

ST. MARK'S, CAPITOL HILL
HISTORY AND DESCRIPTION
OF ITS
FABRIC, STAINED GLASS,
AND OTHER NOTABLE FEATURES

[Book update 2010 on-line text]

[Winged Lion emblem]

The Winged Lion of St. Mark on the title page was created in 1992 by John Lineberger, parishioner and graphic arts designer, who produced it as a new cover design for *The Gospel According to St. Mark's*, the parish newsletter since the 1960s.

by Bert & Mary Cooper, Parish Historians

INTRODUCTION

St. Mark's Episcopal Church on Capitol Hill is many things to its members and friends -- an urban parish attempting to stay in touch with its community and the times, a congregation of people seeking to make sense of their lives within a religious context, and a building that for many years has been a landmark in its neighborhood. In a time of rapid change and destruction of many of the physical features of the urban landscape, the mere survival of this late 19th century structure and its many beautiful artifacts is remarkable. But St. Mark's has been committed to more than just surviving in the physical sense. The congregation has insisted on making St. Mark's an institution that reflects the richness and diversity of life on Capitol Hill.

This online text describes aspects of our architectural and artistic heritage that may be of interest to those who worship here as well as those who come to the church for other reasons. Many of the questions people have asked about the building, the windows, and other features of the church are answered in these pages. This text will also acquaint its readers with some of the life of the parish since its genesis in 1867, when we began as an Episcopal mission in the environs of the Capitol after the Civil War. Most of the brick structures on Capitol Hill today were built between 1865 and 1910, when the Hill was the most fashionable part of the city. Today many parishioners live in houses that were once the homes of earlier St. Mark'sians.

In the throw-away culture of the modern world, people have treated their homes and churches more as expendables to be used, outgrown, and discarded than as legacies of their past to be preserved and used by future generations. Thoreau observed that "One generation abandons the enterprises of another like stranded vessels." The concern of the congregation of St. Mark's for the rich heritage embodied in its building refutes Thoreau and demonstrates the possibilities for adapting the old to contemporary life styles and needs. We hope that this concern will continue to be expressed in the 21st century.

Those of us who date from St. Mark's renaissance since the late 1950s may think that it all began with us, but the records of those who came before indicate that our predecessors were no less determined to establish a lasting presence "on this Capitoline Hill," in the words of our first parish historian when the cornerstone of the church was laid in 1888. Since the 1960s, the congregation has made several major investments in the fabric: the 1965-66 renovation of the nave, the 1975-76 restoration of the windows, the restoration of the roof in 1981-82, the 1990-91 conversion of the basement into an undercroft with facilities and meeting rooms, and the restoration of the tower in 2004. These efforts have not only enhanced the fabric of the church but have provided a nexus of shared experiences among members of the parish and the community.

This online text is a revised and updated version of a 1994 book, which was an expanded version of a 1976 book. By 2009, it was time for a revised and updated version of the 1994 text to reflect the many developments since the mid-1990s -- including the installation of our 11th Rector, the Reverend Paul Roberts Abernathy in 1998; the addition of the Amos window in the East Clerestory in 1999; the restoration of the tower in 2004; and the addition of a window in the foyer in honor of our sextons in 2009.

One of the glories of St. Mark's has always been its stained glass windows, which are mainly the work of Mayer of Munich but also include a Tiffany window dating from 1888 as well as 20th century American glass by Lamb, Willet, and Connick. As one of the few surviving examples of Tiffany's early work, the large window over the baptistery contains the most valuable glass in the church. The examples of Bavarian and American Gothic Revival work are also beautiful expressions of this style.

Intended primarily as a guidebook for those who want factual information about the building, the windows, and other notable features of the church, this text is not a history of the parish, except insofar as its history is reflected in the things described here. In Appendix II, however, is a history of the parish written in 1965, with an epilogue on later years. The story of our renaissance since the 1950s remains to be written, but an excellent account of these eventful years is *Building Church, Memories and Myths* by Bill and Jean Baxter, edited and printed by Jo Ellen Hayden in 2003. Bill Baxter was our 9th Rector (1954-1966), and in those years the Bishop of Washington, the Right Reverend Angus Dun, used to describe St. Mark's as his Unitarian parish. That observation is still valid today. In the words of our current rector, the Reverend Paul Roberts Abernathy, "St. Mark's is an open community, welcoming people wherever they are on their faith journey."

We hope that this online text will inform as well as evoke interest in the artistic media represented at St. Mark's, which are by no means confined to stained glass, although the windows are generally regarded as our most important works of art. While we may disagree on the merits of some of these artifacts, most of us recognize something of real beauty and historic significance in these things that have come down to us over the years. Thanks to the skills of our web site coordinator Karen Falk, this online text will be more accessible than its predecessors in 1976 and 1994.

