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AGNUS DEI, QUI TOLLIS PECCATA MUNDI:  
DONA EIS REQUIEM  
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AGNUS DEI, QUI TOLLIS PECCATA MUNDI:  
DONA EIS REQUIEM SEMPITERNAM.



THE steel towers around it buckled and crumbled, but on 12 September 2001, the 235-year-old St. Paul's Chapel was still standing.

"My assumption was that it was destroyed," the Rev. Lyndon Harris said. "So when I walked down Broadway the next day and I saw it for the first time, still standing, it was very emotional for me. And when I turned the key in the lock and went inside, it was so quiet."

All around St. Paul's was utter devastation. The streets in front and to the sides were littered with three inches of ash, discarded shoes, fragments of clothing and paper -the debris of human lives. Shattered windows and cracked doors marred the buildings on either side of it, and just south of its corner of Broadway a department store and a hotel lay in ruins.

Behind the chapel was the center of horror itself — a waffled steel facade of one of the World Trade towers.

Now, weeks after the Islamic terrorist attack on the World Trade Center, with members of St. Paul's congregation either murdered or scattered and its centuries-old graveyard still blanketed with ash, the chapel has become a haven for Ground Zero workers, providing both spiritual solace and physical healing. The gentrified city church has suddenly found itself the only calm spot in a war zone.

New York Mayor Rudolph Giuliani said it was a miracle that the wood-and-stone building is even standing considering the destruction around it. And Harris agrees:

"St. Paul's is still standing not because we were holier than anyone across the street or anyone who died, but because we have a job to do."

REQUIEM ÆTERNAM \* DONA EI, DOMINE.  
ET LUX PERPETUA \* LUCEAT EI.

# Old English Re-tellings of Judeo-Christian Stories

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Prof. Alexandra Olsen

A Talk delivered at

the Saints of Old Britain Symposium at St. Mark's Church,  
29 September 2001, St. Michael and All Angels

THE Hebrew Scriptures, which Christians consider the Old Testament of their faith, were composed in a land “flowing with milk and honey” for a largely pastoral people who had made a covenant with an immeasurably superior God. After the Resurrection of Christ, the Hebrew Scriptures became the Old Testament, part of Christian tradition, and merged with Roman tradition. Somewhat later, Christian monks carried the Good News told in both testaments and the Roman stories of Christian saints to northern Europe. There they converted a people very different from either the pastoral Hebrews or the civilized Romans, a warrior people whose central organizing principle was the *comitatus*, the heroic war-band consisting of a lord and his retainers. Therefore it became necessary to re-tell the stories from the Old Testament in a way that made sense to a warrior people, and the stories were transformed by the northern culture. In Old English, the stories are narrated in verse where alliteration or repetition of speech sounds is the principle organizing principle of the verse line. The poems have the fixed collocations used in heroic poetry called “formulas” and the stereotypical patterns called “themes” and are full of details that would be of interest to an Anglo-Saxon audience. Alliterative verse lasted throughout the Old English period and had a revival in the fourteenth century.

Salvation history began with the first covenant, that with Abraham. According to the King James Bible, the Lord says to Abraham, “Get thee out of thy country, and from thy kindred, and from thy father’s house, unto a land that I will shew thee” (Genesis 12:1), and although he leads a wandering life, Abraham is “very rich in cattle, in silver, and in gold” (Genesis 13:2). The story of Abraham occupies thirteen chapters of the Book of Genesis, but undoubtedly the most famous episode occupies nineteen verses of chapter 22, God’s command that Abraham sacrifice his only legitimate son, Isaac, to prove his loyalty.

At one point, “it came to pass .. that God did tempt Abraham” (Genesis 22:1), and the reasons are never given. There is an Old English poetic version of Genesis in the manuscript known as Junius 11, copied around AD 1000. Medieval manuscripts are often known by the name of an owner or scholar, and the Junius manuscript is named for a seventeenth century Dutch scholar,

Franciscus Junius. In it, God is “the mighty King” who wants to “make trial of” the “warrior”; He is a king testing a retainer. God is also called by traditional Old English epithets like “Metod” [the Measurer], “swegles Aldor” [Lord of the sky] and “Frea” [Lord], a name related to that of the Norse god Freyr. There is a subtle difference between the biblical inscrutable deity and the powerful Old English king. There is a tremendous difference between the timorous biblical Abraham who once pretended that his wife Sarah was his sister because he feared that the Egyptians would kill him and the Old English “warrior.” Throughout the Old English poem, Abraham is not only a warrior, but also a “prince” and a “gamolferhð goldes brytta” [aged dispenser of gold], where “goldes brytta” is a heroic formula.

The biblical Abraham has a utilitarian “knife” (Genesis 22:10), but the Old English Abraham girds himself with his “grey sword” and sacrifices the ram with a sword. In Genesis, Abraham saddles an “ass” and takes his son and “two of his young men with him” (Genesis 22:3) and goes to the land of Moriah as God commanded. The Old English Abraham “commanded two young men to travel with him”, and the word for command, “heht,” suggests a warrior giving orders to his retainers. He does not go anywhere as specific as the land of Moriah, a name that would have been meaningless to the Anglo-Saxon audience. Instead, “he hastened forth on the path, as the Lord taught him the ways through the wilderness.”

