

The Lion

February 2004 Vol. cxxix, No. 2

Unofficial Newsletter for Members Only of St. Mark's Parish, Denver, Colorado

THE PASSION OF THE CHRIST

Reflections on Viewing the Film by Archpriest, Fr. Patrick Henry Reardon, All Saints' Church, Chicago

THIS afternoon I attended a special showing of "The Passion of the Christ," followed by a live stage interview with Mel Gibson.

There are several things I would note about this film.

First, there is nothing new here. Except for a couple of dramatic adaptations (a crow pecking the eyes of the unrepentant thief on the cross, for instance), it is essentially what you have in the Gospels.

Second, there is nothing "shocking" or emotionally wrenching here, unless one has neglected the traditional pieties of the Church. Those who follow the ancient Christian custom of meditating on the sufferings of our Lord at the Daily Canonical Hours (a custom for which we have written testimony from the early years of the third century), or who regularly make the Way of the Cross, or who regularly pray the Sorrowful Mysteries of the Holy Rosary, or who simply ponder the Gospel accounts of the Lord's Passion each day will find nothing here that they don't already know or have not thought about deeply. One Orthodox commentator has complained about all the blood in the film, saying that the emphasis on the Lord's blood is not "Orthodox." Folks who feel this way, I suggest, may want to review the Epistle to the Hebrews and ask themselves why this epistle is read in the liturgical services of the Orthodox Church toward the end of Lent.

Third, (and I do not push this one too hard) I wish the producers had consulted an Orthodox Christian with respect to the placing of the two thieves. The "good thief," as is known to every Orthodox Christian who has reached the age of four, should be on the Lord's right, not His left.

Fourth, I was very struck by the use of the Psalter in this film. Jesus is pictured as praying the Psalms at several points in the film. The Psalms that are cited are those very familiar to those who pray the Daily Canonical Hours.

Fifth, everyone should see this film. That includes teenage kids, who will need a note from their parents to see a film that is rated "R". §



The theme of the 2004 Priests' Retreat at Wichita, Kansas, will be SAINT ISAAC THE SYRIAN: His Life & His Spirituality.

We are extremely honored this year to welcome as our guest speaker His Grace BISHOP HILARION (Alfeyev), Bishop of the Diocese of Vienna and Austria, administrator of the Diocese of Budapest and Hungary, and representative of the Russian Orthodox Church to the European Institutions in Brussels.

-His Grace, Bishop Basil

In this LION we offer two Reviews of previews of the Mel Gibson film: THE PASSION OF THE CHRIST, which is to open in 2,500 theatres in the U.S. on ASH WEDNESDAY, 25 February. The experience of this film is said to be very powerful and profound. It is all the more necessary that our Lenten and Passion Week Services be of our best quality. To that end St. Mark's clergy, acolytes, and choir and schola, will prepare, and, God being our helper, offer these Services with our best skills. A Lenten Prose set to a simple melody is reproduced herein. Also, We have received greetings to all from Fr. Donald Lloyd, SubDn Ven. Bede (Raymond P. Tripp), Charlotte Stephenson, Mary Lou Shetterly, and many other of our students and the pious who study and live far from us these days. God willing, they will all return to visit soon. -Fr. JCC

Mel Gibson's

The Passion of the Christ :

On Review at the Vatican, an interview with
Father Augustine Di Noia

VATICAN CITY, DEC. 8, 2003 (Zenit.org).- Several high-ranking Vatican officials who attended a private screening of Mel Gibson's "The Passion of the Christ" this past weekend in Rome came away impressed.

The following is an exclusive ZENIT interview with one of the viewers, Dominican Father Augustine Di Noia, under-secretary of the doctrinal congregation.

Father Di Noia taught theology in Washington, D.C., for 20 years, and served for seven years as the theologian for the U.S. bishops' conference before coming to work for Cardinal Joseph Ratzinger at the doctrinal congregation a little over a year ago.

Q: Mel Gibson's "The Passion of the Christ" has been a newsmaker for months -- well before its scheduled release. As one of the handful of people who have actually seen it, what is your overall impression of the film?

Father Di Noia: Seeing this film will be an intensely religious experience for many people. It was for me.

Stunning cinematography and consistently brilliant acting, combined with the director's profound spiritual insight into the theological meaning of the passion and death of Christ -- all contribute to a production of exquisite artistic and religious sensitivity.