Bert and Mary Cooper, Parish Historians

Summary of St. Mark's History and Its Place in the Community

The church was built in two phases, beginning in 1888 and completed in 1894 with the extension of the nave, the addition of the chancel and high altar, the 120-foot spire, and the foyer leading to the parish hall. The architect was Thomas Buckler Ghequier (1854-1910) of Baltimore.

The architectural style of the church has been described as a late Victorian Neo-Gothic format that reflected the Neo-Romanesque style, with rounded arches instead of Gothic pointed arches. This style was continued in 1926 when the present parish hall was added.

In 1965-66, the nave was restored and a central altar was installed, with movable chairs instead of pews. This change made it possible to use the nave for the performance of plays and liturgical dance as well as for social events. In 1990-91 the basement was developed into an undercroft as our legacy for the 21st century. The 1882 foundations of the church are visible in the undercroft's large meeting room known as the Adams Room, named for our tenth rector, Jim Adams (1966-1996). In 1974, the American Institute of Architects wrote: "That this church survives at all is a tribute to one of the most alive and well congregations in the city."

The artistic glory of the church is its stained glass windows, most of which are German works by Mayer of Munich, dating from 1888 to 1947. These are in the nave and the chapel at the southwest corner of the church as well as in many of the small clerestory windows above the chancel and the nave.

The large window over the baptistery is an early Tiffany window (1888), depicting Christ leaving the praetorium on the way to his death on Calvary, as portrayed by Gustave Doré, an Alsatian French artist. This Tiffany window was given in 1888 by Jean Lander, a retired English actress, who joined the parish in the early 1870s. Our oldest windows, dating from 1888, are the large Tiffany window at the north end of the nave and four of the eight triptych (three-panel) windows in the nave.

The 28 small clerestory windows above the chancel and the nave are by Mayer (1905-1916, 1924, 1938, & 1946-47) as well as by J. & R. Lamb (1936-37) and in more recent years by Willett, Connick, and Brenda Belfield (1981-86 & 1999).

The small window in the vestibule of the northeast entrance, depicting the winged lion of St. Mark, was made in 1976 by J. & R. Lamb, the oldest American maker of stained glass. The Lamb studio's current owner, Donald Samick, restored our Tiffany and Mayer windows in 1975-76. The vestibule window was designed by Katherine Lamb Tait, a granddaughter of one of Lamb's founders, who was the studio's chief designer from 1937 to 1979. She was 81 when she created our window, which depicts the winged lion emblem of St. Mark the Evangelist, our patron saint and the author of one of the four Gospels, symbolized by a book and a four-petaled flower. This window displays the vibrant colors of stained glass in a more contemporary style than that of our earlier windows, reflecting Mrs. Tait's love of nature and her memories of medieval glass in Europe.

In the foyer between the nave and the parish hall is a window installed in 2009 in memory and honor of our sextons since 1888. Designer Donald Samick of the Lamb studio re-used 1888 glass that was replaced by the Amos window in the clerestory in 1999 to make this latest window.

On the southeast side of the church is the parish hall. Its most notable feature is a mural painted in 1958 by parishioner Ralph DeBurgos. Depicting aspects of life on Capitol Hill in the 1950s, it was

considered daring and controversial. The mural is still controversial, with some seeing it as dated and others defending it as a statement about a defining time in our history.

Another notable feature of the parish hall is the Winged Lion Pub, established in 1973, which in the tradition of coffee hour after services provides beer, wine, and other drinks, usually with a lunch prepared by parishioners.

The cherry trees in the courtyard were given by Lady Bird Johnson, the wife of President Lyndon B. Johnson (1963-1969), when the Johnsons often attended St. Mark's in the early 1960s. The parish office (202-543-0053) is at Baxter House, 118 3rd St. SE, Washington DC 20003, which is named for our ninth Rector, Bill Baxter. Built in 1907, this house was acquired in 1984 from parishioner Josephine Turner.

St. Mark's began in 1867 as a mission of Christ Church, Capitol Hill, and it flourished at the turn of the century. It was the Pro-Cathedral (1896-1902) of the Washington Diocese, which was created in 1895, before construction of the Washington Cathedral. From its beginning, St. Mark's has focused on innovative worship, Christian education, music and the arts, and social issues. These concerns have continued over the years, and the Christian education program has evolved since the late 1950s in ways that address ethical issues in the context of Judeo-Christian values amidst the conflicting options and tensions of real life. St. Mark's has been racially inclusive since the 1960s and in recent years our parish life has been enriched by the inclusion of same-sex couples.