The only time that Isaac becomes a character in Genesis is when he says, “Behold the fire and the wood: but where is the lamb for a burnt offering?” (Genesis 22:8). The Old English passage occupies three lines of verse, beginning with “Wit” (2891a), the rarely-used dual pronoun, “We two,” that makes the bond between Abraham and Isaac strikingly apparent. The biblical Isaac addresses Abraham as “my father” (Genesis 22:7), but as is appropriate in a heroic Old English poem, Isaac speaks to “my lord,” using “Frea,” the same noun that is used to name God as Lord. The entire passage runs as follows, in half-lines of two stresses with alliteration:

We two have here fire and sword, my lord;  
where is the splendid sacrificial victim,  
that you intend to bring to God as a burnt  
offering?

When the angel in Genesis stops Abraham from sacrificing Isaac, he says, “Lay not thy hand upon the lad” (Genesis 22:12). Of the nineteen verses telling the story of Abraham and Isaac, six are devoted to the angel. Of the ninety lines of Old English verse, fifteen are devoted to the angel, who is first called by a heroic formula, “Metodes ?egn” (2908b) [the thane of the Measurer], which is akin to the half-line “Higelaces ?egn” (Beowulf, 1574b) [the thane of Higelac] in *Beowulf*. The angel “wordum mælde” [spoke formally with words], a half-line formula that

always refers to formal discourse. The biblical angel promises, "In multiplying I will multiply thy seed as the stars of the heaven" (22:17). In contrast, as a good Anglo-Saxon lord, God through the angel promises rewards to Abraham personally:

You yourself shall receive for reward through the hand of the Holy One, the King of Heaven, true rewards for victory, substantial gifts.

This scene matches the reward structure of heroic Anglo-Saxon society, seen in *Beowulf* when Hrothgar promises rewards to Beowulf if he fights Grendel's mother.

In Genesis, the story of the sacrifice of Isaac is merely one episode in the life of Abraham, and after the angel speaks to him, "Abraham returned unto his young men, and they rose up and went together to Beersheba" (Genesis 22:20). The story of Abraham continues for another three chapters, until "Abraham gave up the ghost, and died in a good old age" (Genesis 25:8), "an hundred threescore and fifteen years" (Genesis 25:7). The drama of the story of the sacrifice of Isaac is buried in details about Abraham's concubines and his sons by them. In contrast, the Old English poem focuses on the dramatic story, and it ends when Abraham sacrifices the ram and gives a prayer for "the gifts which the Lord had given," and the word for "Lord" is the heroic term "Drihten," the lord of the "dryht" or war-band.

One of the most interesting poems which shows how Old Testament narratives are adapted to Anglo-Saxon culture is *Judith*, which follows *Beowulf* in the Cotton Vitellius A.xv manuscript, once owned by Sir John Cotton, and was copied by one of the same scribes. The Old Testament is not famous for its varied portrayals of women. Usually women are depicted as wives and mothers like Sarah or villainesses like Jezebel and Dalilah. The historical records indicate that the position of women in Anglo-Saxon England was quite high and they had both private and public influence. In the literature of the cognate Icelandic society in particular women are active, assertive members of society. The female characters in the Old Testament who would have inspired an Old English audience are found in late works which portray an active role for women, especially Esther, who is responsible for the salvation of the Jews by working through her husband, and Judith, who decapitated Holofernes. Judith is one of the late books like Maccabees which were never canonized by the rabbis but which survived in the Greek Septuagint and form part of the Old Testament in Catholic bibles. In Anglo-Saxon England, it would have been perfectly natural that a woman like Judith should intervene in public affairs.

The biblical Judith is quite a passive figure and not even the only important character in the Book of Judith. The first seven chapters describe King

Nebuchadnezzar's conquest of many smaller nations with the aid of his general, Holofernes. In chapter eight, Judith is introduced by her paternal ancestry, naming sixteen generations until her ancestor Israel is reached. She has been widowed for "three years and four months" (Judith 8:4) and wears "sackcloth about her loins and ... widow's weeds" (Judith 8:5) although she wears all her finery when she visits Holofernes. The beginning of *Judith* is missing in the manuscript so that it is impossible to say how much of the first part of the biblical book was used in the original, but the story has been so simplified in the 349 lines that remain that it is likely that very little of the beginning of the book was used by the poet.

The Old English Judith is not a widow but a "holy maiden," a young girl at her most vulnerable. In contrast to the biblical Judith, she is heroic, and the poet says approvingly after her decapitation of Holofernes "Judith had then fought in the battle." Judith is called "ides ellen-rof" (1009a) [remarkably valiant lady], and "ides" is a word used in *Beowulf* both of Wealtheow and of Grendel's mother, who is an "ides, aglæcwif" (1259a) [lady, a heroic or monstrous woman]. In order to understand the word "ides," we need to study cognates of the word in other languages of the North Germanic world. In Old Norse, the cognate word is "dís," and in Old High German, it is "idis." In both languages, it refers to the valkyrie, a warrior woman who has both a benevolent and a malevolent aspect. In her benevolent aspect, she is gracious and radiant, adorned with gold, and Judith is a "bright maiden" and a "bright ides." In her malevolent aspect, the valkyrie is a vengeful battle demon, very unlike a pious widow of the Old Testament but matching the actions of the heroine in both Hebrew and Old English. Judith is described as "adorned with rings," appropriate for a woman; however, the phrase also recalls the armor of a male warrior, the linked rings of a byrnie.

