

祈りのショールを唐丹の子ども達へ

Prayer Shawls to the Children of Tonicho

キャロル・サック（日本福音ルーテル社団 リラ・プレカリア デイレクター）

和訳：森川博己 下川正人（日本福音ルーテル社団）

By Carol Sack, Missionary of the Evangelical Lutheran Church in America, Director of Lyra Precaria

When the earthquake and tsunami hit Tonicho Village on March 11, 2011, the jolt was felt around the world. I am a missionary of the Japan Evangelical Lutheran Church, living in Mitaka, Tokyo. Shortly after the disaster took place, my husband and I were surprised to find large packages delivered to our porch, from all



over the United States. They arrived on random days, almost all of them from people and churches we did not know. The boxes contained beautiful hand-knit shawls with fringes, in various colors, shapes and sizes. Usually the shawls had a tag attached that said something like: "I knit this while I was praying for you. I pray that you will be well."

These were *prayer shawls*.

The *prayer shawl ministry* is a grass-roots, ecumenical movement which is well-known in the United States and other countries, but almost completely unknown in Japan. People, both men and women, sometimes teenagers, knit a shawl while praying, and then give the shawl to someone to let them know that they are loved by God. These boxes contained letters asking us to share these prayer shawls with people in the disaster region. The people who sent them had been moved by the tragic disaster events in Japan, and they wanted to share their prayers and support in a TANGIBLE way.

At first we received about 60 prayer shawls. We were not sure what to do with them, but we were sure that God would eventually show us a good way to use them.

In July, Chieko Takadate and Emi Mase-Hasegawa visited our home, asking about the possibility of my playing pastoral harp for the students and staff of the two schools in Tonicho, a remote fishing village that had been devastated by the tsunami. Takadate san and Emi san had both been to Sweden, and knew the symbolism of the tradition of Santa Lucia, bringing light into the darkest time of the year. They thought this might be an excellent metaphor to encourage the students who had been through so much. I was highly honored to be asked. Then I realized: "Perhaps this is the time I can bring prayer shawls to the disaster region!" Consulting with Takadate San and Emi San, we decided to ask the principals about this idea. They agreed!

However, there was a problem. We had only 60 shawls, and we needed at least 60 more. I didn't want to give to even one child, if we couldn't give to EVERY child.

Therefore I sent letters to our supporting congregations in the United States, asking them to send us many more prayer shawls if possible. To our joy, many, many people responded with generosity. We found that it is a big job simply to knit the prayer shawls, but then it is also



a very big job to SEND them to Japan. They are bulky and can weigh quite a bit, so it is expensive. Then, some people in the churches who were not able to knit said that they would instead donate the money to send the shawls to our house.

After that, we received a total of about 200 prayer shawls! Some even came from England! Many were also knit by some of our Japanese friends here who heard about prayer shawls for the first time! It was then another big job to sort them by color and size for all of the students of the Tonicho schools. Finally we sent many boxes from Tokyo to Tonicho, in time for the Santa Lucia event.

EACH student AND staff person received a shawl. On each shawl was attached a tag which said:

神様の愛と恵みを願い
祈りをこめてこのショールを編みました。
I knit this with a prayer
For God's Love and blessing for you.

気分が沈んだとき、愛と支えが必要と感じる時に

身にまわってください。

When you feel sad, or when you feel in need of love and support,
Please wrap yourself in this shawl

そして、

私があなたのために祈りを込めて編んだことを
どうぞ思い出して下さい。

And then,

Please remember

That I have knit this shawl praying for you the whole time.

この「愛と祈りのショール」によって
勇気づけられることを祈っています。

I pray that this shawl, made out of love and prayer
Will give you courage.

One final word. After the event, we decided to present a prayer shawl also to each of the families that had lost someone to the tsunami. To my gratitude, the local Buddhist priest kindly delivered the shawls *in person* to these homes. I will never forget the kindness and generosity of this priest. I believe that our world needs many more such examples of inter-faith cooperation.

I am grateful to the many, many people whose loving care went to touch the students of Tonicho with hope!



国境を越える「I, YOU, WE」

「I, YOU, WE」 Beyond Borders.

キャロル・サック (日本福音ルーテル社団)

Carol Sack (Japan Evangelical Lutheran Association)

For me, it was a great and unexpected honor to be invited to play the Celtic harp and sing for the students of Tonicho Elementary and Junior High Schools in 2011, 2012, 2013. The idea behind this music was to offer each child a quiet time to reflect, and hopefully to find hope, after having experienced the devastating events of 3-11. When I was preparing to visit for the third time in 2013, my heart was filled with gratitude and respect for these students who allowed me, a foreigner, into their lives at such a time. I have not experience the kind of event that they had. So I was humbled to be with them. I wanted to find some way to show them my respect and gratitude, but what could I give them? Then, the idea of writing a song came to me, and in only a few minutes “I, YOU, WE” was born, in melody and in words. It felt as though “I” was not writing it at all, it felt like a gift given, but it expressed in a simple way the deep truth was stirring within me: that **ALL humans** are children of God, equally precious. True, we have many surface differences such as skin, hair and eye color, food preferences, clothing, customs, history, etc. But as human beings, we are all *brothers and sisters* in the same *human family*.

