

- Hilda, I am so grateful that you are willing to be interviewed, I appreciate it. I'm gonna first ask some basic background information, and first of all if you could say and spell your name please.
- Well I'm the reverend doctor Hilda A Stann. H-I-L-D-A, middle initial A, Stann. S-T-A-N-N.
- Wonderful, and your names are in the Time of Re-imagining was?
- Hilda, Reverend Hilda Kuester.
- And Kuester is spelled again?
- K-U-E-S-T-E-R.
- Wonderful, and you obviously are clergy and what is your denominational affiliation?
- I don't have any anymore.
- And at the time of Re-imagining, you were, did you have one at that point?
- I was United Church of Christ and Disciples of Christ. I had dual ordination.
- Okay, wonderful, and Hilda when and where were you born?
- I was born in 1953 in Westfield, New York.
- Okay, and where did you go to graduate or divinity school?
- I went to divinity school at Colgate Rochester Crozer Divinity School in Rochester, New York, and that's where I received my Masters of Divinity and my Doctorate of Divinity.
- Wonderful, great! And what work or ministry were you doing at the time of Re-imagining?
- I was an associate minister at the United Church of Christ in St. Paul.
- Okay, good, and what work or ministry did you do after Re-imagining?
- Within two years, I lost my job at the church and left the mainstream church, and I started an alternative church called, Circle of Life, in Roseville, New York, and it was ahead of its time. There was a cadre of people

that were faithful, but it didn't grow, it was very much like Sacred Journey is now, at (mumbles) avenue, at a Methodist church.

- So how would you describe ... I've been to Sacred Journey, but for people who aren't familiar with it, how would you describe what that service was like?

- Very eclectic, using more readings than just Biblical readings. Sermons or talks could be on other subjects, except difficult subjects. No sexist language. Hymns were all modern, and we brought in a lot of the arts to contribute to worship, performers of different sorts.

- Oh, it sounds exciting, yes. Did you do some work or ministry after that?

- No.

- Okay, good.

- I mean, I worked but not in a ministry.

- Sure, of course, yes. So Hilda, how and when did you first become aware of feminist theology?

- My first year of seminary, which was 1976, 77. I think it was 77. And in our first semester, we were introduced to liberation theologies, and feminist theology was one of them. Now this might be a time to tell you about my doctoral dissertation years later, not that many years later. It was Feminist Theology and Battered Women. So we're back in the 1980s talking about with women as sort of, again, ahead of its time, and the committee rejected my thesis last minute, and said that feminist theology wasn't a real discipline. I went back a year later and worked with a man whose discipline was practical theology, and that was able to get through because it was a real discipline.

- Wow, that's amazing.

- Yeah, wow.

- (laughs) Well, tell me, this is fascinating. Tell me how you chose that topic for your dissertation.

- Well, as a feminist, I was very aware of violence against women, and I felt that the church contributed to it with its patriarchal theology like Eve was to blame for original sin, and Mary Magdalene is all the women in the New Testament, and she's an adulteress and the negative image of women in the church degraded them, and that contributed to men seeing them as property and something to abuse.

- Right, fascinating. So you did finally ... I think it was 1989, that you finished it, is that right?

- Yes.

- Great, thank you.

- It kept a lot of its feminist feminism, but had to, the last chapter was practical theology, which was what can the church do to help? So it wasn't an extreme change to the thesis.

- Interesting. But that's how you had to re-shape it to have it get past? Yeah, amazing, great. Moving to Re-imagining, what was your relationship to the Re-imagining community? How did you get involved with it, Hilda?

- Well, I think that it started in the Twin Cities, and I was a woman in ministry there that was alone, and I was asked to be on the ritual committee, that was headed by Sue Sidemartin, and we designed the rituals for the entire weekend.

- I would love to hear what that was like, Hilda. What was it like being on that planning committee?

- Well, it was, they're a democratic planning committee, a lot of talented women. Sue Sidemartin was known for liturgy in her post at St. Calva. She was a very good leader, it was a very democratic process, and I remember when I wrote my ritual, I wrote it and came back to the groups and they had to decide whether to take the risk on it. And Sue Sidemartin took the biggest risk. They tried to get women from all walks of life, and there was a black pastor, there was a native american spiritual leader, so it was a good group.

- I would love to hear more about when you brought that ritual back, which I really wanna talk to you more about, 'cause it's so important. So what was the conversation like? Was there some concern about that it was risky? How do you recall that conversation?