Since 1998, the Rev. Paul Robert Abernathy has been our eleventh rector, succeeding Jim Adams (1966-1996), Bill Baxter (1954-1966), and other outstanding rectors since our first rector, A. Floridus Steele (1869-1893). We look forward to further growth and evolution in our next century on this Capitoline Hill, as a citadel of enlightened, inclusive, and tolerant Christianity.

Our first parish historian, John Chew (1852-1916), called St. Mark's "a citadel on this Capitoline Hill," recalling one of Rome's seven hills. Jim Adams, our tenth Rector (1966-96), called St. Mark's "a citadel of Enlightened Christianity," a community of people trying to make sense of their lives in the context of Judeo-Christian values, more inclusive and tolerant than in earlier years and hopefully an enlightened citadel on Capitol Hill. In the 1960s, Bishop Angus Dunn called us his Unitarian parish, a description that is still valid today. Welcome to this community, where we are all links in a chain of continuity and evolution, from the late 19th Century into the 21st Century.

Bert and Mary Cooper, Parish Historians

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THE FABRIC

CONSTRUCTION AND EVOLUTION

St. Mark's first parish church (1868-89) was a frame building moved in 1871 from Beale Terrace (site of the Adams Building of the Library of Congress) after the Vestry purchased an L-shaped lot at the corner of Third and A Streets S.E. A schoolhouse on this corner was rented to the city until 1882, when it was razed to lay the foundations of the present church. The old frame church stood on Third Street from 1871 until 1894, when it was razed to make way for completion of the brick church. (For what is known about the original church, see Appendix III.)

The fabric of the church was constructed in stages, beginning in 1882 when the foundations were laid. In 1888-89, the main part of the nave was built, followed by completion of the church in 1894, when the nave was extended and the chancel, tower, and old parish hall were added. The old parish hall consisted of a ground floor hallway and several rooms later converted to their present uses and an upstairs hall with a stage and two adjoining rooms -- reflecting an early interest in dramatics. The last addition to the building occurred in 1926 when the current parish hall was built, designed in the style of the church by Delos Smith, a Washington architect from Christ Church, G St. S.E.

There have been a number of changes to the interior of the church, although the nave and the chancel remain structurally as they were in 1910, when the rood screen between the nave and the chancel was installed. In 1930 a chapel was added to the right of the high altar, the baptistery was moved to the back of the nave, and new pews and vestibule doors were installed. The 1966 renovation of the nave introduced the central altar and the present seating arrangement, after the 1930 pews were sold to a Mennonite congregation. A new sacristy, designed by Junior Warden Jack Stevens and Vestryman David Kemnitzer, was given in 1975 by Bowdoin Craighill, former Senior Warden and Vestryman, in memory of his father, who was Chancellor of the Washington Diocese for many years. The Craighill Sacristy was moved to its present location in 1989, when the present organ was installed.

In the early 1970s, additional space for meeting rooms, storage areas, and the Winged Lion pub was developed in the basement, which when the church was completed in 1894 had only two finished rooms (used in the 1960s by St. Barnabas Episcopal Mission to the Deaf). In 1990-91, the basement was transformed into the present undercroft, with meeting rooms for classes, worship, and parish activities as well as facilities needed by a larger congregation. Constructed several feet below the 1882 foundations, the undercroft was the result of a major planning effort and fund-raising campaign undertaken as a legacy for our second century.

ARCHITECTURAL STYLE AND FEATURES

St. Mark's was designed by Thomas Buckler Ghequier (1854-1910), a Baltimore architect recommended by the Bishop of Maryland. In September 1887, the Vestry rejected the plans submitted in 1879 by another Baltimore architect, Charles E. Cassell, as "very defective, expensive, and unsuitable" in favor of Ghequier's plans for a building "less expensive, much more convenient, and conforming to ecclesiastical architecture." Cassell's church would have been a white marble edifice estimated to cost "\$125,000 or more if the structure could have been built on the lot." (John Chew's "Sketches of St. Mark's," Part I, p. 46.)

Ghequier designed the building in a Late Victorian Neo-Gothic format that reflected the Neo-Romanesque style of architecture developed by Henry Hobson Richardson, which was very popular in Washington in the 1880s-1890s. The most notable example of Richardson's Romanesque Revival work in the city today is the Old Post Office at 12th and Pennsylvania Avenue, N.W. On Capitol Hill, St. Peter's Roman Catholic Church at 2nd and C Streets, S.E., is another Neo-Romanesque building of this period, built in 1890 with the rounded arches, turrets, and clerestory windows that are characteristic features of Romanesque church architecture in contrast to the pointed arches of the Gothic style. One of the best Romanesque Revival churches in the city was the Presbyterian Church of the Covenant, built in 1889 near Connecticut Avenue at 18th and N Streets N.W., which was razed in 1966 despite protests by preservationists.