Anyone seeing this film -- believer and unbeliever alike -- will be forced to confront the central mystery of Christ's passion, indeed of Christianity itself: If this is the remedy, what must the harm have been?

The Curé of Ars says somewhere that no one could have an idea or explain what Our Lord has suffered for us; to grasp this, we would have to know all the harm sin has caused him, and we won't know this until the hour of our death.

In a way that only great art can do, Mel Gibson's film helps us grasp something almost beyond our comprehension. At the outset, in the Garden of Gethsemane, the devil tempts Christ with the unavoidable question: How can anyone bear the sins of the whole world? It's too much. Christ nearly shrinks at the prospect, but then convincingly proceeds to do just that -- to take on, according to his Father's will, the sins of the whole world. It's astonishing really.

There is a powerful sense, sustained throughout the film, of the cosmic drama of which we are all a part. There is no possibility of neutrality here, and no one

can remain simply an onlooker in these events. The stakes are very high indeed -- something that, apart from Christ himself, is most clearly intuited only by his mother Mary and by the ever-present devil.

Gradually the viewer joins the characters in a dawning realization about this as the action moves inexorably from the Mount of Olives to the Mount of Calvary.

Q: Is the film faithful to accounts of the passion of Christ in the New Testament?

Father Di Noia: Remember, there are four accounts of the passion of Christ in the New Testament, concerned chiefly to present the religious meaning of these events.

In "The Death of the Messiah" -- probably the most complete and most balanced study of the Passion narratives ever written -- Father Raymond Brown demonstrated that, while there are some differences among them, they are in substantial agreement overall.

Mel Gibson's film is not a documentary but a work of artistic imagination. He incorporates elements from the Passion narratives of Matthew, Mark, Luke and John, but remains faithful to the fundamental structure common to all four accounts. Within the limits possible in an imaginative reconstruction of the passion of Christ, Gibson's film is entirely faithful to the New Testament.

Q: What struck you most about the film?

Father Di Noia: You want the simple answer? Jim Caviezel and Maia Morgenstern. Playing Christ has to be one of the hardest of all dramatic roles. I was very struck by the intensity of Caviezel's portrayal of Christ. This is not easy to pull off, without the appearance of an intrusive self-consciousness.

Caviezel -- and surely Gibson too -- understand that Jesus is the incarnate divine Son of God, who is nonetheless fully human. Thinking back on the film, I realize that Caviezel accomplishes this primarily through his gaze, even when he looks out at us and those surrounding him through his one uninjured eye.

Caviezel conveys, entirely convincingly and effectively, that Christ is enduring his passion and death willingly, in obedience to his Father, in order to satisfy for the disobedience of sin. We are witnessing what the Church would come to call Christ's "voluntary suffering."

Recall the words of St. Paul: "Just as through one man's disobedience all became sinners, so through one man's obedience, all shall become just" [see Romans 5:19]. And it's not just about obedience. It's mainly about love. Christ is enduring this out of love for his Father -- and for us. Dramatically, there is absolutely no doubt about this in Jim Caviezel's outstanding portrayal of Jesus in this film.

But Maia Morgenstern's Mary is equally powerful. It reminded me of something St. Anselm said in a sermon about the Blessed Mother: Without God's Son, nothing could exist; without Mary's Son, nothing could be redeemed.

Watching Morgenstern's portrayal of Mary, you get the strong sense that Mary "lets go" of her Son so he can save us, and, joining in his suffering, becomes the Mother of all the redeemed.

Q: There have been reports that the film is excessively violent. What did you think?

Father Di Noia: It's not so much violent as it is brutal. Christ is treated brutally, chiefly by the Roman soldiers. But there is no gratuitous violence. The artistic sensibility at work here is clearly more that of Grünewald and Caravaggio than that of Fra Angelico or Pinturricchio.

We are talking about a film, of course, but Gibson has clearly been influenced by the depiction of the sufferings of Christ in Western painting. The utter ruination of Christ's body -- graphically portrayed in this remarkable film -- must be set within this context of artistic depiction. What many artists merely suggest, Gibson wants to show us.

In a manner entirely consistent with the Christian theological tradition, Gibson dramatically presents to us the Incarnate Son who is able to bear what an ordinary person could not -- both in terms of physical and mental torment. In the end, the ruined body of Christ must be seen with the eyes of Isaiah the prophet who described the Suffering Servant as bruised beyond recognition.