- There wasn't really debate about it. Sue Sidemartin loved it immediately, and thought it was poetry. And I don't know, no-one disputed the idea. They liked it, they read it, they liked it, they liked the idea of milk and honey verses communion for the closing Sunday worship.

- Yeah.

- They liked the language of the ritual, so no, within the group itself, there was no concern expressed at the time.

- Yes. Could we talk a little bit about your process of writing, I've ready your essay and remembered in Re-imagining, and you said you wrote it at one sitting.

- Well, I had been writing poetry since I was a teenager, and I always when I was in ministry, wrote all my liturgy, all of my prayers, all my calls to worship, and all my (mumbles). (interviewer laughs) So that imagery, and I also was a student of the Bible as opposed to the Old Testament, so I mean, all the imagery was in my mind. I also had adopted two children, I was a mother.

- Could you say more about that how you came up with the idea of the milk and honey? Where did that come from?

- Well, of course, the Biblical story of land flowing with milk and honey, and honestly, there were sensual tones of the whole ritual and those are sensual ideas, milk and honey are sensual, if you think about it, and I also have rejected the idea of communion as body and blood, years before, and would not say that in my churches. When we had communion, I would do it at a remembrance dinner. So some of it was just inspiration.

- Yes. You know, you talked about it, and obviously it's so much about affirming women's sexuality and sensuality, could you say a little bit more about that?

- Yeah. Well, women's bodies have been so demonized, as the temptresses and we're the great sin and to celebrate women's bodies, we produce milk, we are pregnant and have babies. Honey, you can think of honey as a sexual food. But also it's a delicious taste in the mouth. So I tried to think of all the positive aspects of women's bodies, and not just women as giving birth, but women that didn't give birth. They're nurturing, they're loving.

- Yes. Do you think either consciously, or unconsciously, your dissertation on feminist theology and violence against women, did that connect to this ritual, or shape it in any way?

- Oh, I think so, because it was largely about how the church had contributed to sexism, and to the denigration of women, and so the celebration of women is the opposite. But also, Re-imagining, because I took that very seriously, and said, "I'm going to throw out all pre-conceptions of what a ritual should be in the church, in a Protestant church, and what the parameters should be", and the idea of Re-imagining hit me very hard. And the sky was the limit for me, and so when I was writing, that was my point of view.

- Yeah. Wonderful, yes. What was it like at the 1993 conference, when you were there and the ritual was done? What was it like to be present when that happened?

- It was overwhelming. Women were cheering and hooting and howling. That's sort of what I'd call, some of them were hooting and hollering.

- Yes.

- I mean, for one thing it's just a wonderful reaction among church women, because at least in the white church, we don't do much of that in church, but it was also such an affirmation, that it hit people hard so fast. It was very thrilling.

- And what would you say, what was that hooting and hollering about? Why were they reacting that way?

- I think because the prohibition to talk much about sexuality and sensuality in the church, coming from the old church canonical background of Protestantism and Catholicism too. And so it was something out in the open they may not have heard before. And it was right on as far as what women do celebrate about their bodies. And what they experience. But they don't get to celebrate in church.

- Yes. Earlier you mentioned something about communion, as you well know, we'll talk about this in a minute, part of the backlash was the idea that this was a substitution for communion, or I guess maybe a perversion of it would be more accurate. How did the ritual committee perceive the role of this particular ritual in the conference?

- I think we're looking for sort of a climax and closing, I shouldn't use that word. You know, a great ritual for the end. And that would affirm all the women there, it wasn't specific like the first time we had Native American drummers. That sort of culturally specific, as thrilling as it was. So there was no talk of communion, in the committee, that came out of my mouth. There was no talk of communion. I think that was in my mind as the sharing of food is also very central to women's experience and the providing the food and being head of the family around the table at the dinner table for Jewish women. So I did not abandon the idea of a meal.

- Yes.

- But the committee did not discuss that, and they gave me no parameters to begin with at all. We were on an exciting ritual for the last day of the conference.

- And you provided an exciting ritual. (laughs).

- I guess so.

- You also mentioned in your essay that this really encouraged you to make feminine images for God more central in your spiritual life. Could you say more about that?