Although threatened by proposed expansions of the Library of Congress in the early 1960s and again in 1971, St. Mark's escaped the fate of many of its contemporaries. In 1972, the National Capital Planning Commission designated the building as a "category two landmark of the National Capital," and the Interior Department listed the church in the National Register of Historic Places as a structure of national historical and architectural significance. *A Guide to the Architecture of Washington, D.C.*, prepared in 1974 by the American Institute of Architects, wrote of St. Mark's: "Here Romanesque Revival elements combine with a more Gothic Revival format. The structure is completely exposed inside and out; layered brick, timber roofing, and cast-iron columns. That this church survives at all is a tribute to one of the most alive and well congregations in the city."

A description of the church when it was completed in 1894 reflects the basic plan of St. Mark's: "The church for its entire length of 120 feet has a fine clerestory and an open timber roof of oiled Georgia heart pine. It is built of hand-made bricks with bands of ornamental terracotta brick and Seneca stone. The use of brick work for the interior shows that a wonderful solidity and beauty are possible by the judicious use of a material not yet well appreciated in this country. The Church of the Advent in Boston is a notable specimen of this style." According to this 1894 account, "The tower and spire of the church reaches up to 120 feet in the clear."

The open timber roof of the church is constructed with alternating king-posts (center posts rising from tie-beams) and hammer-beams, the king-posts giving greater support and the hammer-beams providing more openness -- a metaphor for the combination of support and openness that this parish has sought to provide. The roof of the upstairs room in the old parish hall is of pure hammer-beam construction. The classic example of this type of roof is the late 14th Century ceiling of Westminster Hall in London, but there is also a fine hammer-beam ceiling in the Folger Library at 2nd and East Capitol Street.

Both the roof and the floor of the nave were made from Georgia heart pine, the floor being a change in the architect's design since pine flooring was less expensive than the mosaic tile floors that Ghequier had proposed for both the nave and the chancel. This economy was probably a good thing, since the pine floor was in keeping with the brick walls, and it remained in good condition for many years, thanks to refinishings by former Senior Warden Crane Miller over the years, until it was replaced by similar pine flooring in the late 1990s.

Other changes to Ghequier's design were the omission of gargoyles and floriated finials on the tower and the increased height of the arches in the belfry, raising the spire to 120 feet instead of 104 feet 9 inches as originally planned. Ghequier's design included a Celtic cross atop the spire,

which appears in photographs from the early 1900s. Such a spire cross is shown in a 1957 drawing by Elizabeth Harrell, who must have seen Ghequier's architectural drawings, since this cross had disappeared by the 1950s.

Ghequier was paid \$841.13 for his architectural designs and travel expenses, with most of this modest fee paid during 1894. The contractor for the 1888-89 phase of construction, W.H.C. Thompson, received \$17,219; the contractor for the 1894 work, J.L. Parsons, received \$17,310 for completing the tower and nave and adding the chancel and the old parish hall. According to John Chew, Chairman of the Building Committee, the total capital investment in the building at completion of the church stood at \$56,000, including \$8,000 for the purchase of three lots in 1870-71, \$2,000 for the foundations in 1882, and about \$23,000 for each of the two construction phases (including \$3,110 for a Hook & Hastings organ in 1894). This capital investment of \$56,00 in 1894 was equivalent to some \$850,000 in 1994 dollars. (For further discussion of St. Mark's architecture, see Appendix III.)

RENOVATIONS AND RESTORATIONS

In addition to routine repairs and maintenance over the years, there have been major renovations and restorations of the fabric since the 1960s. The first of these was the 1965-66 renovation of the nave by Kent Cooper, a Washington architect, who proposed replacing the parish hall with a new building around a courtyard to the east of the nave. Although unaffordable at the time, some of the objectives of this ambitious plan were later achieved in the undercroft. The nave walls were cleaned and repointed in 1966 at a cost of some \$58,000, and the nave was then air-conditioned (costing about \$14,000, including a \$5,000 donation by President Lyndon B. Johnson, who often attended St. Mark's at that time).

In 1981, the slate roof of the church was replaced by J. S. Wagner Company of Hyattsville. Costing about \$275,000 and expected to last a hundred years, the new roof was made of Buckingham slate from Virginia quarries, and its decorative ridge cap was replicated in the original style. This major restoration project resulted from a 1978-79 survey of the building by Vestryman David Kemnitzer, an architect whose comprehensive report and long-range plans charted the course of later improvements to the fabric. Junior Warden Peter Eveleth and Ann Hartman co-chaired the renovation task force and a major fund-raising campaign, the Second Century Fund (so named by Joya Cox as a "descriptive and factual title lending an air of dignity and seriousness"). George Hartman, an architect in the parish, and Ruah Lahey supervised the roof project. Some \$312,000 was contributed to the Second Century Fund in 1980-82, and fund-raising events in 1980-81 provided over \$21,000. In 1982-83, a new system for lighting the nave was designed by George Hartman and implemented by Don Sarles under the supervision of Junior Warden David Meade.

