

# The St. Mark Lion

June 2001

Vol. CXXVI No. vi

## ELY

From *How to Visit The English Cathedrals* by Esther Singleton, Member of the Royal Society of Arts, New York, 1912.

### DEDICATION: St. Etheldreda

CHURCH OF A BENEDICTINE MONASTERY.

SPECIAL FEATURES:

THE OCTAGON;  
GALILEE PORCH;  
LADY CHAPEL;  
BISHOP ALCOCK'S  
CHAPEL; BISHOP  
WEST'S CHAPEL,  
MONK'S DOOR.

**E**LY is perhaps the most singular and beautiful of English cathedrals, when seen from a distance; for the massive building, with its turrets, buttresses, and pinnacles, rises with splendid majesty from the green meads that make a perfect foreground.

"The first glimpse of Ely overwhelms us, not only by its stateliness and variety of its outline, but by its utter strangeness, its unlikeness to anything else. Ely, with its vast single western tower, with its central octagon unlike anything else in the whole world, has an outline altogether peculiar to itself." —(E. A. F.)

About 655 [Etheldreda](#), daughter of the King of East Anglia, went to live in the fen-land district, known as the Isle of Ely, that had come into her possession according to the terms of her marriage settlement with Tonbert, one of the noblemen of her father's court. The civil government of her territory she gave to a steward named Ovin, while she devoted herself to good works. She was induced to marry Egfrid, son of Oswy, King of Northumberland, who became king in 670.

Etheldreda, wearied of court life, became a nun; and when Egfrid determined to force her to return to court, she fled from Coldingham to the Isle of Ely, where she established a religious house. She began to build in 673. The monastery over which Etheldreda presided as abbess was a mixed community. Bede calls it a nunnery. Etheldreda died in 679 and was buried, according to her own request, in the nuns' graveyard. Her body was, however, removed into the church on October 17, 695. When the body was placed in a marble sarcophagus it was found in perfect preservation, and miracles took place. Two hundred years later the Danes ravaged Ely and destroyed the monastery (870), which was rebuilt in 970 by King Edgar and Bishop Ethelwold, of Winchester. The prior of Winchester. Brithnoth (970-981), was appointed its first abbot. There were no nuns in the new monastery.

The monks of Ely educated Edward the Confessor, who had been offered on this altar in infancy by his parents. After he became king he continued his "favourable regard to the place." His brother, Alfred, whose eyes were put out by Earl Godwin, died and was buried in Ely. Ely was the last stronghold of Hereward; and it took the monks a long time to make their peace with the Conqueror. In order to raise enough

money to purchase forgiveness they were forced to sell almost every article of gold and silver that they owned. Thurston, the last Saxon abbot (1066-1072), remained in charge of the monastery until his death. When Simeon, prior of



Winchester, and brother of Walkelyn, Bishop of Winchester, was made abbot in 1081, it was deemed necessary to build a more sumptuous church. Simeon contributed a great part of his large fortune. He began with the transepts; and built the central tower, often called "Simeon's Tower."

Richard (1100-1107), a Norman, and relative of the king, finished the cast end 'in 1106. Two bays of the nave next to the tower were also his work, and lie continued Simeon's Tower. During Richard's rule the remains of St. Etheldreda, St. Sexburga, St. Ermenilda, and St. Withburga, the first four abbesses, were re-buried before the high altar.

In 1109 Ely was made a cathedral; but nothing seems to have been done to the building until Bishop Riddell (1174-1189) "carried on the new work and Tower at the west end of the church, almost to the top."

Eustache (1198-1215), one of the bishops appointed to

excommunicate King John, built the celebrated **Galilee Porch** at the west end. He contributed large sums out of his private fortune.

Hugh Norwold, or Northwold (1229-1254), built the six eastern bays of the presbytery, and the palace. Again were the remains of St. Etheldreda, St. Sexburga, St. Ermenilda, and St. Withburga removed to this part of the church, and the Cathedral was dedicated in 1252. King Henry III. and Prince Edward were present. When Bishop Norwold died (1254), he was buried at the feet of St. Etheldreda. His monument was removed to the north side of the presbytery, third arch from the east.

John Hotham (1316-1337) built the choir. It was during his bishopric that the Tower fell, and he provided for the building of the wrecked western bays.

The Fourteenth Century brings us to the greatest of all the Ely builders, the supreme artist and architect, Alan de Walsingham, sub-prior, sacrist, and finally prior. 111 1 21 lie began the **Lady-Chapel**, which was finished in 1349. Its position is Peculiar –north-east of the north transept. Its site was chosen in all probability because St. Etheldreda's shrine occupied the sacred east end. Walsingham's great work, however, is the celebrated **Octagon**.