- I think it's ... Again, this is kind of linking to the past. But I think I had moved towards more of a neutral idea of God. And my church (mumbles) did not permit me to do He and She, God He and She, God our Mother and Father, that would not have been acceptable. So I had moved towards a more neutral view of God, or more emphasis on Jesus as a teacher, and like the hymns I would pick out would kind of be more about Jesus than God, the Father, omnipotent, etc. The worship. And also my experience was already then influenced by Native American spirituality, so I also was seeing the spirituality in nature. But I have not gotten to the point where I could just focus, just give me a chance to focus entirely on feminine imagery to the exclusion of everything else. For a little while, I was re-imagining what that would be like. And so yes, it stayed with me, because ... And it influenced by leadership at the church in worship.

- I would love to hear about that. How did it influence your leadership of the church in worship?

- Well, I introduced a few things for Re-imagining, including the song I can tell you about later.

- Yes.

- And I talked some about Sophia in my talks, my sermons, and I was even more eulogies about making sure there was no sexist language, and trying to emphasize a nurturing God too, taking that imagery of motherhood, maybe not calling it motherhood but emphasizing a nurturing God. So I had to be careful but what I did was fairly well accepted by a good many people.

- Was it?

- Yeah, then when I started the circle of lectures, it was very well accepted.

- Yes.

- You almost expected for me to use a variety of images of God.

- And remind me how long did that last? The circle of life.

- Not a lot longer than a year.

- Okay, yes.

- We got a store front church, and we had a little store gift shop, and then the back was the church, I think that was a bit head of its time too, or didn't fit too well for mainstream Protestants, where evangelicals had been meeting in different places all along, they were used to sanctuary. But that's what it was, a store front church for a little more than a year.

- And I'm just curious, how many people would you say attended during that time?

- Well, there were about 25 people involved who were members, the attendance would be about 18.

- Yeah. I wanted to get back to that 93 conference, and I know it's been a long time. Are there other memories you have of that conference and what that experience was like for you?

- What was wonderful there to see ... I'd been going for a long time there, Women in Leadership tended to have a different style than men, and they were something I liked very much, but this was the first time I got to see it in action on all level, and that was something that the leadership was very thinking ahead of time, including the ritual committee. So really not having any kind of hierarchical structure, so that in the experience, so we sat at a round table. We didn't have one leader, we shared leadership in discussions, and it was just wonderful to experience women's style, not hierarchical, more cooperative, sharing of power, the whole weekend, it was just fantastic. And again, like Re-imagining, it made it seem possible in the future.

That organizations could be like that.

- Is that what led to your organizing, those circle of life church?

- No, not really. I lost my job at the church in a very negative way. I didn't want to leave ministries, so I started something on my own.

- Sure. That makes sense. Shall we talk about your song? Tell me about the song that's in the Re-imagining songbook.

- Yeah, this was after the conference, and they were soliciting music for the Re-imagining songbook, and it gave me a chance to be a (mumbles), so I took the Re-imagining from the milk and honey ritual where we referred to God as Sophia, and used it in this song. I'll read it to you, because it also mentioned what we're not using as language, and what we're doing as an alternative. So verse 1: "I came to life in your dark waters, "made for the Earth, conceived in your sea. "and when I'm broken, lost in some desert, "you'll steal your life's blood, to rescue me". Here's the chorus: "Some call you Lord, "Some call you father, some say the Godhead, "some Trinity, but when I'm aching from life's hard labors, "I cry my mother, come shelter me". Verse 2: "You soar above me like a great eagle, "I find my comfort beneath your wings, "and when I go through the darkest valleys, "you are the one friend always with me". And then there would be the chorus. The last verse 3: "You are creation, "you are still waters, you are the pasture, "you are the sea, you are Sophia, "my source, my wisdom, you are the true light, guiding me".

- Oh Hilda, that is beautiful and powerful! Really poetic! Tell me how-

- They really love it.

- I know, me too. Tell me me about the images in there and about writing this, I'd love to hear about it.

- Well, by the way, the melody is a lovely folk melody that I heard first from Marina McKinnon, so it's an old folk melody from Ireland. Well I was quite a student of the Bible, I studied both Hebrew and Greek in the seminary. A lot of these images are from the Bible. Dark waters refers to Earth. The Earth of course, many native spiritualities talk about the Earth and the Goddess, our mother. Conceived in your sea, again is the waters of birth, in the womb. But then broken and lost in the desert, that sounds like a psalm. And steal your life's blood to rescue me, so I referred sort of to Jesus' death, but thought of it more in terms of women, I know women will give their lives to rescue their children, and they often have. Like during the holocaust. So let's see, the great eagle of course, I find comfort between your wings, that was partly a reference to the song that was popular then, I can't remember the name, can you?