The centennial of the building in 1988-89 prompted a major construction project involving the basement and the ground floor of the old (1894) parish hall, which achieved many of the earlier objectives of the 1965-66 and the 1981-82 renovations. Working with architects Stephen Muse and Gregory Wiedemann, Junior Warden Jim Meek and the Fabric Committee developed plans that were discussed and refined through a series of parish meetings in 1989. When the vestry launched the Centennial Legacy Campaign with a goal of \$1,500,000, Senior Warden Woody Osborne told the annual parish meeting: "We are connected to the past. But we are also connected to the future. And the only way we can pay our debt to those who have gone before us is to

provide something for those who follow us. We draw sustenance from the past, but it is up to us to provide it for the future."

Led by Senior Wardens Woody Osborne and Janice Gregory and Junior Wardens Jim Meek and Charles Rupp, who in 1990-91 managed the details of this enormous construction project, the entire parish became involved in the effort -- from fundraising to working around the inevitable disruptions in a church used by many groups throughout the week. Work began soon after the initial goal of the legacy campaign was reached in June of 1990. By May 1991, the new undercroft and renovated ground floor foyer were in use, with meeting rooms, offices, and new bathroom facilities in the undercroft; a large stairway and an elevator to the undercroft; new bathrooms on the ground floor; a large foyer between the nave and the parish hall; and new heating and cooling systems and electrical wiring throughout the building. Costing some \$2,000,000, this evolution of the building posed financial challenges not unlike those of earlier years.

The Centennial Legacy Campaign was co-chaired by Senior Warden Osborne and Lael Stegall, who were assisted by Charles Brodhead, Ann Craig, Betty Foster, George Meng, and some sixty others. Their efforts were continued in 1991 by a legacy challenge committee headed by Lael Stegall and Jim Meek, when the full cost of the undertaking was better understood. The whole parish was caught up in an on-going legacy campaign that began in 1989 and continued into 1994, centennial years of the first services in the two phases of the church's construction in 1889 and 1894.

The campaign was highlighted by a kick-off gala on March 30, 1990 and a gala finale on February 11, 1994, when a time capsule was placed in the south wall of the foyer near the nave (marked by a plaque inscribed "Centennial Legacy for the Bicentennial, 1890-1990-2090"). Appearing in the role of parish historian John Chew (1852-1916), Ron Stegall used Chew's words from notes placed in the cornerstone in 1888 to exhort parishioners to continue the task begun by earlier St. Mark'sians. Both of these events were very much in the tradition of St. Mark's, celebrating its history in social functions for the benefit of the parish.

Ten years later in 2004 there was another major restoration of the fabric, when our 1894 tower began shedding some pieces of sandstone. Senior Warden Penny Hansen and Junior Warden Jack Burton managed a project by the Preservation Trades Company, which re-pointed the bricks and patched or replaced cracked stones during the summer and fall of 2004. The cost of this restoration was about \$310,000, some of which was provided by the Building Replacement Reserve Fund in addition to \$175,000 in special donations for this tower preservation project.

STAINED GLASS MAKERS

Most of the stained glass in the church was made by Mayer of Munich, a Bavarian firm established in 1845 by Josef Gabriel Mayer and still operated by his family. The Mayer studio was a highly successful commercial outgrowth of the 19th century revival of stained glass in which Munich played a major role under the patronage of King Ludwig I of Bavaria. Designated as "the Royal Art Institute and Stained Glass Studio" in 1882 by King Ludwig II, Mayer was a leading exporter of *Bildfenster* (picture windows) that became popular in Europe and America during the late 19th century.

Today Mayer windows and mosaics are to be found in more than a hundred churches and cathedrals as well as in other religious and secular buildings throughout the world. Among these

are churches and cathedrals in Germany, Ireland, Spain, Russia, India, Australia, and North America; St. Peter's Cathedral in Rome; the World Peace Church in Hiroshima; a mosque in Riyadh; and an office building at 1275 Pennsylvania Avenue N.W., renovated in the early 1990s, with a mosaic of 19th century Washington scenes. St. Mark's Mayer works were acquired between 1888 and 1947.

The large window over the baptistery was made in 1888 by Louis C. Tiffany, the son of the 19th century jeweler and founder of the famous Tiffany firm in New York. A painter and artist in stained glass during his long and successful career from the 1870s until his death in 1933, Louis C. Tiffany was one of the most creative and influential artists of his time. He is best known today for the opalescent glass that he began making in 1878, which was popularized after the 1890s in church windows and the famous Tiffany lamps, which epitomized the *Art Nouveau* style of the 1885-1905 period. After World War I, the popularity of Tiffany's work entered a long decline that was not reversed until the late 1960s. Of the many Tiffany windows once found in American churches, only about half have survived. (Robert Koch, *Louis C. Tiffany's Glass-Bronzes-Lamps*, 1971, p. 13.)