On the eve of St. Ermenilda's Day, February 12, 1322, just after the monks had finished matins, the central tower fell and destroyed three bays of the choir. There was no wicked king in this case to blame for the calamity, as was the case with the similar tower built by Simeon's brother at Winchester.

"No one could possibly have been found in the whole kingdom better qualified to cope with the great disaster that took place at Ely in 1322 than the officer of the house who had the special custody of the fabric. The originality and skill with which he designed and carried out the noble work that takes the place of the central tower, which is without a rival in the architecture of the whole world, are beyond all praise. The exquisite work in the Lady-Chapel would in itself have been sufficient to establish Walsingham's reputation as an architect of the very highest order of merit; but it would have revealed nothing, if it stood alone, of the consummate constructive genius which he displayed in the conception of the octagon.

"The building was begun as soon as the space was cleared. The stonework was finished in 1328, little more than six years after the tower fell. The woodwork of the vaulting and lantern took longer time; but this also was quite complete in 1342. Walsingham had



become prior in the previous year. The weight of the lantern, it need hardly be said, is not borne, though it looks like it from below, by the vaulting that we see. There is a perfect forest of oak hidden from sight, the eight great angle posts being no less than 3 feet 4 inches by 2 feet 8 inches in section.

"With such a man as Walsingham on the spot we cannot be wrong in assigning to him the authorship of all the architectural designs that were carried out in his lifetime. It is believed-for the date is not exactly known-that he died in 1364. Besides the Lady-Chapel and Octagon, he must have designed the singularly beautiful bays of the presbytery between the Octagon and Northwold's work. The exquisite way in which the main characteristics of the Early English work are adapted to the Decorated style demands our highest admiration. The arrangement of the three western bays on each side is exactly like- Northwold's work, while the additional grace and beauty of ornamentation mark the advance in taste that distinguished the Decorated period. Bishop Hotham undertook the whole expense of rebuilding this portion of the cathedral. He did not live to see it completed, as he died in

1337, but he left money for the purpose." -(W. D. S.)

Walsingham, though elected bishop by the monks, was not confirmed by the Pope. However, when they placed the brass over his resting-place in front of the choir they represented "The Flower of Craftsmen" (*Flos operatorum* was his epitaph), with mitre and crozier.

Ely suffered less than many churches during the Puritan wars.

The most important work of late years has been the restoration of the octagon and lantern, as originally designed by Alan de Walsingham.

The great **West Tower** (Early English and Decorated) was built before the Galilee Porch, about the last year of the Twelfth Century. It is surmounted by an octagon with a window of three lights in each face. An octagonal turret ornaments each corner. Windows and arcades mark each story. A fine view of it is obtained from the south side.

The Galilee Porch is one of the finest examples of Early English in existence and is only surpassed by Bishop Hugh's Choir at Lincoln.

"Each side externally, is covered with lancet arcading in four tiers. In the upper tier the lancets are trefoiled with dog-tooth in the moulding; in the next lower tier the lancets are cinquefoiled, with two sets of dog-tooth. The lancets in the west face are all cinquefoiled, and the three lower tiers have trefoils in the spandrels. Nearly all are highly enriched with dog-tooth; while the mouldings of the west door have conventional foliage as well. The lancets here are deeper than on the sides of the porch, and were probably designed to hold figures. Of the three large lancets in the west window the central one is slightly more lofty than the others.

"The interior of the porch is even more beautiful; the profusion of ornamentation on the inner doorway and the exceeding spacefulness of the double arcades in the sides are quite unsurpassed. Both doorways are divided by a shaft and both have open tracery of exceptional beauty above." -(W. D. S.)

In addition to this feature, Ely has the unique Octagon, a good view of which is 'obtained from the north-west. It is beautifully proportioned and beautifully decorated with windows of exquisite tracery.

"The way in which the octagon and lantern combine in producing a perfectly harmonious composition is in great part due to two points of difference, points which very few observers detect. These are, firstly, that the lantern is a regular octagon, having all its sides equal, in this respect being unlike the stone octagon beneath it; and, secondly, that the eight faces of the lantern are not parallel to the eight faces of the octagon. The new windows of the lantern are similar to the large ones below, but are not mere copies of them. The upper stage of the lantern, above the roof as seen from within, was once a bellchamber; its lights are not, and never have been, glazed. The whole of the lantern is of wood, covered with lead. Two flying-buttresses rise from the corners of the nave and transept aisles to the corbel table of the clerestory range. There are also eight elegant flying-buttresses, one to each of the angles of the lantern. These are part of the new work, the originals having long disappeared." -(W. D. S.)

The north-western part of the north transept fell in 1699, and was rebuilt by Sir Christopher Wren, nephew of Bishop Wren, then in office. The north end of the transept contains Norman windows, and above them are two Perpendicular windows, each of three lights. In the east wall of the transept the lower lights are Decorated; the upper windows are the original Norman.