- Is it by Michael Jonkis? Let's see, yes. I think I know what you're talking about, but it's escaping me too, yes, go ahead.

- Tender valleys was from Psalm 23. And back to creations, used pasture, you leave me in green pastures

from the Psalm. Then Sophia's referring to the actual testament reference to Sophia, as wisdom. And then true light guiding me is from the Gospel of John, first chapter.

- Yes. There's so much imagery in there. And I wanted to ask you specifically about Sophia. You wrote about creating the Sophia ritual, use Sophia, tell me about why that image is so important to you, or was so important to you.

- I think it was important to me to use an image from the Bible. And I wanted to start from that place, because many women were starting from that place, and that was still an important part of my life as a minister, and to my feeling that as the clearest biblical reference to a feminine image that could be seen as a deity, as God. There's a lot of women heroes in the Bible, and that, but I wanted an image that was used more, even though quite abstractly to refer to something divine.

- Do you recall, by any chance, how you first encountered the Sophia image?

- I'm sure I read all the feminist theologians at the time, I'm sure it was in a book I read.

- Sure.

- I was very influenced by feminist theology, I wish I could get you a specific reference, but I can't, but I was certainly not the first person to point out that feminine imagery for God.

- Do you remember during the ritual committee, the planning committee, because Sophia became a very important image at Re-imagining, do you recall any discussion about that particular image?

- It was used throughout the conference, wasn't it?

- It was, yeah, (mumbles) bless Sophia.

- I'm not sure why. I'm really not sure why.

- Sure, yeah. Well Hilda-

- I don't think it started with me, I think it was sort of agreed upon across the board, we influenced each other mutually.

- Yes. That sounds like part of the process, there was a lot of mutuality. Yes. I wanted to ask you about the backlash. First of all, did it effect you directly? The backlash after the 1993 conference.

- Well, I said I lost my job at my church within two years after the conference, and at first, right after the conference, it seemed like my church was fairly oblivious to it. The conference itself. And my positions was actually added because people liked me, they added in a (mumbles) pastor in. So I was quite popular, at

least I thought I was. But I think that as I became more feminist. I didn't become more feminist, my liturgy became more feminist.

- Yes.

- And my sermons, I took a little more liberty with not necessarily preaching off the Bible, and also in my liturgy, I did use some non-Biblical sources for text sometimes. And I think there were people that really didn't like that. And for some reason, I was the kind of person people never said that to my face. So when there was question of firing me, a lot of those people came out of the woodwork, that I was just too radical, and too liberal. So it wasn't a direct backlash, or an immediate backlash, but I think it was part of what happened to me.

- Yes. And well Hilda, first of all I am so sorry to hear this, and how did you react to that? What was that experience like?

- (laughs) I'm not sure what you mean, how did I ...

- Well how did you deal with it? That's probably a better way to put it, thank you.

- Well they were firing me, I thought it was totally unjust, and I fought like crazy, and I did myself in that way, because then the United Church of Christ, because I fought their policy and their process, would no longer license me. So I did myself in, but I thought I was justified. And the experience ... The one thing they said was they wanted safety. They didn't want conflict, they didn't want me to raise any issues, they just wanted a nice, peaceful church, and that turned me off so much to Christianity, because I was studying the holocaust at the time, and it felt very bad, the people were interpreting the church as a safe place and not as champions of justice, not as fires for justice, or martyrs for justice, you know?

- Yes.

- I came away feeling very few Christians could walk the walk. I don't want to put too much of my bitterness in, but that's how I came away.

- Sure. And as you think about the backlash in general against the Re-imagining conference, how would you account for it? What do you think caused that?

- This is what I think happened. The liberal press wasn't very present, and this conservative church press showed up sort of late on, so they started to show up for the Sophia milk and honey ritual, and they didn't understand it, they didn't have any idea why we were doing it. They didn't understand what Re-imagining meant, but it was partly an exercise in doing something different, so of course they, like you said, they called it a perversion. Of communion. And some of it was just really unfortunate press coverage, at the very end of the conference, and it was tragic for some of the women. They lost their jobs. They had so much to contribute to the church. Really didn't do what they were charged with, which was perverting Christianity. It

was an exercise in imagination, and it was a beautiful exercise of the imagination. No-one deserves to lose their livelihood over it.