The physical beauty of Jim Caviezel serves to accentuate the overall impact of the progressive disfigurement which Christ undergoes before our eyes -- with the terrible result that, like the Suffering Servant, "he had no form or comeliness that we should look at him, and no beauty that we should desire him" [Isaiah 53:2]. It requires the eyes of faith to see that the disfigurement of Christ's body represents the spiritual disfigurement and disorder caused by sin.

Gibson's portrayal of the scourging of Christ -- from which many viewers may be tempted to turn their gaze -- presents graphically what St. Paul says in Second Corinthians: "For our sake he [God] made him to be sin who knew no sin, so that in him we might become the righteousness of God" [5:21]. When you see the ruined body of Christ in this film, you know what it means "to be sin."

Q: Over the years, many directors have tried their hand at films about Jesus, or the passion. Does Mel Gibson's film strike you as being particularly original?

Father Di Noia: I am not a film critic. Critics will have to judge Gibson's film in comparison with other great depictions of Christ's life and passion, such as Pasolini's and Zeffirelli's. Like these other filmmakers, Mel Gibson brings his own unique artistic sensibility to the subject matter, and in that sense his film is entirely original.

Certainly, "The Passion of the Christ" is much more intensely focused on the suffering and death of Christ than most other films in this genre. But, as an initial reaction, three things about Gibson's film strike me as being quite distinctive.

One is the portrayal of the devil, hovering in the background, and sometimes in the foreground, as a constant, eerily menacing presence. I can't think of another film that has done this with such dramatic effectiveness.

Another thing is Christ's solitude: Somehow, though surrounded by crowds of people, the film shows that Jesus is really alone in enduring this terrible suffering.

Finally, there is the depiction of the Last Supper by means of a series of flashbacks interwoven with the action of the film. Lying on the blood-drenched stone pavement after the scourging, Christ eyes the blood-spattered feet of one of the soldiers, and the film flashes back, significantly, to the washing of his disciples' feet at the Last Supper.

Similar flashbacks throughout the rest of the passion and crucifixion bring us to the breaking of bread and the drinking of the cup: The audience, through Christ's eyes, witnesses him saying "This is my body" and "This is my blood." The sacrificial, and thus eucharistic, meaning of Calvary is depicted through these haunting flashbacks.

There is a powerful Catholic sensibility at work here. In his recent encyclical on the Eucharist, Pope John Paul II says that Christ established the memorial of his passion and death before he suffered -- in anticipation of the actual sacrifice of the cross. In Mel Gibson's artistic imagination, Christ "remembers" the Last Supper even as he enacts the sacrifice it memorializes.

For many Catholics who see these images, Mass will never be the same. In any case, issues of originality entirely aside, Mel Gibson's film will undoubtedly be

3 considered to be among the very best.



Q: Does “The Passion” blame anyone for what happened to Christ?

Father Di Noia: That’s a very interesting, and very difficult question. Suppose you pose it to someone who was unfamiliar with the Gospel passion narratives until seeing this film.

“Who is to blame for what happened to Jesus?” you ask. The other person pauses for a moment to think about this, and then responds: “Well, they all are, aren’t they?” This answer seems exactly right to me.

Looking at “The Passion” strictly from a dramatic point of view, what happens in the film is that each of the main characters contributes in some way to Jesus’ fate: Judas betrays him; the Sanhedrin accuses him; the disciples abandon him; Peter denies knowing him; Herod toys with him; Pilate allows him to be condemned; the crowd mocks him; the Roman soldiers scourge, brutalize and finally crucify him; and the devil, somehow, is behind the whole action.

Of all the main characters in the story, perhaps only Mary is really blameless. Gibson’s film captures this feature of the Passion narratives very well. No one person and group of persons acting independently of the others is to blame: They all are.

Q: Are you saying that no one in particular is to blame for Christ’s passion and death?

Father Di Noia: Well, I guess I am saying that -- certainly in a dramatic sense. But from a theological point of view, too, Mel Gibson has depicted in a very effective way this crucial element in the Christian understanding of the passion and death of Christ.

The narrative recounts how the sins of all these people conspire to bring about the passion and death of Christ, and thereby suggests the fundamental truth that we are all to blame. Their sins and our sins bring Christ to the cross, and he bears them willingly.