The Old English poem excises extraneous characters like Uzziah, chief ruler of Bethulia, and Achior the Amonite in order to focus on the conflict between Judith and Holofernes, the heroine and the monstrous man. It makes the heroine a female Beowulf, and it is no wonder that the scribe of *Beowulf* thought that both poems would be of interest to his audience. The fragmentary poem begins specifically on the fourth day that Judith spent in Holofernes' camp.

Although the biblical Holofernes is a ruthless conqueror, he is never depicted as particularly evil. He and his men admire Judith because of her wisdom (Judith 11:20), and Holofernes says, "You are fair to behold, and your words are well spoken" (Judith 11:23). His heart is "burning with desire to possess her" and he is "biding his time to seduce her" (Judith 12:16). At the banquet, he is so charmed by her that he drinks "more than he had ever drunk on one single day in his life" (12:20). He is moti-

vated by his desire for Judith and his fear of ridicule: “If we do not entice her, she will laugh us to scorn” (12:12). The key word in his speech to his eunuch Vagao is that Vagao “persuade” (12:11) Judith to share the evening with Holofernes, and the Vulgate says “sponte” (freely) to consent.

The biblical Holofernes is a seducer, but the Old English Holofernes is much a much darker character who wants to rape and spiritually defile Judith: “he intended to besmut the bright lady with physical filth and moral defilement.” Holofernes, who is always called by epithets like “arrogant,” “impure,” and “diabolical,” orders a banquet, at which Judith is not present. He deliberately makes his men and himself drunk—“he drowned them with wine”—rather than drinking too much because of Judith’s beauty. One of the recurrent themes in Old English poetry is that of Sleep after Feasting. When warriors incautiously get drunk, the monster comes, as Grendel first comes after a banquet in Heorot. By an ironic twist, when the Assyrians sleep after feasting, the heroine, the servant of God, comes to take vengeance on God’s enemies.

When he describes the scene in Holofernes’ tent, the Old English poet expands a brief passage to one fifty lines long, and his expansions emphasize that the scene is one in which a pagan man of evil character intends to rape a sexually desirable virgin and servant of God. The biblical book describes the scene simply. Holofernes collapses on his bed in a drunken stupor, everyone except Judith leaves, and Judith utters a brief prayer before the decapitation. The Old English *Judith* expands the prayer to a seven and one-half line passage in which Judith prays to the Trinity as a Christian Anglo-Saxon woman would and asks for “victory and true faith” and the ability to slay “morðres bryttan” [the dispenser of great wickedness], a phrase that is part of a formulaic system. The decapitation occupies one brief verse in the Old Testament: “Then with all her might she struck him twice in the neck and cut off his head” (Judith 13:8). The scene occupies thirteen lines of Old English verse, and the verb “Sloh” (104b and 108b) [She struck] is repeated twice. Old English scholars consider it an extremely realistic scene, and it makes readers think of Beowulf’s battle with Grendel’s mother. After the decapitation, the Biblical Judith wraps the head in the canopy of his bed and we hear nothing about the fate of Holofernes’ soul. The Old English poet takes eleven and a half lines to describe the fate of Holofernes’ soul. In an evocative instance of a theme called the Cliff of Death, his soul goes “under the deep cliffs” where it is “wound about with snakes and bound

with torments.”

In the Old Testament, Judith and her handmaid return to Bethulia with the head of Holofernes, and their journey occupies one verse. In a second verse, Judith calls out, “Open the gate! God, our God is with us. Once more he has made manifest his strength in Israel” (Judith 13:11). The journey occupies sixteen and one-half lines in the Old English poem, and Judith’s return to Bethulia is depicted as the most frequent theme of Old English poetry, known as the Hero on the Beach from its appearance in *Beowulf*. In it, a hero in a liminal situation at the end of a journey in the presence of his or her retainers is in the presence of a flashing light: Judith sees the walls of Bethulia “blican” (137b) [shine]. The theme both reinforces the fact that Judith is a hero and predicts that battle is imminent. Another eleven lines that do not parallel the biblical text again characterize Judith as an “ides ellenrof” (146a) [remarkably valiant lady]. Her speech to the warriors occupies eleven lines, and although she says “The Measurer is gracious to you,” she does not speak of his kindness to Israel. The Old Testament Judith is careful to say, “I



swear it was my face that seduced Holofernes to his ruin, and that he did not sin with me to my defilement or disgrace” (Judith 13:16). Uzziah says, “Blessed are you, daughter” (Judith 13:18), and all the people say “Amen” (13:20). The Old English poet omitted this dialogue, which does sound a bit like the lady protesting too much. In the first ten verses of chapter fourteen, Judith counsels the Israelites to attack the Assyrians, but there are many details that the Old English poet omitted such as the circumcision of Achior. Seven verses describe the consternation in the Assyrian camp when the Assyrians discover Holofernes’ body, and the battle between the Israelites and the Assyrians occupies only four and one-half verses.

This section is greatly expanded in the Old English *Judith*. The speech of Judith occupies twenty-one lines and is followed by a seven-line passage that presents a theme of Old English heroic poetry, the Beasts of Battle, the wolf, the raven, and the sea-eagle who are always a warning of battle to come. The battle itself occupies more than a hundred lines, and the consternation of the Assyrians is placed in the middle. Very few of the Assyrians survive the battle in the Old English poem. A warrior culture enjoys battle scenes.