So in 2013, at the end of my harp playing, I sang this song. I expected it would be sung only once, but to my surprise it was suggested that this song be written into a musical score and taught for the students to sing themselves. Several generous persons helped to make this happen. The elementary students sang it in chorus the next year, and this past December, I was able to sing it together with all of the students, who joined me in the English chorus.

When I was singing the chorus with the students this past December, I was filled with joy, to realize that this simple message of unity and mutual respect, is the message that is so terribly needed in this day and age: This is a message of “**WE**,” NOT of “**YOU**” versus “**I**.”

Since 2013, I feel our world has become more and more deeply embedded into the concept of “**YOU**” versus “**I**.” Nowadays we hear a lot of talk about “ME FIRST,” “**MY COUNTRY FIRST**.” We hear about “BUILDING **WALLS**,” keeping hurting

people OUT. These plans might seem to be a good and practical solution in the short term, but I am sure that in the end, they are much more costly, much more destructive and dangerous, and I fear for our current world tendency. This closed-mindedness can only result in greatness of sorrow, even tragedy. We must not listen to the seductive voice of ethnocentricity!! Now more than ever, I feel we need the simple message: “*But we are friends, yes we are friends, friends in the human family.*”

Takadate San kindly introduced me to Mr. Sakaguchi, interviewer for the Japan National Broadcast radio program, “Word for Tomorrow.” In that radio interview, I mentioned this song. A woman from Kyushu happened to hear the program, and invited me to sing it at a charity concert in Fukuoka in July. This woman 馬場菊代 has started an organization that supports children in the impoverished and tiny African country of Guinea-Bissau. (<http://ngofukuoka.net/member/hope/>) In July, I will sing this song again for this event, composing a special verse for the children of Guinea-Bissau.

So, what began as a simple song inspired by the courage and resilience of the students of Tonicho, is now reaching much further in the world. And, I pray that it will continue to be “sung” through the good efforts of people like Baba San and Takadate San, who see *all people of the world as equally valuable.*

There is no enemy as frighteningly dangerous as a closed, self-centered heart. And there is no greater weapon than an open, loving, receiving heart.

“So we are family, yes, we are family. Together in the human family.”



「I, YOU, WE」 : <https://www.youtube.com/watch?v=GWB1O7Lgtr8>

キャロル・サック (Carol Sack)

Carol Sack has been a missionary of the Evangelical Lutheran Church in America to Japan since 1982. She studied at the Chalice of Repose School of Music-Thanatology in Missoula, Montana from 2000-2002, receiving certification. From 2006, through the request and support of the Japan Evangelical Lutheran Association, she pioneered Lyra Precaria, a pastoral adaptation of music-thanatology. Lyra Precaria trains dedicated volunteers to offer pastoral harp~ prayerful presence through voice and harp~not only to those who are dying, but to anyone suffering in body, mind or spirit. Volunteers who have completed the intensive two-year program are serving in hospices, hospitals and nursing homes in the Tokyo metropolitan and other areas of Japan.

アメリカ福音ルーテル教会 (ELCA) の宣教師として 1982 年に来日。2000—2002 年、モンタナ州ミズーラにある「安らぎの杯プロジェクト」(Chalice of Repose Project School of Music Thanatology) にて音楽による死の看取りを学び、音楽死生学の分野で資格認定を受けて日本に戻る。2006 年、日本福音ルーテル社団 (JELA) が主催し、音楽死生学に独自の要素を加えて発展させた 2 年間の研修講座「リラ・プレカリア (祈りのたて琴)」を立ち上げ、終末期にある人だけではなく、心身の苦難にある人びとにもハーブと歌による生きた祈りを届けるボランティアの養成に励んでいる。現在第 6 期を開講中。修了生は、病院やホスピス、老人ホーム等で活動している。

What is the Haso

NO, 3



The Haso is an ancient clay pottery, found in burial mounds in the western part of Japan. Its upper part is shaped like a trumpet, while the bottom is shaped like a sphere with a hole in the middle. There are various opinions about why there is a hole.

Some theories say it was used for drinking sake. However, because the hole is in the middle, it would be difficult to hold liquid, so another guess was that it was a musical instrument. Ancient people likely blew their breath into the hole, creating a mystical sound. They called it “whistle-pot”. The sound made by each Haso is different, based on the shape and size of the top.

Around the year 847 CE, Ariwara-no-Narihira founded Futai-ji Temple (also called Nanto Flower Temple), and the Haso was played as an offering to the spirits of the dead



Producer of Haso

Kenichirou Sakaguchi

*Address :

184-4 Takaya Nakaku Okayama
〒703 - 8233 JAPAN

*TEL : +81 086 273 8816

*E - Mail : sakaken1943@gmail.com

Office : 7-7 Nishitokuta Yahaba Shiwa IWATE 〒 028-3603 JAPAN

Chieko Takadate

- TEL&FAX : +81 019 697 3851
- Mail-Address : tchieko@cocoa.ocn.ne.jp

• Remittance from Overseas to Japan Post Bank Account

- * HP : http://www.jpbank.japanpost.jp/en/djp/en_djp_index.html
- * Payee Account Number-To integrated account : 18390-13087781
- * Name of Payee Account Holder : Takadate Chieko