Five of the windows in the clerestory were made by J. & R. Lamb Company, founded in 1857 by Joseph and Richard Lamb. The oldest American stained glass firm still in operation, Lamb performed the 1975-76 restoration of our Tiffany and Mayer windows and also made the small Winged Lion window in the East Vestibule, designed by Katherine Lamb Tait. The six windows added to the clerestory between 1981 and 1986 were made by the Willet Studio in Philadelphia, Charles J. Connick Associates of Boston, and Brenda Belfield and Dieter Goldkuhle of the Washington area -- Belfield being the designer and Goldkuhle the fabricator of the Mary Magdalene window in the East Clerestory. In 1999, Belfield designed the Amos window in the East Clerestory, with Stevan Stanasic as its fabricator.

When the oldest part of the nave was built in 1888-89, it then contained four triptych (three-panel) windows by Mayer as well as the Tiffany window and one of the four panels of a Mayer window below the Tiffany. The other three panels of this window were added in 1891 and 1896. Four other triptych windows were made by Mayer in 1898, 1900, 1911, and 1924, completing the ground floor windows of the nave. The chapel windows were made by Mayer in 1931. The windows in the clerestory above the chancel were made by Mayer between 1905 and 1916. Those in the nave clerestory were made by Mayer, Lamb, and other American firms during the years between 1923 and 1999. These clerestory windows reflect evolving differences in style and details, but the general harmony and artistic integrity of the series has never been violated. Good taste, or good luck, has protected St. Mark's from the jumble of jarring contrasts found in some churches.

STYLES

Different schools of stained glass artistry are represented in the windows of St. Mark's, ranging from Gothic Revival to 20th century styles as well as Tiffany's early work. The Mayer windows epitomize the German Neo-Gothic style, showing the attention to detail in painted glass and the richness of color in stained glass that were characteristic of the Munich school. In the late 19th century, Munich glassmakers produced work that faithfully reflected the colors and composition of medieval glass. (J. L. Fischer, *Handbuch der Glasmalerei*, 1914, p. 193-200.)

The clerestory windows by Lamb, Willet, and Connick are also in the Neo-Gothic style, with the Lamb windows including ornate canopy designs. Charles J. Connick, the renowned Boston glassmaker and author of *Adventures in Light and Color*, wrote in 1937 that American artisans had by then succeeded in mastering the styles and techniques of traditional stained glass. The Lamb windows from the 1930s as well as later clerestory windows from the 1980s support Connick's assessment of American achievements in stained glass.

More contemporary 20th century styles are reflected in four of the clerestory windows: Mayer's St. Catherine in the middle of the East Clerestory, Connick's Jethro and Moses at the end of the West Clerestory, and the Amos window and the Mary Magdalene window, both designed by Brenda Belfield, at the end of the East Clerestory. Lamb's Winged Lion window in the East Vestibule is also a contemporary expression of the traditional symbols of St. Mark. These windows differ notably from the others in their design and color composition, but they provide interesting contrasts that invite the viewer to ponder the influences reflected in their artistry.

The Tiffany window stands in marked contrast to the other nave windows, illustrating Tiffany's characteristic use of uneven slabs of opalescent glass with minimal surface coloration. This early Tiffany window was given by a retired actress in the parish, who appreciated his innovative and avant-garde work before it became popular. Most Tiffany windows were made after the 1893 Columbian Exposition in Chicago, where his unique work in stained glass won international acclaim and attracted national attention. After then his company began producing windows in ever increasing numbers to meet the growing demand. St. Mark's was one of four Washington churches with Tiffany windows before 1893, of which this window is the only one still in place. (See Appendix III for more on the church's stained glass.)

RESTORATIONS

In 1975-76, J. & R. Lamb Studios repaired damaged glass and leading in the windows and installed an external protective covering of Lexan, a transparent and breakproof material developed by General Electric for combat aircraft, instead of the "wired glass" installed over the years. There was little damage to the glass and leading in most of the windows, and the original woodwork was sound except for the framing around the baptistery windows, which Washington Woodworking Company replaced in the original style. The cost of restoring the windows in 1975-76 was about \$46,000 (\$12,000 for the Tiffany, \$16,000 for the others, and \$18,000 for the woodwork of the baptistery windows).

Senior Warden Roger Craig and former Senior Warden Bruce Sladen were responsible for this restoration project and negotiated with the firms performing the task. Vestrywoman Kay Keeler and others organized a series of fund-raising events that involved the parish and the neighborhood in the restoration effort, including concerts by the St. Mark's Dance Company under Mary Craighill's direction. Over a third of the cost was defrayed by these events and special donations to the window restoration project.