The Old Testament book ends when “Judith went back to Bethulia and remained on her estate” (16:21), dying at age 105. The last words are, “During the life of Judith and for a long time after her death, no one again disturbed the Israelites” (16:25). As with the story of Abraham and Isaac, the drama of the story drains away with small biographical details. The Old English *Judith* ends briefly and dramatically as the “Sacrifice of Isaac”

does, with Judith's prayer to "the beloved Lord" (346b). Like Abraham, she uses the word "Drihten" with its heroic connotations.

It is not just Old Testament narratives like "The Sacrifice of Isaac" and *Judith* which are adapted to Anglo-Saxon culture but also New Testament stories and Christian stories about events after the New Testament period. One of the most clearly adapted to Anglo-Saxon tastes is a poem called *Elene*, which is by Cynewulf, one of the three Old English poets whose names we know. The first Christian Roman emperor, who legalized Christianity, was Constantine the Great. The historian Eusebius narrates his biography. Constantine was one of the three co-emperors of Rome, each of whom wanted to be the sole emperor. In the year 313 before his conversion, he waged war on the emperor Maxentius at Milvian Bridge, and his forces were heavily outnumbered. That night he dreamed that he saw a shining cross in the sky, bearing the words "In hoc signo vinces" [In this sign you will conquer]. He had crosses made to precede his army into battle, won a surprising victory, and became a Christian. Then, says Eusebius, he sent his mother, Helena, to the Holy Land to find the cross on which Christ was crucified. After many adventures, she found it, and pieces of it were sent to various places in the Christian world. Erasmus says that by his time there were enough fragments of the True Cross to float a navy, but that does not change the importance of the story of Constantine and Helena.

*Elene* begins with the story of Constantine's battle and conversion. More appropriately than with Abraham, Constantine is a just ruler, a "true king" and the "protector of people" and as a "battle-prince" destroyed his enemies. He does not fight an enemy like Maxentius but an "army" of "the people of the Huns and the Hergoths," pagan enemies like Holofernes and the Assyrians. Like *Judith*, *Elene* uses the heroic themes of the Hero on the Beach and the Beasts of Battle, but Cynewulf uses them in an unusual way. In the first appearance of the Hero on the Beach, the Hun king is the hero, not Constantine, and the flashing light appears in the flashing of his retainer's spears. Subliminally, we as audience worry that Constantine may lose, and the worry is reinforced by the fact that two of the Beasts of Battle—"the wolf in the woods" and "the damp-winged eagle"—accompany the Huns and only the raven accompanies Constantine. His forces are clearly outnumbered.

God miraculously intervenes, sending not just the shining Cross but an angelic messenger. The messenger is called a "fæle friðowebbe" (88a) [faithful peace-weaver], a formula often applied to earthly queens like Modthryth in *Beowulf* but here applied to the angel, weaving peace between man and God. The angel and the cross provide Constantine with promise of "sigor" (85a) [victory].

Cynewulf reinforces this point by making Constantine the second Hero on the Beach. Now all three Beasts of Battle accompany him, and the army sings a "sigeleoð" (124b) [victory-lay].

With the victory achieved, the story turns to Constantine's mother, Elene. She is not obviously heroic like Judith, who went to the Assyrian camp and decapitated Holofernes, but in Old English terms Elene, called the "guðcwen" (254a) [war-queen] and, like Judith, "ides" (405b), is active and heroic. She journeys to Jerusalem like a king "gumena ?reate" (254b) [with a troop of men], convening councils and using speech acts to achieve her ends. Heroic women in Germanic tradition normally use speech, which is considered the equivalent of action; one saga comments that anyone sword-worthy is obligated to use the sword and everyone else—women and old men—is obligated to use the tongue. Elene does, and the poem includes many speech-acts. The most important verb is "maðelode" [she spoke formally], translating the simple Lain "dixit" [she said] and emphasizing Elene's authoritative role. She always displays wisdom and sagacity of speech, as well as courage and tenacity. She resembles closely the strong-willed and forceful women of the sagas, whose favorite weapon is the "hvot" [the whetting or incitement to action]. Acting like Thorgerd Egilsdóttir in *Laxdaela Saga*, she goads the people who may know where the Cross is buried, and finally imprisons the man who does know without food or water until he tells her about the Cross. Elene's role as a taunter bothers those critics who read the poem out of the context of Germanic literature. She most closely resembles Guðrun of "Atlakviða," who avenges her brother's murders by killing her sons and husband and burning all the other Huns within their hall. Although Elene may not be your idea of a Christian saint—she is no Mother Theresa—the Anglo-Saxons would have been interested in her because of her resemblance to Northern women. As an "ides," she represents both the benevolent and malevolent nature of the valkyrie. Throughout the poem, Elene is a strong, autonomous figure. The Latin source ends with Helena's death, but *Elene* ends actively: "hio wæs siðes fus/ eft to eðle" (1218b-19a) [she was eager for the journey back to her native land], resembling Beowulf, who tells Hrothgar that he is "siðes fus" (1475b) [eager for the journey {back to Geatland}]. Because Abraham, Judith, and Elene act like Anglo-Saxon heroes, people would have been more interested in Christianity than they would have been otherwise.