Next we come to the **Lady-Chapel**, the east window of which (seven lights) was inserted by Bishop, Barnet (1366-1373), who also "beautified five of the windows in the presbytery." The west window, (eight lights) is of a little later date. In the side-walls of the Lady-Chapel are five large windows, the tracery of which is very beautiful.

The **East End** is a superb illustration of Early English, although slightly altered from its original state by the introduction of the windows in the chapels of Alcock and West, and a plain wall for the original windows in the south aisle.

Flying-buttresses support the roof of the presbytery and choir. The Perpendicular window of seven lights attracts our notice in the south end of the south transept.

The entrance to the Cathedral from the south opens from the eastern end of the cloisters and called the **Monks' Door**.

The ornamentation is very rich. One spiral column is especially fine. The arch is trefoiled with cusps, having circular terminations with star ornament, and in the spandrels are quaint, crouching. At the west end of the north alley of the cloisters we come to the Prior's Door, a fine specimen of late Norman. In the tympanum is a carving in high relief of the Saviour.

Entering through the West we have a full view of the Cathedral, the vista fortunately not broken, for the open screen permits the gaze to wander the whole length to the east end. The massive Perpendicular arches here were built

beneath the Norman ones to secure stability for the big tower that we have just examined.

The Nave is one of the most perfect specimens of late Norman. It is very similar to that of Peterborough. Ely, however, offers no suggestion of the transition of the next style, as does Peterborough. The Ely nave is supposed to have been finished before 1173, a little before Peterborough's, and after that of Norwich. It contains twelve bays and measures 208 feet. The piers are of alternate design. In front of each a shaft

runs up to the roof. As we follow this with our eyes we see that the ceiling is painted with Biblical subjects; but these pictures need not detain us, as they are modern. The billet moulding decorates the string-course above the main arcade. Most of the capitals are cushion.

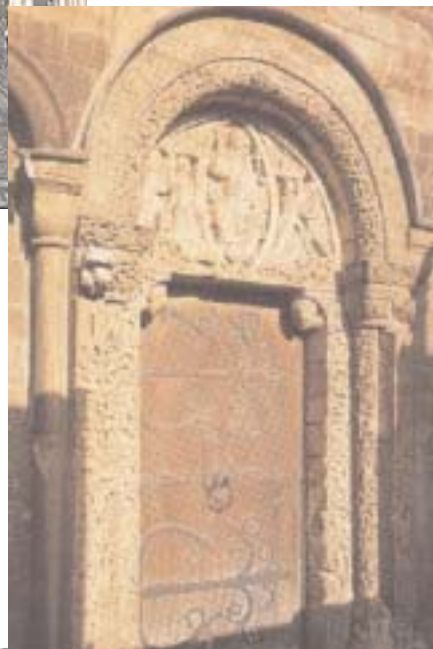
The Octagon is the gem of the whole Cathedral.

"Few visitors will perhaps be disposed to examine any of the objects of interest in the cathedral before an inspection of the beauties of this magnificent erection, the first sight of

which, from one of the smaller arches towards the aisles, is a thing never to be forgotten. There is not one of the many able artists and architects who have written about the Octagon that has not spoken of it as being without rival in the whole world; and the admiration that was expressed fifty and more years ago would have been far greater, and the enthusiasm more profound, had the writers seen it in its present state of perfect restoration. No description can do adequate justice to the grandeur of the conception or to the brilliancy of the execution of this renowned work.

"The four great arches rise to the full height of the roof that to the east, indeed, is higher than the vaulted roof of the choir and presbytery, the intervening space being occupied with

tracery of woodwork on painted boards, the Saviour on the Cross being painted in the middle. The wooden vaulting of the Octagon springs from the capitals on the same level as those of the great arches. The four small arches to the aisles are of course no higher than the roofs of the aisles: above these, on each side, are three figures of apostles, under canopies with crockets. The figures are seated, and each holds an emblem, by which it can be seen for whom the figure is intended. It may be noticed (in the central figure on the south-west



side) that St. Paul, not St. Matthias, is put in the place of Iscariot. The hood-moulds of the arches are terminated by heads, of which six are portraits. King Edward III and Queen Philippa are at the north-cast, Bishop Hotham and Prior Crauden at the south-east, Walsingham and his master-mason (so it is believed) at the north-west; those to the south-west are mere grotesques. Above the seated figures on each side is a window of four broad lights, filled with stained glass. The eight chief vaulting shafts rise from the ground as slight triple shafts; they support, a little above the spring of the side arches, large corbels, which form bases for exquisitely designed niches, and through these spring more shafts reaching to the vault. On each of the corbels is a boldly carved scene from the career of St. Etheldreda; they commence at the northwest arch. The subjects (two to each arch) are as follows:

"North-west arch: St. Etheldreda's second marriage. Her taking the veil at Coldingham.