That is why it is always a serious misreading of the Passion stories in the Gospel either to try to assign blame to one character or group in the story, or, more fatefully, to try to exempt oneself from blame. The trouble with this last move is that, if I am not one of the blameworthy, then how can I be among those who share in the benefits of the cross?

A line from a Christmas carol comes to mind: “As far as the curse extends, so far does his mercy flow.” We must acknowledge that our sins are among those Christ bore, in order to be included in his prayer, “Father forgive them for they know not what they do.” We very much want not to be left out of this prayer.

The Christian reader is summoned to find his or her place within this drama of redemption. This is clear in the solemn public reading of the Passion narratives

during the Catholic liturgies of Holy Week, when the congregation takes the part of the crowd that shouts such things as “Crucify him.”

In a paradoxical way, the liturgy helps us to understand these otherwise horrendous outcries as prayer. Naturally, we don’t literally “want” Christ to suffer crucifixion, but we do want to be saved from our sins. In the perspective of faith, even the chilling “Let his blood be upon us and on our children” must be understood not as a curse but as a prayer.

Precisely what we want -- and what even the crowd gathered before Pilate unknowingly wanted -- is that, as the Book of Revelation puts it, we be “washed in the Blood of the Lamb.”

Q: There has been a lot of controversy about the film’s alleged anti-Semitism or anti-Judaism. Can you tell ZENIT what you think about this?

Father Di Noia: Speaking as a Catholic theologian, I would be bound to condemn anti-Semitism or anti-Judaism in any recounting of the passion and death of Christ -- and not just because of the terrible harm that has been done to Jewish people on these grounds, but also because, as I have already suggested, this represents a profound misreading of the passion narratives.

But let me answer your question plainly: There is absolutely nothing anti-Semitic or anti-Jewish about Mel Gibson’s film.

It is regrettable that people who had not seen the film, but only reviewed early versions of the script, gave rise to the charge that “The Passion of the Christ” is anti-Semitic. I am convinced that once the film is released and people get a chance to see it, the charge of anti-Semitism will simply evaporate.

The film neither exaggerates nor downplays the role of Jewish authorities and legal proceedings in the condemnation of Jesus. But precisely because it presents a comprehensive account of what might be called the “calculus of blame” in the passion and death of Christ, the film would be more likely to quell anti-Semitism in its audiences than to excite it.

From a theological perspective, what is even more important is that the film conveys something that the evangelists and the Church have always seen clearly: What Christ experiences in the journey from Gethsemane to Golgotha, and beyond, would be completely unintelligible apart from God’s covenant with Israel.

The conceptual framework is set almost entirely by the history and literature, the prophets and heroes, the stories and legends, the symbols, rites, and observances, and ultimately the entire culture of Judaism.

It is this framework, most fundamentally, that renders intelligible and expressible the natural need

for satisfaction and redemption in the face of human sin and the loving determination on God's part to fill this need.

Far from inciting anti-Semitism or anti-Judaism, Gibson's film will compel his audiences to deepen their understanding of this indispensable context of the passion and death of the Jesus of Nazareth, the Suffering Servant.

Q: What will the film's impact be?

Father Di Noia: You know that throughout Christian history, the faithful have been encouraged to meditate on the passion of Christ. The spirituality of every great saint -- the names of St. Francis, St. Dominic, St. Catherine of Siena, come immediately to mind -- has been marked by a devotion to the passion of Christ.

Why was this? Because it was recognized that there was no surer way to summon from the human heart the love that even begins adequately to respond to the love of God who gave his Son for our sake.

I think that Mel Gibson's film will move people to this kind of love. Your heart would have to be made of stone for it to remain unmoved by this extraordinary film and by the unfathomable depth of divine love it endeavors to bring to life on the screen. §



St. Mark's Vestry after their January meeting. Thanks to Guy Huft, Jane Long, and Dr. Dan Crawford for serving.



William Banta, above, presides at the annual meeting of the St. Mark's Investment Corporation. The SMIC has recovered assets since being looted by the Civil Courts and the episcopalian Diocese of Colorado some years ago.