There is a story that the eighth-century Bishop Aldhelm was an accomplished Old English poet and sang songs on the bridge to attract a congregation for his sermons. The songs he sang may have been like "The Sacrifice of Isaac," *Judith*, or *Elene*, Christian stories recounted in heroic verse, satisfying secular and religious concerns at the same time. §

# In Defense of Ethnic Worship

By Subdeacon Theodore Eklund

MANY who look at the Orthodox church in the United States would describe it as an ethnic church. This is a fair assessment. The major Orthodox groups in this country are multiplied by ethnic background, be they Arabic, Russian, Greek, Rumanian or, in the case of the St Tikhon rite parishes, English. There are some who criticize this as limiting the outreach of that parish, that people not of that descent will be alienated by it. But is this the case? Are certain people in fact attracted by the cultural aspect that ethnicity provides? If we expect a parish to operate outside it's established ethnic component, do we not rob it of its own historical development? In becoming Orthodox, can a people be expected to reject their cultural identity, which they acquired either by birth or by choice later in life?

The United States one of the most unique places in the world. It is a nation of people who came from somewhere else, a melting pot. In light of recent events, people have begun to describe themselves as just Americans. However, if you ask about their heritage, they will say they are \_\_\_\_\_American, with the blank filled in by such things as Swedish-American, Cuban-American, or German-American. They still consider themselves Americans, but hold a link to somewhere else, a land in which they or their ancestors were born. America has its own culture, but it also has a number of other cultures existing beneath the surface because of this link to ethnic backgrounds.

If you watch the newspapers, you will find mention of Scottish, Dutch or Irish Festivals, Cinco De Mayo celebrations and a host of other events which salute specific ethnic heritages. The people who attend these events are not all people who are 100 % ethnic Scottish or Mexican, but people who have an interest in that culture. They see that this group of people has something they find admirable, something they wish to be a part of.

Religion has many cultural, ethnic elements. Within the Orthodox church, cultural elements have developed in all the churches. A service in a Greek church does not have the same look or feel as a service in a Russian church. The liturgy is the same, but the service has a different sense to it. If you took the liturgy from the Greek church and conducted it in a Russian parish, the people probably wouldn't like it. It simply does not reflect the cultural heritage of the people who were either born to it or have adopted it as their own. It is a history that, while running on a parallel track, is not their train.

In Western Rite parishes, this has become more complicated. The west was divided into many groups that included Catholics, Old Catholics and many kinds of Protestants. Because of this there was not one universal liturgy in use by every Christian in the west. Due to these divisions, the church has authorized liturgies developed by two different groups, the Roman Catholics and the Anglicans.

The liturgy developed from Anglicanism, known in Orthodoxy as the Liturgy of St Tikhon, is by far the younger

of the two. In reality it is a daughter of the Gregorian liturgy, the other allowed Western Rite usage. It's development away from the Gregorian Rite began in the 1540's, when the Anglican movement began against Rome. Since that time, it has developed its own flavor and customs based on the ethnic background of the English people. Interestingly, the American version also incorporated several things from the liturgies of the Eastern church such as an epiclesis or invocation. It was this American version, in its 1892 edition, that was examined by the Holy Synod of the Russian Orthodox Church in 1904 at the behest of Archbishop (now Saint) Tikhon. In their report, they pronounced that the liturgy was acceptable for Orthodox use, provided certain modifications were made. These changes did not destroy the character of the liturgy, but merely brought it into line with Orthodox teachings. It is important to note that while the liturgy was perhaps the most important part of their report; the Russian Synod also examined the rest of the 1892 Book of Common Prayer. It allowed for use of all the Sacraments from it in Orthodoxy, not just specifically the liturgy.

It is also important to recognize the reasoning behind this examination. The Synod had already approved a version of the Gregorian liturgy for Orthodox use in 1870 at the urging of Dr J.J. Overbeck. They could have simply told the Anglican converts this was the only approved Western Rite and all converts who wished to remain Western must use it. However, the Synod recognized the differences in culture and usages between the Gregorian and the Anglican rites. They understood that in the intervening 350 years, some words, customs and practices became different between the two rites. The Anglican rite would appeal to different people than the Gregorian rite, while both could still be Orthodox. They recognized the importance of the "religio ethnic" character of each.

Another element to consider is that the very ethnic character of a church may be a drawing point to new converts. While there are many who use the St Tikhon rite who were born to it, others joined afterwards from a variety of different backgrounds. They were attracted by a number of diverse elements. They may have had a love of English things, or they may have been attracted by the music. Perhaps the poetic flow of the words in the service appealed to them or the message of the liturgy spoke to their hearts and souls. In any case, they have taken this rite and made it their own even though they may not have been of an English or Episcopal heritage. The Rite of St Tikhon holds a unique missionary place in Orthodoxy and it's possibilities should not be underestimated.

There are some who say that the only way to convert Americans is to have a church with an American culture. To a certain extent this is true, but it is also misleading. Orthodoxy is a religion that believes tradition is ultimately important. Many things in the faith have existed for a long time and should not be removed or changed just to make them more American. The ethnic culture of America will develop in Orthodoxy, we don't need to force it. However, we should take pride in the ethnicity we already have in our church and celebrate it in its many manifestations. §