"North vast arch: Her staff taking root. Her preservation in the flood at St. Abb's Head.

"South-cast arch: Her installation as Abbess of Ely. Her death and burial (two scenes).

"South-west arch: One of her miracles. Her translation.

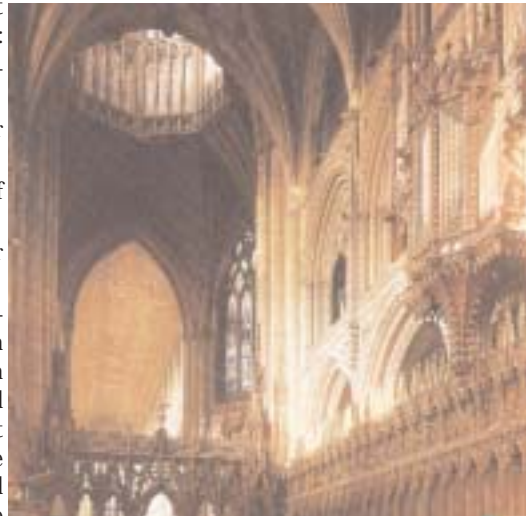
"In order to understand these wonderful sculptures more fully we refer to the *Liber Eliensis* which describes Etheldreda as hurrying away from Coldingham with two ladies, Sewenna and Sewara, and as reaching a rocky place on the coast where they were overtaken by the king, but the three ladies crossed the Humber and proceeded south, dressed as pilgrims. One night, while the queen slept, her staff, placed in the ground, burst into leaf and flower. On this spot a church was built and dedicated to St. Etheldreda. When the three pilgrims arrived in the Isle of Ely, they were joined by Wilfrid, the archbishop of York, who induced Etheldreda to take the veil. The miracle referred to in the south-west arch shows St. Etheldreda and St. Benedict appearing to a monk named Brytstan, who was charged with seeking refuge in a monastery in order to escape punishment for robberies of which he had been guilty. The miracle was told to Queen Matilda, who freed Brytstan." -(W. D. S.)

The Screen separating the choir from the Octagon was designed by Scott. It is of oak, delicately carved in geometric patterns, and bearing a cross on the cresting that runs along the top. The gates are brass.

The first three bays of the choir were begun about 1240; the last six, forming the presbytery, were finished in 1340. The space of a hundred years thus lies between them.

"In the juxtaposition of these two magnificent specimens of the Early English and Decorated periods of architecture there is an opportunity of comparison which on such a scale occurs nowhere else. It is to be remembered that in neither case is the treatment of the upper part quite in accordance with the usual practice of the period. When the presbytery was being built there were still standing east of the central tower the four original bays of the Norman choir. These, it may be assumed, were very similar in character to those in the nave. There would, beyond question, have been in each bay large triforium arches, each with a couple of subordinate arches; and a single window in the clerestory with a blank arch on each side. Bishop Northwold's work was purposely made to correspond with these bays as far as Early English work could do so; and when after the fall of the tower it became necessary to rebuild the choir, Bishop Hotham in like manner made his Decorated work correspond with the Early English presbytery. The choir is, as would be expected, richer in detail as well as more elaborate in design; and it

would be difficult to find in England anything to surpass the tracery of the clerestory windows and triforium arches, the beautiful cusped inner arches of the clerestory range, the open parapets at the base of the two stages, or the long corbels, covered with foliage, that support the vaulting shafts. In the choir the clerestory windows have four lights each; in the presbytery are triplets. The old colouring has been renewed throughout. On the north side of the choir the three bays are precisely alike; but on the south there is a variation in the tracery of the western triforium arch. There are also shields of arms (of the See of Ely and of Bishop Hotham) in the spandrels of the triforium and arch below; and the shaft between this arch and the next is enlarged at the top into a base for



a statue (probably of St. Etheldreda); while level with the string above is a very fine large canopy (called by the workmen 'the table'), which is like nothing else in the cathedral. The clerestory windows also on the south have different tracery.

"The difference between the two styles of architecture is well marked in the groining of the roof, the Decorated portion being much more elaborate. Some of the bosses are very remarkable: one has St. Etheldreda with pastoral staff; one has the coronation of the Virgin Mary; one has the foundress bearing the model of a church, in which

(as Dean Stubbs has pointed out) both arms of the western transept are represented, so that it is a fair inference that at the time this roof was constructed the whole of the western transept was standing. Between the choir and presbytery there rise the massive Norman piers built as the entrance to the apse; and these are the only remains of the Norman church east of the octagon.