- And as you well know, and you already alluded to this, the milk and honey ritual was often one of the major aspects of the conference that was specifically mentioned and targeted. Were you surprised by that? How did you react to their targeting that particular ritual?

- No, I wasn't surprised by it. I was surprised that it got taken in isolated and out of context of the whole conference.

- Yes.

- Again, I was surprised that intelligent church leaders couldn't see that it was an exercise in imagination. That's what spirituality should be, stretching yourself. I found that very disappointing, I felt very bad. I feel to blame, but I felt very bad for the women who lost their jobs. But it made me very negative towards church hierarchies.

- Yeah.

- Especially the Presbyterian and Roman Catholic Church, those two women I knew well that were fired. I did wanna say that, we talked about me losing my job and leaving the church. Re-imagining was related to that. I feel like I re-imagined myself to the point that I couldn't fit in a church that had so many vestiges of patriarchy anymore. I compared myself to Mary Daley, not that I'm as brilliant as her, but she also got, her feminist theology ended up taking her outside any kind of traditional church theology. And so Re-imagining was a part of me moving beyond that, and at the time there wasn't a place for people like me. People suggested I become Unitarian, but that was not gonna happen.

- Why wasn't that gonna happen?

- But Re-imagined-

- I'm sorry.

- I had done so much education and so much continuing it and sort of a doctorate and I didn't wanna go back to school to become a Unitarian.

- Yes. A moment ago, you alluded to the Presbyterian woman and the Roman Catholic woman you were close to who were fired, who were you thinking of there?

- I'm trying to- Sue Sidematin was the Roman Catholic woman who headed the liturgy committee. The woman that was Presbyterian, I'm not remembering, but I think she was a co-author of the Re-imagining, Remembering Re-imagining?

- Are you thinking of Mary-Ann Lundy, who was at the national headquarters?

- Yeah.

- Yes, yes. I actually interviewed her, as you know, Sue Sidemartin passed away. She was very important in this. So would you say she was fired because of Re-imagining?

- Oh yes. Oh yes, it was very soon after, and yes. Other people didn't say that. Because I was pretty clear about it, I continued to see her afterwards.

- Yes, well would you feel comfortable talking about that? Because I've heard some people allude to it, but I'm not sure that people knew that. How would you describe what happened with her? Because I can't interview her.

- The authorities at St. Thomas had seen the publicity and decided to fire her, and that's what she told me. I saw her in person afterwards several times. When they fired her, that's what they referred to as the reason, was her participation in the Re-imagining conference.

- And how did she deal with that?

- Oh gee, I don't know, but I always ... Felt that her cancer couldn't have been helped by her distress she was under losing her job and losing not just her job but her career, her career was liturgy, her calling was creating liturgy.

- Yes. You know, you've already started doing that, you talked about Re-imagining as a beautiful exercise in imagination, which is a lovely phrase. Are there any other ways you would define Re-imagining?

- Well I think that was the intention of those who organized it. But I think it was transforming to a lot of women. For one thing, they could see what was possible for feminist Christians, for a non-hierarchical spiritual community. For trying to be inclusive of other spiritualities or other points of view, liberation theology, I can't say, the Latin American Marista, how do you say it?

- Mujerista?

- Yeah, that was not a word I remember being used at the time, although I know we had a speaker from Latin America. Just the inclusiveness and the diversity accepted within the conference made ... Some of that you could have had without calling it Re-imagining. It was just that women or feminists were in charge of organizing a wonderful conference.

- And Hilda, in some ways you've already answered this, but sometimes I've found it's helpful to ask the question and see if you have other thoughts. What would you say, what aspects of Re-imagining were most

significant to you, and why?

- The thing that I remember most is the table time with other women, and you stayed with them the whole weekend, and there was a really wonderful dialogue that took place there. And at the end, we gave each other presents, the last day, and I don't remember what I gave, but I remember receiving a shawl that this women had (mumbles) a prayer shawl. So that feeling at that table is the thing I remember the most. Then the contribution of the arts, like the native american drummers. There was some dance I believe, some dance performance within it. But honestly, for me the speakers were not saying anything that new to me, because I was well read, but I think for some of the women, that was very important.

- Yes. And Hilda, how did your involvement in Re-imagining change your perspective on feminist theology, and/or the church, if it did?