# October 2001

Sun

Mon

Tue

Wed

Thu

Fri

Sat



House blessing at the Greenlee ranch at Plum Canyon, SE Colorado

<p><b>2</b> 6:00 PM Evensong 7:00 PM Mass Holy Guardian Angels</p>	<p><b>3</b> 7:30 AM Mass 6:00 PM Evensong Feria</p>	<p><b>4</b> 7:00 AM Mass 6:00 PM Evensong Feria</p>	<p><b>5</b> 7:30 AM Mass 6:00 PM Evensong</p>	<p><b>6</b> 7:30 AM Mass <b>9:00 AM Catechism Class</b> 6:00 PM Evensong Feria</p>		
<p><b>7</b> 7:30 AM Morning Prayer 8:00 AM Mass 9:10 AM Church School 10:00 AM Mass 4:00 PM Evensong XVII Trinity</p>	<p><b>8</b> Feria</p>	<p><b>9</b> 6:00 PM Evensong 7:00 PM Mass Ss. Denys, Rusticus, &amp; Eleutherius</p>	<p><b>10</b> 7:30 AM Mass 6:00 PM Evensong St. Paulinus</p>	<p><b>11</b> 7:00 AM Mass 6:00 PM Evensong Feria</p>	<p><b>12</b> 7:30 AM Mass 6:00 PM Evensong St. Wilfred</p>	<p><b>13</b> 7:30 AM Mass <b>9:00 AM Catechism Class</b> 6:00 PM Evensong St. Edward, KM</p>
<p><b>14</b> 7:30 AM Morning Prayer 8:00 AM Mass 9:10 AM Church School 10:00 AM Mass 11:30 AM Vestry 4:00 PM Evensong XVIII Trinity</p>	<p><b>15</b> 7:30 AM Mass Our Lady of Walsingham</p>	<p><b>16</b> 6:00 PM Evensong 7:00 PM Mass St. Gall, Abbot</p>	<p><b>17</b> 7:30 AM Mass 6:00 PM Evensong St. Etheldreda, Queen &amp; Virgin</p>	<p><b>18</b> 7:00 AM Mass 6:00 PM Evensong St. Luke, Apostle</p>	<p><b>19</b> 7:30 AM Mass 6:00 PM Evensong St. Frideswide, V.</p>	<p><b>20</b> 7:30 AM Mass <b>9:00 AM Catechism Class</b> 6:00 PM Evensong Feria St. Maximus, Dn M</p>
<p><b>21</b> 7:30 AM Morning Prayer 8:00 AM Mass 9:10 AM Church School 10:00 AM Mass 4:00 PM Evensong St. Hilarion XIX Trinity</p>	<p><b>22</b> St. Ursula &amp; Companions</p>	<p><b>23</b> 6:00 PM Evensong 7:00 PM Mass Feria St. Theodore of Antioch, PM</p>	<p><b>24</b> 7:30 AM Mass 6:00 PM Evensong St. Felix, St. Raphael Archangel</p>	<p><b>25</b> 7:00 AM Mass 6:00 PM Evensong St. John of Beverley, BC Ss. Chrysanthus &amp; Daria, Mm</p>	<p><b>26</b> St. Evaristus, Pope &amp; Martyr</p>	<p><b>27</b> 6:00 PM Evensong Vigil of Ss. Simon &amp; Jude</p>
<p><b>28</b> 7:30 AM Morning Prayer 8:00 AM Mass 9:10 AM Church School 10:00 AM Mass 4:00 PM Evensong Christ the King, XX Trinity</p>	<p><b>29</b> Ss. Simon &amp; Jude, Apostles</p>	<p><b>30</b> 6:00 PM Evensong 7:00 PM Mass Feria</p>	<p>Most of the Orthodox Clergy brotherhood met at St. Mark's in September to plan for OCMC, IOCC, and other shared missions and fund raisers.</p>			

## QUESTIONS TO OUR RESIDENT EXPERT

### THE REVEREND MSGR. FELIX

*(None of the remarks recorded here are of any official value, nor do they represent any person, or entity, or place, created or uncreated. Monsignor Felix is a kindly phantom who haunts the editorial offices of the LION, a completely unofficial newsletter for members only.)*

Dear Monsignor Felix, bless.

About the 'Liturgy of St. Tikhon,' didn't the vile black-hearted fiend of Hell, Abp. Thomas Cranmer of Canterbury write the English Anaphora / Canon, and isn't it intact in the Antiochian Western Rite Vicariate? And doesn't that make the Western Rite also vile black-hearted fiends and not really Orthodox or even Saved? -Yours in His love, Seraphim Chrysostom Constantine Bob Jones

Blessings, S.C.C.Bob. : Please be so kind as to observe there are vast differences between the Cranmer-authored 1549 and 1552 Canons (if the latter can really be called a true Canon) and the current Orthodox Tikhonite Canon. A simple side-by-side comparison of these three Liturgies will reveal that, despite the fact that they contain some of the same texts and elements, they are three distinct Liturgies, radically different from one another.

The Tikhonite is essentially based on a complete overhaul done by such Non-Juring liturgical scholars as Bps. Collier, Brett, Deacon (Englishmen), Rattray, and Falconar (Scotsmen). All of these men were convinced that ancient Eastern Liturgies such as St. James, the so-called "Clementine," St. Basil, St. Chrysostom, etc. should be the standard for bringing Cranmer's Rite fully up to speed with what they understood (in an admittedly naive way) as primitive Orthodoxy. This was not an unnatural addition to Cranmer's Rite, since Cranmer himself used some Byzantine sources - this influence can be seen in his introduction of a form of descending Epiklesis (invocation of the Holy Ghost) in his 1549 Mass (which of course was obliterated in 1552). Anyhow, it is clear that the Non-Jurors were seeking the Orthodox Faith the best way they could. The proposed union with the Orthodox Patriarchs might have occurred if it wasn't for the sudden and untimely death of its fervent patron, Czar Peter the Great. The Orthodox Patriarchs themselves, in their correspondence with the Non-Jurors, stated that differences national forms of liturgies are natural and that their own Non-Juring English liturgy (the pre-cursor to the Tikhonite) could be easily approved and used within Orthodoxy (not without certain minute changes, however).