-(W. D. S.)

The magnificent **Choir-Stalls**, with their beautiful canopies, are thought to be Walsingham's work. They are considered the finest Decorated stalls in existence. The misericorders show wonderful carvings.

The **Reredos**, of alabaster, designed by Scott, stands in the centre of the screen of stone that runs along the whole of the presbytery, the lower part of which is a diaper pattern and the upper portion an open arcade of six arches (Early Decorated style).

"The east end of Ely is the grandest example of the grouping of lancets. . . . Ely is also undoubtedly the head of all cast ends and eastern limbs of that class in which the main body of the church is of the same height throughout, and in which the aisles are brought out to the full length of the building." -(E. A. F.)

It is only natural that the transepts should show similarity with those of Winchester, consecrated in 1093, seven years before Simeon of Winchester came to Ely. He began his work, as we have seen, here, and got up as far as the triforium. The clerestory was added by his successor. Alterations took place at later periods, and now both triforium and clerestory are almost identical with those in the nave.

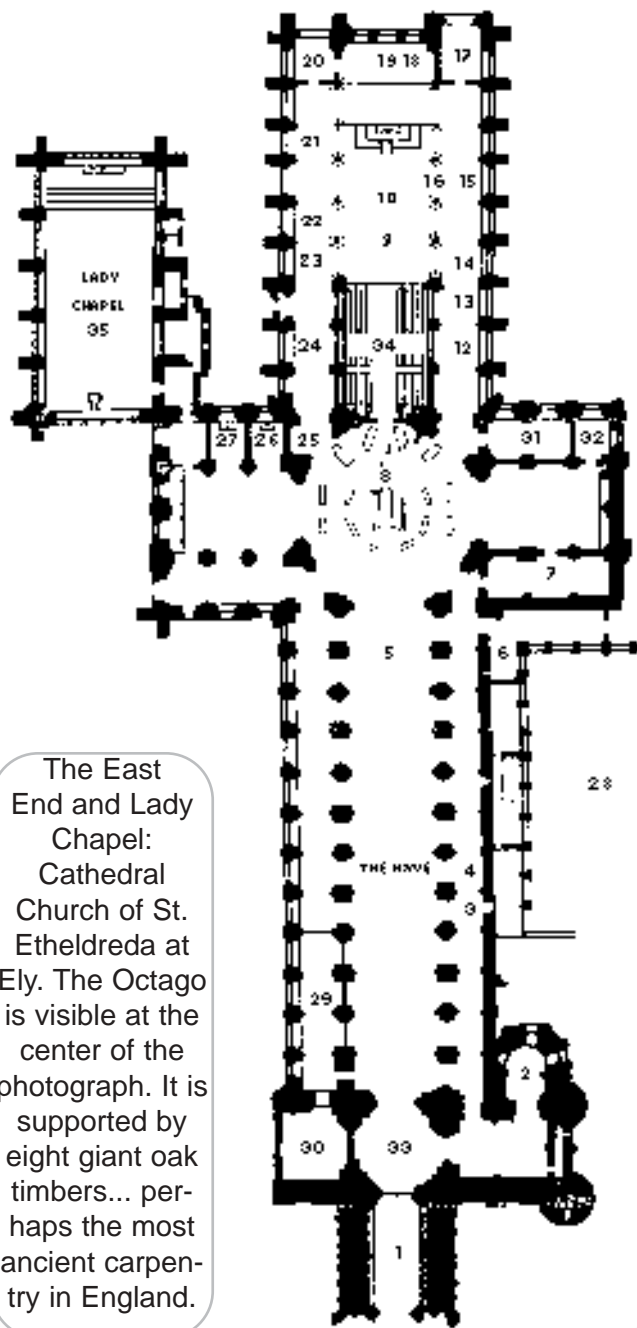
In the south transept Perpendicular windows of three lights have replaced the western windows of the triforium. Two large Perpendicular windows ornament the north end

and a curious window of seven lights adorns the south. Galleries, arches, and arcades afford exceedingly interesting study.