In 1992, the window frames were scraped and repainted, the framing below the Tiffany window was replaced in its original style, and the Lexan protective covering of some of the large windows in the nave was replaced. In the course of this project, the outer doors of the church were also scraped and refinished, returning these doors and their decorative metalwork to their original appearance in early photographs. Junior Warden Wayne Curtin supervised these restorations by Atlantic Refinishing and Restoration Company, costing about \$24,000. In 2000-2001, five of the

large windows in the nave were restored by Dieter Goldkuhle as a millennium project funded by four donors, as noted below in discussions of the nave windows.

The windows contain over 800 square feet of stained glass, including 180 sq ft in the baptistery windows, 34 sq ft in each of the other large ground-floor windows, and 12 sq ft in each of the clerestory windows. In 1994, the Mayer firm estimated the cost of replacing St. Mark's stained glass at \$750 to \$900 per square foot, if the appearance and quality of the original glass were to be replicated. The current cost of such replacements would be much greater. The greatest danger to our windows in the nave is a stepladder placed too close to a window while decorating for some event. This danger is something that we must live with, given our traditional use of the nave for plays, dances and other social events -- a tradition begun in the 1950s by our 9th rector, Bill Baxter.

GROUND-FLOOR WINDOWS IN THE NAVE, EAST VESTIBLE AND CHAPEL

Discussion of these windows begins with those in the East Aisle of the nave, continuing into the East Vestibule and then in the baptistery; then along the West Aisle of the nave to the chapel. The windows, their makers and dates, and those memorialized are listed here in the order in which they are discussed. There are eight large triptych (3-panel) windows in the nave.

EAST AISLE

1. Magnificat

Mayer, 1888
Beale family

2. Nunc Dimittis

Mayer, 1900
Steele family

3. Gloria in Excelsis

Mayer, 1924
Stetson family

EAST VESTIBULE

4. Winged Lion of St. Mark

Lamb, 1976
Grace Sladen Brown

BAPTISTRY

5. Christ Leaving the Praetorium

Tiffany, 1888
Thomas and Sophia Davenport

6. Parish Organizations' Memorials

Mayer, 1888, 1891, and 1896
Catherine Bradley and Mary Mumford

WEST AISLE

7. Christ the Consoler

Mayer, 1911
Arabella Speiser

8. Christ Curing the Deaf & Dumb

Mayer, 1888
Fanny L. Strong

9. Christ Ascending

Mayer, 1888
Brown family

10. Christ Calming the Sea

Mayer, 1888
Adm. Edward Middleton

11. Christ Blessing Children

Mayer, 1898
Genevieve H. Chew

CHAPEL OF THE NAZARENE

**12. St. Agnes window and
Three-part window:**

Carpenter shop
Temple
Good Samaritan
Mayer, 1931
Potter family

1. Magnificat (Mayer, 1888). In memory of Robert and Elizabeth Beale, their daughter Mary, and sons Robert and James. Given by Elizabeth Beale Denby, sister of Mary Beale and Dr. James Beale, who were founders of the parish and active in its work until their deaths in 1872 and 1884. The Beale family provided our first house of worship, later moved to Third Street in 1871. Sited near the door to the foyer, this triptych window was restored by the Beale family before the 1975-1976 restoration of the windows.

One of the five oldest windows, it represents the "Salutation" or visit of Mary to her cousin Elizabeth, the expectant mother of John the Baptist, to announce that she was expecting the birth of Jesus. The window has the vibrant colors of Medieval glass and is rich in detail and traditional symbols. Mary is depicted in her traditional blue, the stars over her head symbolizing her title as the Queen of Heaven and the lilies denoting purity. Elizabeth wears a mantle lined with gold, signifying that she is to be the mother of John the Baptist, and the anemones at her feet foretell the sorrow of Christ Crucified. In the right panel, St. Luke the Evangelist is depicted with book and quill, as the one who recorded the events of Mary's life in his Gospel. Described as a physician (Colossians 4:14), Luke may also have been included because of Dr. James Beale's profession.

The words inscribed under the center panel, "My soul doth magnify the Lord" (Luke 1:46), are the words of Mary on her meeting with Elizabeth, which are the first words of the Magnificat Canticle in the Evening Prayer service. Each of the three windows in the east aisle of the nave illustrate one of the canticles from the Book of Common Prayer, beginning with the Magnificat and continuing with the Nunc Dimittis and the Gloria in Excelsis.

2. Nunc Dimittis (Mayer, 1900). In memory of our first Rector, A. Floridus Steele, and his wife, Susan, who died in 1893 and 1900. Given by Fredrica Boyden Wilson and others and dedicated on St. Mark's Day (April 25), 1901.