Anyhow, the English Non-Jurors went all out in their Liturgy of 1718 and inserted whole sections of the Anaphoras of "St. Clement," St. James, and St. Basil. The Scottish Bishops, their standard being the Scottish Bp. Rattray's edition of the Liturgy of St. James, in their Liturgy of 1764 probably more wisely reworked Cranmer's old abandoned Epiklesis and made it rock solid by changing the text referring to the Gifts, "that they may become \*unto us\* the Body and Blood..." to "that they may become the Body and Blood..." Also, following the earlier Non-Juring standards, they completely reworked the order of the prayers of the Canon. Their work here was focused specifically on the Oblation, which they moved to the Eastern position right before the Invocation of the Holy Ghost, and strengthened in terms of language about the sacrificial character of the Mass. They also adopted other Non-Juring usages such as the mixed chalice and prayer for the dead (and interestingly enough in their revised Rites for Baptism, Confirmation, and Unction, they insisted on triple immersion, use of chrism in Confirmation following Baptism, sign of the Cross, etc.). It is clear, then, that these intelligent and courageous Anglican Non-Jurors are the pre-cursors of a Western, specifically English Rite, Orthodoxy as

practiced in our Antiochian English Rite parishes today.

This official Non-Juring Liturgy of the Scottish Episcopal Church made its way to America via Bp. Samuel Seabury, a staunch Non-Juror and the first Bishop of the PECUSA. Unfortunately certain black-hearted Protestants watered the Seabury Liturgy down significantly. In the Invocation in particular one can find vestiges of Non-Juring work but a return to a sort of Cranmerian receptionism. This is the state it was in by the time that St. Tikhon sent the 1892 BCP to the Holy Synod of Moscow. The Antiochian Western Rite Vicariate simply took the Communion Office as found in the 1928 BCP and easily implemented what the Moscow Synod asked for by referring to the work already done by the Non-Jurors. Our Epiklesis is almost identical to that of the Scottish Rite of 1764 - except for the omission of the invocation of the Word and the change of "that they may become..." to "that they may be changed..."

And of course the Tikhonite Liturgy is even further removed from Cranmer's original intent in that it follows the work done by 19th and 20th century Anglo-Catholics (the English "Knott" Missal, the American Missal, and the Anglican Missal in the American Edition) in that it brilliantly fills in the gaps left by Cranmer with elements of the Roman Mass - such as the private prayers of the Celebrant, rubrical directions, and quite a bit of the Roman Canon.

So, I guess if we wanted to be completely blunt about the real content of the Tikhonite Liturgy we would have to say that it is a combination (a brilliant and harmonious one, if you ask me) of Cranmerian, Non-Juring, Scottish, American, Roman, ancient Eastern, and contemporary Byzantine elements (i.e. the addition in the mid-1990's by the Patriarch of the Byzantine communion prayers "I believe, O Lord, and I confess..." and "Of thy Mystic Supper..."). BY the way, the NEWEST element included in our Liturgy is these Byzantine prayers. They are not part of the early Byzantine Rite but are 19th c. additions to the Eastern Rite by the Russian Church in response to perceived Protestant denials of the Real Presence. Many of the supposedly "Cranmerian" elements of the Tikhonite Liturgy pre-date these Byzantine prayers by centuries. This is funny, in light of the common Byzantine accusation that our Liturgy reflects "Reformation and Counter-Reformation" debates. Perhaps, but much of this comes from these Byzantine prayers themselves!

Thus you can see why it would be misleading to portray it as simply the Liturgy of the Reformer and Oxford Martyr Thomas Cranmer, or even the Liturgy of the BCP for that matter! It has a complex relation to the Anglican Services before it. -**Msgr. Felix**

## THE LION

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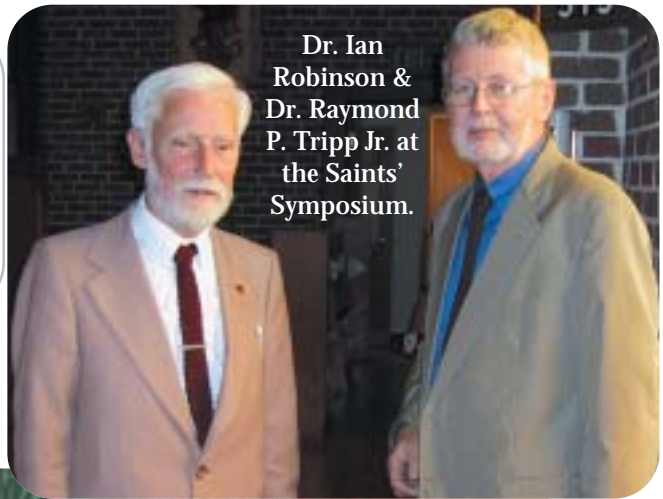
The LION is for members only of St. Mark's Parish, Denver, CO. Subscriptions are \$10 per year USA and \$16 for Canada or Overseas. Electronic subscriptions are FREE by going to our website. The Revd John Charles Connely, *Rector*. Matushka Deborah is Staff Photographer and Bookstore Manager.