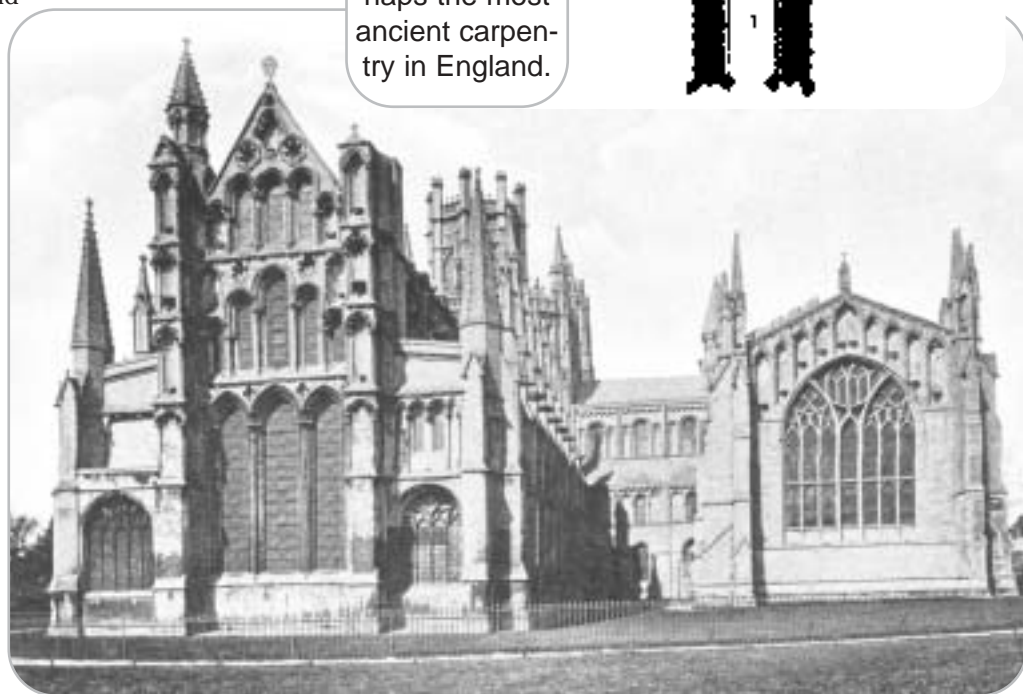
On the east of the north transept are three chapels, one of which has been restored for private devotion. Old paintings of the Martyrdom of St. Edmund on the roof have given it the name of **St. Edmund's Chapel**. The screen in front dates from about 1350.

From the north transept we enter the **Lady Chapel**.

"Notwithstanding the cruel mutilation of the sculpture all round this chapel, it can be seen that for perfection of exquisite work there is no building of the size in this country worthy for one moment to be compared with this in its un mutilated state. Its single defect strikes the beholder at once: the span of the roof is too broad and the vaulting too depressed for the size of the chapel. The windows on the north have been restored. The end windows, which are of great size, are of later date; that to the east has a look of Transition work about it. The building was finished in 1349, and the east window was inserted by Bishop Barnet, circa 373. The great beauty of the interior consists in the series of tabernacle work and canopies that run round all the four sides below and between the windows. The heads of the canopies project. In the tracery beneath, at the head of the mullion, was a statue. The delicate carving of the cusps and other tracery is varied throughout. On the spandrels were incidents connected with the history of the Virgin Mary (mainly legendary) and of Julian the Apostate; and though in no single instance is a perfect uninjured specimen left, yet enough remains, in all but a few cases, for the original subjects to be identified- All was once enriched with colour, and many traces remain; and in various parts of the windows there are fragments of stained glass. Most of the monumental tablets which once disfigured the arcade below the windows have been happily removed into the vestibule. The arches and canopies at the east end are arranged differently from those on the sides. In the roof, which reminds us of the contemporary roof in the choir, are some carved bosses, not large, but singularly good. Among the subjects can be recognised a Crucifixion, with half-figures beside the cross; Adam and Eve; the Virgin Mary and Elizabeth, holding between them a book inscribed 'Magnificat'; the Annunciation, with 'Ave Maria Gratia plena'; the Ascension. indicated by the skirt and feet of the Saviour and five heads of apostles; the Coronation of the Virgin; and the Virgin in an aureole." - (W. D. S.) §



The East End and Lady Chapel: Cathedral Church of St. Etheldreda at Ely. The Octago is visible at the center of the photograph. It is supported by eight giant oak timbers... perhaps the most ancient carpentry in England.