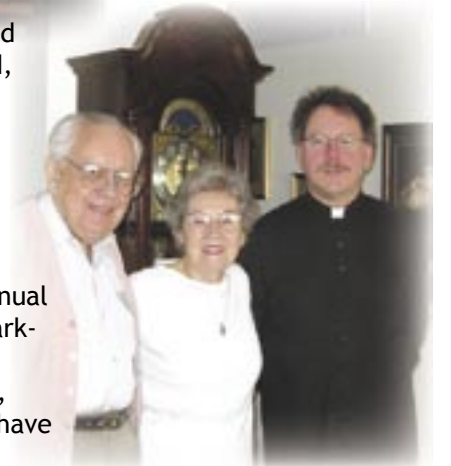
Daren and Melissa Payne, below with daughters Shannon and Mildred (Allison). Darren has just been elected to the Vestry and Melissa has graciously become Nursery Mistress with a number of helpers. Thanks to all who make the program a success.



St. Mark's annual meeting was well attended this year. All the business was accomplished, with election of new Vestry members: Darren Payne, Susan Mahan, Michael Huseby.



Livia and Alex Stansen hosted Fr. John and Matushka to lunch during their annual house blessing. The Stansens are remarkable world travelers and very astute observers of the architecture, culture, folkways, of the many countries they have visited in Europe and Asia.



FEBRUARY ANNO DOMINI 2004

ST. MARK'S CHURCH, DENVER, COLORADO

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>1 Epiphany IV</p> <p>7:30 Matins 8:00 Mass 9:10 School 10:00 Mass 4:00 Evensong</p>	<p>2 Purification of St. Mary the Virgin</p>	<p>3 St. Blaise of Sebaste, BM</p>	<p>4 New Martyrs of Russia</p>	<p>5 St. Agatha of Rome, VM</p> <p>4:00 Evensong</p>	<p>6 S. Photius of Constantio-ple, BCD</p> <p>4:00 Evensong</p>	<p>7 S. Romauld of Ravenna, Ab.</p> <p>8:30 Matins 9:00 Latin Mass 4:00 Evensong</p>
<p>The South West Regional Priests' Retreat with His Grace, Bishop Basil and His Grace, Bishop Hilarion of Vienna, at the Spiritual Life Centre, Wichita, KS.</p>						
<p>8 Sepuagesima</p> <p>7:30 Matins 8:00 Mass 9:10 School 10:00 Mass 4:00 Evensong</p>	<p>9 St. Cyril of Jerusalem</p>	<p>10 St. Scholastica</p> <p>7:30 PM Evensong & Ven. Bede study, FC 10 PM Compline SC</p>	<p>11 St. Benedict of Aniane, Ab</p> <p>7:00 Matins 7:30 Mass 4:00 Evensong</p>	<p>12 Feria</p> <p>7:00 Matins 7:30 Mass 4:00 Evensong (At Evans Chapel, Denver U.)</p>	<p>13 St. Kentigern of Glasgow</p> <p>7:00 Matins 7:30 Mass 4:00 Evensong</p>	<p>14 St. Valentine of Rome, M</p> <p>8:30 Matins 9:00 Latin Mass 4:00 Evensong</p>
<p>15 Sexagesima</p> <p>7:30 Matins 8:00 Mass 9:10 School 10:00 Mass 11:30 VESTRY 4:00 Evensong</p>	<p>16 Feria</p>	<p>17 Feria</p>	<p>18 St. Simeon</p> <p>7:00 Matins 7:30 Mass 4:00 Evensong</p>	<p>19 Feria</p> <p>7:00 Matins 7:30 Mass 4:00 Evensong (At Evans Chapel, Denver U.)</p>	<p>20 Feria</p> <p>7:00 Matins 7:30 Mass 4:00 Evensong</p>	<p>21 Feria</p> <p>8:30 Matins 9:00 Latin Mass 4:00 Evensong</p>
<p>22 Quinquagesima</p> <p>7:30 Matins 8:00 Mass 9:10 School 10:00 Mass Mardi Gras Luncheon 11:30 AM 4:00 Evensong</p>	<p>23 Feria</p>	<p>24 Feria</p> <p>7:30 PM Evensong & Ven. Bede study, FC 10 PM Compline at St. Columba</p>	<p>25 ASH WEDNESDAY</p> <p>6:30 Matins 7:00 Mass</p> <p>12 Noon Mass</p> <p>6:30 Evensong 7:00 PM Mass</p>	<p>26 Lenten Feria</p> <p>7:00 Matins 7:30 Mass 4:00 Evensong (At Evans Chapel, Denver U.)</p>	<p>27 Lenten Feria</p> <p>7:00 Matins 7:30 Mass 4:00 Evensong 6 PM Lenten Supper 7 PM Stations of the Cross</p>	<p>28 Lenten Feria</p> <p>9:00 Latin Mass</p> <p>10:00 Matins and Benedictine Oblate Retreat at St. Columba 4:00 Evensong</p>
<p>Mel Gibson's THE PASSION OF THE CHRIST film opens this week in theatres across the United States.</p>						
<p>29 The First Sunday in Lent</p> <p>7:30 Matins 8:00 Mass 9:10 School 10:00 Mass 4:00 Evensong</p>	<p>Please place the MENS' LENTEN RETREAT with Bishop Basil on your Calendar for SATURDAY, 27 March at St. Mark's Church. We plan to begin with Matins at 7 AM and conclude following Evensong at 4 PM. Tuition for the Day is \$20⁰⁰ which includes meals and breaks. More information is printed on the back of this LION Newsletter & flyers will be available soon at the local Churches and on our www.WesternOrthodox.com site.</p>					