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St. Nicholas Greek Orthodox Church under the towers of the World Trade Center. Lord have mercy. All destroyed by professed enemies of Christ. 11 September '01

Dr. Alexandra Olsen, author of our lead essay this month, with Kathryn Reeves and Susan Mahan at the Saints' Symposium.



Dr. Ian Robinson & Dr. Raymond P. Tripp Jr. at the Saints' Symposium.



Fr. David Lynch and Prof. Ed. Oppermann.

Below: Fr. Luke Uhl, chancellor of the Greek Archdiocese with Presbytera Ruth Uhl and Mat. Deborah at the Saints' Symposium.



Choir Mother Nancy Stuart Steffen with Dr. Ian Robinson.

Nancy B, Laurie B, Mary C, Roz R, and Mat. Deborah taking care of the Yard Sale set up.



Several of our staffers claim to have seen a ghostly apparition corresponding to this ancient photograph near the potted begonias next the water cooler. Msgr Felix we presume?



Should there be any delay in the promulgation of Official Propers for the Feast of St. Raphael of Brooklyn, 3 November 2001, the following unofficial hen scratchings might be found instructive to Western Rite practitioners:

November 3rd - 7th \*

## ST. RAPHAEL OF BROOKLYN

BISHOP AND CONFESSOR, GOOD  
SHEPHERD OF THE LOST  
SHEEP IN AMERICA

\* NOTE : St. Raphael's Day, in Western Rite usage, falls within the Octave of All Saints, preferably on a Saturday (in accordance with the Byzantine usage). However, the Feast cannot take precedence over All Saints' Day (Nov. 1) or All Souls' Day (Nov. 2). Therefore, if the Saturday within the Octave of All Saints falls on the 1st or the 2nd, the Feast of St. Raphael is observed on the first open day following.

INTROIT. *Dominus regit me.* Ps. 23. 1.

THE Lord is my Shepherd: therefore can I lack nothing. He shall feed me in a green pasture, and lead me forth beside the waters of comfort. Ps. *ibid.* He shall convert my soul, and bring me forth in the paths of righteousness for his Name's sake. V. Glory be. The Lord is my Shepherd.

COLLECT.

ALMIGHTY God, who hast instructed Thy holy Church with the heavenly doctrine of Thy Bishop and Confessor Saint Raphael of Brooklyn; and hast provided in his life an ensample of the good shepherd who collects the lost sheep; grant us so to follow in his godly footsteps, that, ever helped by his intercession, we, with him, may attain to Thy heavenly kingdom; through Jesus Christ our Lord, who livest and reignest with Thee and the Holy Ghost, ever one God, throughout all ages, world without end. V. Amen.

Commemoration is made of the Octave of All Saints, and of any other commemoration.

THE EPISTLE. II St. Peter v. 1.

THE presbyters which are among you I exhort, who am also a presbyter, and a witness of the suffering of Christ, and also a partaker of the glory that shall be revealed: Feed the flock of God which is among you, taking the oversight thereof, not by constraint, but willingly; not for filthy lucre, but of a ready mind; neither as being lords over God's heritage, but being ensamples to the flock. And when the chief Shepherd shall appear, ye shall receive the crown of glory that fadeth not away.

GRADUAL. Ps. 23. Yea, though I walk through the valley of the shadow of death, I will fear no evil. V. For thou art with me; thy rod and thy staff comfort me.

Alleluia, alleluia. V. Ps. 95. For he is the Lord our God;

and we are the people of his pasture, and the sheep of his hand, alleluia.

After Septuagesima, the Alleluia and its Verse are omitted, and in their place is said:

TRACT. Ps. 80. Hear, O thou Shepherd of Israel, thou that leadest Joseph like a sheep. V. Stir up thy strength, and come and help us. V. Turn us again, O God: show the light of thy countenance, and we shall be whole.

✠ THE HOLY GOSPEL.

St. John x. 10.

AT that time: Jesus said: I am the Good Shepherd. The Good Shepherd giveth his life for the sheep. But he that is an hireling, and not the shepherd, whose own the sheep are not, seeth the wolf coming, and leaveth the sheep, and fleeth: and the wolf catcheth them, and scattereth the sheep; the hireling fleeth, because he is an hireling, and careth not for the sheep. I am the Good Shepherd; and know my sheep, and am known of mine, even as the Father knoweth me, and I know the Father; and I lay my life down for the sheep. And other sheep I have, which are not of this fold; them also I must bring, and they shall hear my voice; and there shall be one flock, and one Shepherd. The Creed is said, on account of the Octave.

OFFERTORY. St. Luke 15. What man of you, having an hundred sheep, if he lose one of them, doth not leave the ninety and nine in the wilderness, and go after that which is lost, until he find it? And when he hath found it, he layeth it on his shoulders, rejoicing.

SECRET.

WE beseech thee, O Lord, that our devout observance of the yearly solemnity of blessed Raphael, thy Confessor and Bishop, may render us acceptable unto thy loving-kindness: that this service of propitiation, which we duly offer, may be profitable unto him for the reward of blessedness, and obtain for us the gifts of thy grace. Through. Also, 2nd Secret of the Octave of All Saints.

COMMUNION. Ps. 23. Thou shalt prepare a table for me in the presence of them that trouble me; thou hast anointed my head with oil, and my cup shall be full.

POSTCOMMUNION.

LORD, let these most holy mysteries which we have received, whereof blessed Raphael, thy Confessor and Bishop, was found a faithful steward: effectually work unto our salvation. Through. Also, 2nd Postcommunion of the Octave of All Saints.