# June 2001

Tue      Wed      Thu      Fri      Sat

					1 7:30 AM Mass Friday after Ascension Octave	2 7:30 AM Mass 4:00 PM Confessions 5:00 PM Evensong St. Odo Vigil of Pentecost
3 7:30 AM Morning Prayer <b>8:00 AM Mass</b> 9:10 AM Church School <b>10:00 AM Mass</b> 4:00 PM Evensong St. Kevin Whitsunday / Pentecost	4 Whit Monday	5 St. Christopher of Rome Whit Tuesday	6 Ember Wednesday	7 St. Boniface / St. Colman Thursday in the Pentecost Octave	8 Ember Friday St. Theodore, General & Martyr	9 4:00 PM Confessions 5:00 PM Evensong Ember Saturday St. Columba of Iona
<p>Thanks to Prof. Ed and Jody Oppermann for serving as our delegates to the SW Region Parish Life Conference in Wichita, KS. Fr. John will also attend this week.</p>						
10 7:30 AM Morning Prayer <b>8:00 AM Mass</b> 9:10 AM Church School <b>10:00 AM Mass</b> 11:15 AM Vestry 4:00 PM Evensong Trinity Sunday	11 St. Barnabas the Apostle	12 7:00 PM Mass 7:30 PM <i>Scholars: The Apocalypse</i> Feria St. Julian	13 7:30 AM Mass Feria	14 7:00 AM Mass Corpus Christi	15 7:30 AM Mass Friday in the Octave	16 7:30 AM Mass 5:00 PM Evensong Saturday in the Octave St. Moses of Optina
17 7:30 AM Morning Prayer <b>8:00 AM Mass</b> 9:10 AM Church School <b>10:00 AM Mass</b> 4:00 PM Evensong I Trinity St. Botolph	18 St. Ephrem Syrus	19 St. Romuald Tuesday in the Octave	20 St. Kallistos Wednesday in the Octave	21 Octave of Corpus Christi	22 St. Alban, Protomartyr of England	23 7:30 AM Mass 4:00 PM Confessions 5:00 PM Evensong <b>St. Etheldreda of Ely</b>
<p>Fr. John will be in Washington, D.C. at the American University from Tuesday through Friday this week to attend the <i>Oriente Lumen</i> Conference.</p>						
24 7:30 AM Morning Prayer <b>8:00 AM Mass</b> 9:10 AM Church School <b>10:00 AM Mass</b> 4:00 PM Evensong II Trinity / Nativity of St. John Baptist	25 In the Octave of St. John	26 7:00 PM Mass at St. Mark's... 7:45 PM <i>Dominus Iesus: Part I, Holy Protection Church</i>	27 7:30 AM Mass In the Octave of St. John	28 7:00 AM Mass St. Irenaeus of Lyons	29 7:30 AM Mass Ss. Peter & Paul, Apostles	30 7:30 AM Mass 4:00 PM Confessions 5:00 PM Evensong St. Paul, Apostle



TO ALL from Major General Charles Campbell:  
 My next assignment has been announced by the Chief of Staff of the Army. I will be assigned as the Commanding General, 7th (Light) Infantry Division and Fort Carson, Fort Carson Colorado with a reporting date this summer. Dianne and I are extremely excited about the opportunity to serve the soldiers and family members of the 7th (Light) Infantry Division and Fort Carson - - it is truly a blessing! From the Alps to the Rockies - - the journey continues!  
 HONDO CAMPBELL Major General, USA  
 (Major General Charles Christopher Campbell directs US forces in the Middle East. He is brother to Matushka Deborah Campbell Connely of St. Mark's, Denver.)



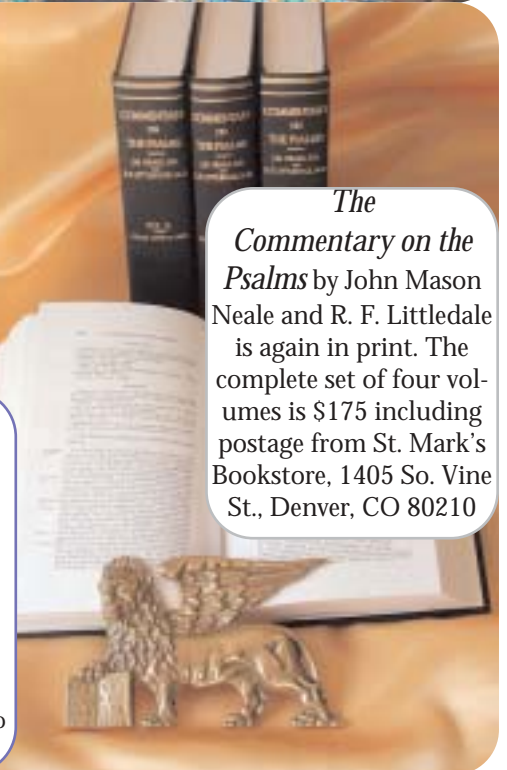
Our Lady of Walsingham in the Rogation Procession / Litanies. About eighty of the faithful participated this year... including parishioners from St. Augustine Parish for the first time. Thanks to Deacon Vladimir, Subdeacon Theodore, and a host of acolytes, with choir and laity for calling down the mercy of God upon the rising crops and this city of sinners. -Photo by Buzz Anderson



Kit Brown, Laura Graham, Natalie, Dottie & John, Mary Frances, and Mat. Elizabeth were among those who volunteered for the Book Sale. About \$ 1,000 was raised for Camp tuition for our young scholars... and many great books found new homes.