A Remembrance of John C. Davis III

by Margaret and Marne

LAST August 14th, St. Mark's lost John C. Davis III, one of its most beloved parishioners and one of the principal architects of the transition of today's St. Mark's Orthodox Parish from the Episcopal Church. In the midst of his family, Jack lifted off for heaven to join Our Lord with the same elegance and grace with which he lived his life.

This simple statement ends the mortal life of a very dedicated, very trusted, very charitable individual, who, together with his devoted wife of 60 years, Margaret, gave much to assist St. Mark's parish through its most trying days – he read and served at the altar, served on the vestry, as well as in the St. Mark's Corporation, and was a constant source of strength and counsel to the clergy.

When we moved into this building. Jack and Margaret replaced the original theatre-style seats with the beautiful pews we enjoy today. They have made many gifts to enhance our church over the years, including the sacramental wine, and most memorably, welcoming the vestry to their beautiful family ranch, Indian Creek Park, every summer for the vestry retreat.

The family has a long history with the church in the Rocky Mountain West. His grandfather, John C. Davis, a Wyoming pioneer, was one of the founders of St. Mark's Episcopal Church and Senior Warden of its vestry, during the time of the Rev. Dr. John Henry Houghton.

Jack loved their ranch, which his grandfather William Mead, founded in the 1880's and which Jack first visited when he was three months old. He spent most of the summers of his life, fly fishing, riding, hiking, reading and painting. He was an extremely reflective, contemplative and gentle individual and considered his family and friends as treasures. He loved to duck hunt, ski, play golf and tennis, but his greatest passion was traveling with Margaret.

One of their most exciting trips was in 1961 when they traveled behind the Iron Curtain during Jack's tenure as a member of the Pan American World Airways Advisory Board. He was also a director of Radio Free Europe and they had an opportunity to visit Berlin in 1954, thinking they were guests of the city's head librarian who turned out to be mayor of Steiglitz, one of the city's five boroughs. They were the mayor's guests at a reunion of East Prussians and visited East Berlin via the Brandenburg Gate.

Jack spent his career at the family corporation, Davis Brothers, Inc., which was founded as J.W. Huggus Company in Rawlins, Wyoming in the 1880s. Under Jack's leadership, the company became the largest drug and liquor wholesaler west of the Mississippi. He retired in 1982 as Chairman and CEO when the company was sold.

He loved Denver and Colorado and donated hours of his time and expertise to helping guide the region's growth and improvement. He served as Chairman of the Denver Planning Board, the Denver Chamber of Commerce, an Emeritus Trustee of the University of Denver, and a 38-year member of the Board of Directors of Colorado Blue Cross & Blue Shield. He also served on many national and international boards.

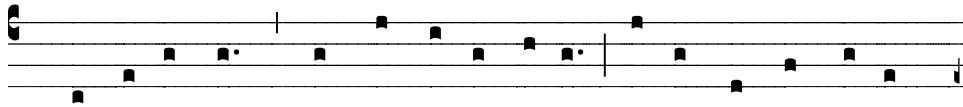
Jack was born March 20, 1921, in Denver, and attended Graland School, The Hill School in Pottstown, PA, and Princeton University. He served in World War II in Air Force Weather Intelligence.

He is survived by Margaret, their three children, John C. Davis IV (Carol); Marne Davis Kellogg (Peter) and Andrew Speer Davis; eight grandchildren and three great-grand-children.

