Chalice**

17th century Spain

Silver-gilt and enamel

A gift of Robertson Davies,
the Founding Master,
and Brenda Davies

- **Altar Linens**

A gift of the Quadrangle Society
in memory of Pauline Vanier





Paul of Tarsus

*17th century Flemish
Oil on canvas*

*A gift of Robertson Davies,
Founding Master,
and Brenda Davies*



Pair of Candlesticks

*16th century Flemish
Latten*

*A gift of Robertson Davies, Founding Master,
and Brenda Davies*



St. Catherine
by **MICHAËL GRESCHNY**

*Icon, Commissioned in 2005
Franco-Russian
Varnished tempera on wood
A gift of Senior Fellow Jennifer Surridge*

St. Catherine of Alexandria,
after whom the chapel is named,
is the patron saint of scholars
and of Oxford's Balliol College.



St. John the Forerunner

Icon, 17th century Moscow School

*A gift of Quadrangler Andrew Ignatieff to honour George and Alison Ignatieff and Hart and Melodie Massey
Originally purchased by Alice and Vincent Massey*



St. John the Baptist Holding the Scroll

Icon, 17th century Russian

A gift of Brenda Davies



The Saints of the Month of May

Icon, 16th century Russian
A gift of Brenda Davies



The Reredos

*Iconostasis, 17th century Russian
Selected, along with the wooden cross
installed above it (see page 17),
by the first Visitor and Founder,
the Rt. Hon. Vincent Massey.
Part of the original
Massey Foundation benefaction.*

Made of wood and used as the screen behind the altar, this piece is of the kind painted for the devout to carry on their travels.

As in a full-sized iconostasis, the lower half of the central panel represents the Royal Doors through which the clergy enter the sanctuary in Orthodox churches. They portray the Last Supper (Judas is the only figure without a halo), the Annunciation and the four Evangelists.

All the other subjects in the iconostasis are presented in four horizontal rows facing the Royal Doors.

In the top row, from left to right, are the prophets Avvakum, Ismail, Jeremiah, Nahum, David (crowned), Jacob, Abraham, Adam, Our Lady of the Sign, Abel, Isaac, Noah (with the Ark), Moses, Isaiah, Elisha, Ezekiel and Joseph.

In the second row are the Apostles, who, together with two Archangels, face the Crucifixion and the Resurrection. From left to right they are Philip, Bartholomew, Mark, Andrew, John the Theologian, Peter, the Archangel Michael, the Crucifixion and the Resurrection (in the central panel), the Archangel Gabriel, Paul, James the Great, Matthew, James the Less, Simon, Zelotes and Thomas.

In the third row, the Festival of Days is depicted from left to right: the Intercession of the Virgin, the Birth of the Virgin, the Presentation of the Virgin, the Purification, the Annunciation, the Nativity, the Baptism of Our Lord, the Entry into Jerusalem, the Holy Trinity, the Transfiguration, the Ascension, the Elevation of the Cross, the Dormition of the Virgin and the Hagia Sophia (Divine Wisdom).

In the fourth row, from left to right, are Saints Zosima, John Chrysostom, Gregory, Basil the Great, Stephan, Nicholas the Worker of Wonders, Mary, John the Baptist, Antipa and Laurence, as well as the Metropolitans Peter, Alexis, John and Sabbatius.

Sanctuary Vigil Light

*A gift of Senior Fellow
Lisa Balfour Bowen
and Quadragler Walter Bowen
in memory of St. Clair Balfour*





Organ

*Produced by James Louder Inc., Lachine, Quebec
A gift of Senior Fellow Jane Poulson,
with supportive funding from Quadrangler Kathryn McCain*

This portative organ is built to an ancient tracker-action mechanism.



Canada

*This booklet was published by Massey College
with funding from the Government of Canada*



Sapere audi • Dare to be wise

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*Cartier, the font used in this brochure, was designed by Rod McDonald,
based on an original design by Carl Dair.*