- Well, I think I said, I imagined myself right outside the Christian theology, what would be considered Christian theology, because I became more feminist. Mary Daley was a big influence on my thinking, and she was moving outside the church. You could call it impatience. I see Sacred Journey today doing what I needed back then. I wasn't patient enough for the patriarchy to go away within the church.

- Yeah, you're living in New York now, correct?

- Mhmm.

- So you mentioned Sacred Journey, how do you have contact with them?

- My sons live in the Twin Cities, and my friends from back when I was in the Twin Cities who were involved with my circle of life, so I try to go every year once or twice to see everyone.

- Wonderful.

- And it wasn't easy for me to go back into a church. But Donna described Sacred Journey, my friend Donna Lawn, and so I visited with her and was quite comfortable.

- And thanks much to her, because she's the one who got me in touch with you, so I'm very appreciative to her.

- With the name change, yeah.

- Yes. I couldn't find you!

- It might be why I haven't heard more feedback. It's so thrilling to know that people know about milk and honey ritual, and that it influences them.

- Yes, and it has. Do you think that Re-imagining made any significant contributions to Christian theology or liturgy?

- Oh, I think so very much. Besides bringing thousands of women there who were interested but not educated necessarily, they were just starting seminary, or they were lay people, I think it was very educational for them about what feminist theology had to say, and to contribute, and they went on to contribute to their churches and be a part of their churches' lives. But I also think it pushed it a little more radical. In some places, not everyone went away feeling that way, but in some places it did.

- Yeah. And although you are not involved in a church today, it's almost 25 years later. What do you think of where many Christian churches are now? Is it where you thought they would be in 2017? I'm thinking of inclusive language, in terms of liturgy. Women's leadership.

- Yeah, certainly there's been ... When I graduated with my Master's of Divinity, there were very few women going into ministry, and that changed drastically just in five years, ten years. So I've seen a big change in the church, and then accepting of women's leadership and ministry. And yes, I see a slow move towards more inclusive language in mainline Protestantism, I don't know, I can't speak for the Roman Catholic Church. But I know in terms of music, in that, their liturgies have become more diverse, but the evangelicals feels like the backlash. And the fundamentalist church, the extreme embracing of patriarchal language, "Our father, God", the hierarchies, the women are subject to their husband. It's just the other extreme, I think they've gotten more entrenched and larger as many churches have grown in some places.

- Yes, that's helpful. Now, what does Re-imagining mean today? And I want to be clear, I don't mean necessarily just Re-imagining in terms of the Re-imagining community, but what do you think needs to be re-imagined today? In the church, or in society.

- One thing I still see in churches, is that they have trouble embracing all types of people. I see the poor and less educated going to a certain type of church, and not being embraced in middle class churches. I don't see that embracing of diversity. My seminary was (mumbles). And I don't see the black and white churches coming together the way I hoped, because a black worship is so fantastic and so alive and so emotive, and I was hoping that white church more.

- Yes.

- And I think churches are struggling for membership, for relevance. And they're also competing with people with very-

- Yes. You mentioned you looked at the Re-imagining website, which is now up, and whether ... What would you like to see on that website? Or what did you find helpful? Do you have any suggestions, I guess?

- Sure, yeah, I didn't have a lot of time to spend with it, but I think the more resources that can go up there for liturgy would be nice. And whatever would be appropriate for women's narratives about the Re-

imagining conference and the community.

- Yes.

- Maybe resources for young women who want a mentor.

- Yes, that's great.

- If you wanna pick an older woman's brain.

- (laughs) So kind of have a mentoring, trying to set up mentors between older and younger women pastors, is that what you're thinking of?

- Well, even less formal, where you can have a conversation, a dialogue, a resource.

- Yes. And I could see it would be beneficial for both parties to do that.

- Oh yes.

- Intergenerational. Yeah, that's a great idea. Thank you. Is there anything that we haven't discussed that you would like to add?

- I'm just looking at the questions quickly.

- Sure, yes please.

- No, I think I covered it. No, I think I covered it, and it was probably the highlight of my career in terms of liturgy. The Re-imagining conference, to see what women could design for worship, not just my own. But it really was very exciting, the highlight of my career for liturgy. I have to say, the highlight for my career for helping people is a whole other story. I remember being involved with this person and that family and (mumbles). That's different, that's pastoral. But this was the highlight of my career as far as ritual and liturgy.

- Wow. Well that's a lovely way to end, and I want to thank you again, Hilda, for this wonderful interview, and for your wisdom. And I'm gonna turn off the recording now.

- Okay.