He will long be remembered for his quiet and dignified manner, his great sense of humor, and his loyalty to St. Mark's. Jack Davis is sorely missed by all.

†



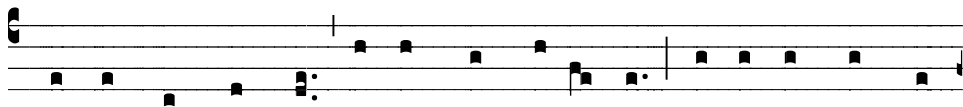
OR, THE LENTEN PROSE. *Attende, Domine. Mode V.*

Hear us, O Lord, * have mer-cy up-on us: for we have sin-ned a-



gainst thee.

¶ *The Cantors sing the verses, and the Choir sings the Refrain: Hear us, O Lord, &c.*



1. To thee, Re-deem-er, on thy throne of glo-ry: lift we our weep-ing



eyes in ho-ly plead-ings: lis-ten, O Je-sus, to our sup-pli-ca-tions.

¶ *Refrain: Hear us, O Lord, &c.*



2. O thou Chief Cor-ner-stone, Right Hand of the Fa-ther: Way of



Sal-va-tion, Gate of life cel-es-tial: cleanse thou our sin-ful souls



from all de-file-ment.

¶ *Refrain: Hear us, O Lord, &c.*

St. Mark's Parish, thanks to the direction of Dr. Cuthbert Vaughn and his son, Christopher Dimitri Vaughn, has two Mens' Scholas rehearsing on Sundays. The First after the 8:00 o'clock Mass and another following the 10:00 o'clock Mass.

Both groups are rehearsing Mass Music and other texts appropriate to the Lenten Services.

God being our helper, and another four weeks of practice, the men may be ready to assist with the Ash Wednesday and other Lenten Services. Hymns and Anthems and any part work or harmonizations are not foreseen for either Schola. However, the development of blended voices in the recitation of the old Plainchant would be a mercy and would benefit the Divine Offices.

On these pages we reproduce a "Lenten Prose" to a simple melody from our parochial bulletin for Ash Wednesday.

Since the publication of *St. Dunstan's Psalter* we have observed a vast increase in chant skills on the part of several of our Readers. Most are now competent to Preside at Matins and Vespers and to present the Psalms and Canticles and intone the Collects.

The use of the *Anglican Breviary*, thanks to

the beautiful reprint done by Dr. Daniel J. Lula, Esq. has enriched our Offices with Patristic Sermons and with proper Antiphons for the *Benedictus Dominus* and the *Magnificat*. We heartily recommend the Breviary. Our only regret is that the secular Office Legends of the Saints have often been somewhat spoiled by Jesuitical skepticism. One day perhaps, an enterprising team could rewrite the Legends and rid them of this silly and superfluous modernism.

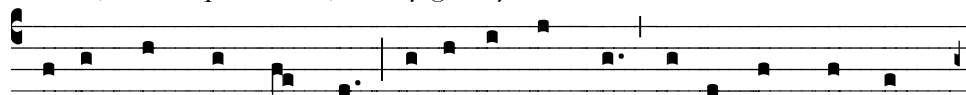
Both the *Anglican Breviary* and *St. Dunstan's Plainsong Psalter* are available from Lancelot Andrewes Press, PO BOX 460186, Glendale, CO 80246. The Breviary costs \$ 60.00 and the Psalter costs \$ 30.00 postage included to USA addresses in the lower 48 States. Prices are somewhat more favourable for members and visitors at the St. Mark's Bookstore. For more information :

www.Andrewespress.com or www.AnglicanBreviary.com

The newly founded Mission of St. Michael the Archangel at Wichita express their thanks to St. Mark's faithful who have donated a case of Psalters to begin with and hopefully more as needed.



3. God, we im-plore thee, in thy glo-ry sea-ted: bow down and hear-ken

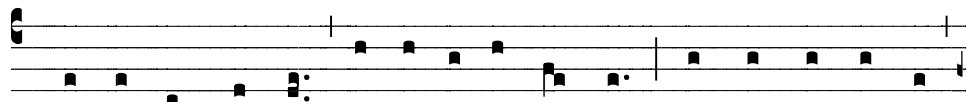


to thy weep-ing child-ren: pi-ty and par-don all our grie-vous tres-

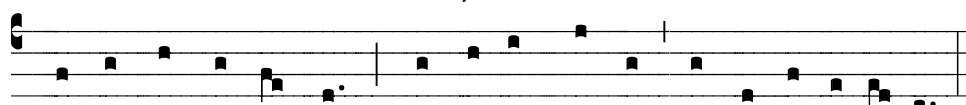


pas-ses.