Jeffrey Stout won the Boettcher Scholarship and is graduating this month. The Boettcher Scholarship is a full tuition scholarship to any four-year college in the state. Jeffrey is thrilled that his undergraduate education will be paid for, but he is even more enthused about the students he will meet as a Boettcher Scholar. The Boettcher Foundation picks 40 Colorado seniors annually to receive this award and they are given chances to get together and discuss current political issues and what is going on at school. Jeffrey has elected to use the Boettcher Scholarship at the University of Denver. At DU he will be in their Honors Program. He does not yet know what he is going to study, but if pressed he says 'Physics.'



*The Commentary on the Psalms* by John Mason Neale and R. F. Littledale is again in print. The complete set of four volumes is \$175 including postage from St. Mark's Bookstore, 1405 So. Vine St., Denver, CO 80210

**“DOMINUS IESUS”  
Joint Catholic-Orthodox  
Study Group**

**Topic:**

You are cordially invited to participate in a joint Catholic-Orthodox study of the document, *Dominus Iesus*, issued in 2000 by the Congregation for the Doctrine of the Faith and approved by Pope John Paul II.

**When:**

Tuesday evenings: 26 June, 3 July, 10 July, 17 July

- Date:** Tuesday, 26 June 2001  
**Location:** Holy Protection of the Mother of God Byzantine Catholic Church  
 7:00 p.m.: Akathist to the Theotokos  
 7:30 p.m.: Coffee and snacks  
 7:45 p.m.: Discussion: *Dominus Iesus*: Introduction and Section I: “*The Fullness and Definitiveness of the Revelation of Jesus Christ*”  
**Leader:** Fr. Chrysostom Frank (Administrator of Holy Protection Byzantine Catholic Church; Lecturer at St. John Vianney Seminary)
- Date:** Tuesday, 3 July:  
**Location:** St. Mark’s Orthodox Church  
 7:00 p.m.: Stations of the Cross  
 7:30 p.m.: Coffee and snacks  
 7:45 p.m.: Discussion: *Dominus Iesus*: Section II: “*The Incarnate Logos and the Holy Spirit in the Work of Salvation*”  
**Leader:** Fr. Luke Uhl (Chancellor of the Greek Orthodox Diocese of Denver)
- Date:** Tuesday, 10 July:  
**Location:** Holy Protection of the Mother of God Byzantine Catholic Church  
 7:00 p.m.: Vespers  
 7:30 p.m.: Coffee and snacks  
 7:45 p.m.: Discussion: *Dominus Iesus*: Section III: “*Unicity and Universality of the Salvific Mystery of Jesus Christ*” and Section IV: “*Unicity and Unity of the Church*”  
**Leader:** Dr. Joel Barstad (Part-time Lecturer in Our Lady of the New Advent Theological Institute; Founder of Image and Word LLC: Teachers, Artists and Publishers)
- Date:** Tuesday, 17 July 2001  
**Location:** St. Mark’s Orthodox Church  
 7:00 p.m.: Evensong and Benediction of the Blessed Sacrament  
 7:30 p.m.: Coffee and Snacks  
 7:45 p.m.: Discussion: *Dominus Iesus*: Section V: “*The Church: Kingdom of God and Kingdom of Christ*”, Section VI: “*The Church and other Religions in Relation to Salvation*”, and the *Conclusion*  
**Leader:** Fr. John Connely (Pastor of St. Mark’s Orthodox Church)

This fine Chalice and Paten, in gold filled sterling silver, was the gift of Margaret Jones from the estate of Reader Eugene Schimidt of St. Mark’s. We use it on high holy days. “Rest eternal grant unto him, O Lord.”



The summer joint study of the Vatican document “*Dominus Iesus*” is jointly sponsored by St. Mark’s Antiochian Orthodox Church and the Holy Protection Mother of God Byzantine Catholic Parish. Thanks to Father Luke Uhl, Dr. Joel Barstad, Fr. Chrysostom Frank, and Fr. John Connely for volunteering to lead one each of the four sections of this study.

The Tuesday Scholars’ class at St. Mark’s will resume our study of the book “*Second Look and the Second Coming*” on Tuesday, July 24th (Vigil of St. James) at 7:30 PM.

The weekday Masses at St. Mark’s will be at 7:30 AM in June with the exception of Thursday Morning when the Mass is at 7 AM.

We welcome David Cook and Mona and children: Sophia, Nicholas, Karl, Josef, and Maria Louise, who are visiting from Houston.

Looking ahead:

A possible pot luck lunch at the Mahan’s ranch above Bailey at the end of June.

A possible Craft meeting at Rose Thomas’ house in Idaho Springs in July.

The VESTRY Retreat at the Davis’ ranch above Evergreen, Colorado on Saturday, July 21st.

The Annual Parish picnic on the Sunday (August 18th) following the Dormition of the Virgin.

**THE LION**

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