¶ *Refrain:* Hear us, O Lord, &c.



4. Sins oft com-mit-ted now we lay be-fore thee: with true con-tri-tion



now no more we veil them: grant us, Re-dee-mer, lov-ing ab-sol-u-tion.

¶ *Refrain:* Hear us, O Lord, &c.



5. In-no-cent, cap-tive, ta-ken un-re-sist-ing: fals-'ly ac-cus-ed, for



us sin-ners sen-tenc'd, save us, we pray thee, Je-su our Re-dee-mer.

¶ *Refrain:* Hear us, O Lord, &c.

- A Lenten Mens' Retreat - with His Grace, Bishop Basil

27 March, Saturday, at St. Mark's Orthodox Church
1405 South Vine Street, Denver, CO 80210

beginning with Matins at 7:00 AM, Mass at 7:30 AM served according to the Western Rite usage of the Antiochian Orthodox Archdiocese of North America.

The talks by His Grace will consist of Readings and Commentary on
The Life and Wisdom of Elder Joseph the Hesychast.

Lenten Breakfast, Lunch, and Breaks will be provided. Times of Silence will be observed until the end of Evensong about 4:30 PM. The Day's formal program will end with Evensong. Clergy will be available for Confessions.

Any desiring a conference with His Grace should plan that for Friday evening, 26 March, between Evensong (5 PM) and Compline (9 PM).

Suggested Donation : \$ 20.⁰⁰ payable to St. Mark's. Student scholarships available.

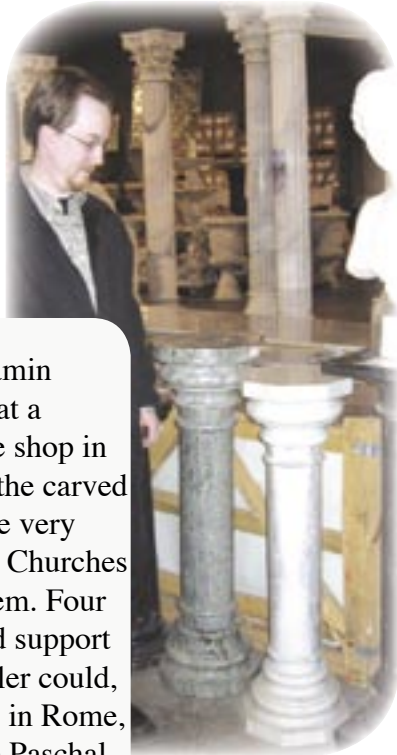
Information : Fr. John Connely jcc@WesternOrthodox.com

REGISTRATIONS requested by Wednesday, 24 March 2004

If coming from out-of-town, an inexpensive hotel (about \$40/day) near St. Mark's is :
Crossland Economy Studios, 4850 Leetsdale Dr. Glendale, Colorado 303-333-2545

Ms. Christy Rep-pond needs round trip transportation on Sundays from her new home on the Utah border : 16745 W. 15th Avenue in Golden, Colorado. Financial arrangements are negotiable. Please offer to help on a regular rota!

Brett, Laurie, and Manda Baker at Christmass with Pamela Slettum (eyes shut) and Jane Long. Thanks to all who attended the Christmass Services in honour of our Lord's Nativity. Brett serves at Ft. Carson.



SubDeacon Benjamin Joseph Andersen at a warehouse marble shop in Denver. Some of the carved stone bits could be very useful for making Churches and furnishing them. Four such pillars would support a mensa, a tall pillar could, as at San Lorenzo in Rome, make a handsome Paschal Candle stand.

The LION

1405 South Vine Street
Denver, CO 80210-2336

Address Correction Requested

The LION is an unofficial newsletter of St. Mark's Parish, Denver, Colorado. The contents and opinions expressed herein do not represent any entity anywhere, ever. Archpriest, Fr. John Connely, Editor, Matushka Deborah, staff photographer and Bookstore Manager. Most copies of the LION are distributed on the Web at :

www.WesternOrthodox.com