This triptych window depicts the Presentation of the Christ Child in the Temple and includes symbols associated with the Jewish rite of purification for mothers (Luke 2:22-38). The child is held by Simeon, depicted as a priest following a convention in church art begun in the 12th century. In the Gospel account, Simeon is described as a just and devout man to whom God had revealed "that he would not see death before he had seen the Lord's Messiah." The smoking censer at his feet represents the prayers of the faithful. In the left panel is the aged Prophetess Anna, a widow who "never left the temple but worshiped there with fasting and prayer night and day. At that moment she came and began to praise God and to speak about the child to all who were looking for the redemption of Jerusalem." In the right panel, Mary holds a cage with two doves, the customary offering of thanksgiving after the birth of a son. Joseph's rod blossoming in Madonna lilies recalls the virgin birth, as do other floral symbols in the window.

Designed to the specifications of the third rector (1896-1911), Dr. William L. DeVries, the Steele memorial is also symbolic of the ministry of St. Mark's first rector (1869-1893), A. Floridus Steele, who served the parish from its infancy until his death on August 28, 1893, the year before the church was completed. At his death, Mr. Steele could say in the words of Simeon that begin the Nunc Dimittis Canticle, "Now lettest thou thy servant depart in peace, for mine eyes have seen thy salvation." These words are inscribed on bands held by angels in the round panels above the triptych.

This window is the second of four later Mayer windows in the nave: Nos. 11 (1898), 2 (1900), 7 (1911), and 3 (1924). In these later windows, the large round panels over the triptych

contain inscriptions held by angels in varying styles, instead of the geometric and floral medallions above the 1888 windows (Nos. 1, 8, 9, and 10). This window is one of five restored in 2000 by Dieter Goldkuhle in memory of Julia B. Terry, former Senior Warden John Terry's mother.

3. Gloria in Excelsis (Mayer, 1924). In memory of George Rochford Stetson and Helen Sybil Stetson, parents of the fourth rector (1911-1921). Given by the Rev. Caleb R. Stetson and Helen R. Stetson after Caleb Stetson left St. Mark's to become Rector of Trinity Parish in New York.

The subject of the window is the Nativity, depicting the adoration of the shepherds before the Christ Child lying in a manger in the stable at Bethlehem (Luke 2:8-18). The scene is portrayed in the conventional style of medieval art -- Mary in her traditional blue mantel, Joseph in his brown robe, the Christ Child with a cruciform halo, and the stable in a dilapidated state. The lambs brought to the scene by the shepherds are symbolic of Christ the Lamb of God. The other animals in the background recall an ancient tradition that an ox and an ass were present at the birth, the ox representing the Jews and the ass representing the gentiles.

The angels' words to the shepherds announcing the event at Bethlehem, which are the first words of the Gloria in Excelsis canticle, are inscribed in the round panels above this triptych. Mayer's design for the Nativity window was received in 1911, but the window was not donated until 1924, when it completed the ground-floor windows of the nave. Unlike the other Mayer work, the Nativity window is plated on the outside with some opalescent glass, apparently to achieve certain color effects. This window is one of five restored in 2000 by Dieter Goldkuhle, in memory of William C. Price (1941-1999), Margaret Price Crenshaw's brother.

4. The Winged Lion of St. Mark (Lamb, 1976). In memory of Grace Sladen Brown, sister of Senior Warden Bruce Sladen, and donated by her husband, Vestryman Richard Brown. Baptized in 1908 by Dr. DeVries, Grace was active in the life of the parish for many years.

The small window in the East Vestibule was designed by Katherine Lamb Tait, a granddaughter of J. & R. Lamb's founder and the studio's chief designer from 1937 to 1979. She was 81 when she created this window, which depicts the winged lion emblem of St. Mark the Evangelist, our patron saint and the author of one of the Gospels, symbolized by a book and pen and a four-petaled flower for the four Evangelists. The grass and flowers at the bottom recall his travels with St. Peter as his secretary. This window displays at close range the vibrant colors of stained glass in a more contemporary style than our earlier windows, reflecting the designer's love of nature and her memories of medieval glass in Europe. (See Appendix III for more on J. & R. Lamb and Katherine Lamb Tait.)

5. Christ Leaving the Praetorium (Tiffany, 1888). In memory of Thomas D. and Sophia Davenport, the parents of Jean Davenport Lander. The widow of Gen. Frederick W. Lander, Jean Davenport Lander (1827-1903) was a well-known actress on the English and American stage until the 1870s, when she retired to Capitol Hill and became a member of the parish.

This early Tiffany window depicts part of a painting by the French-Alsatian artist Gustave Doré (1833-1883), entitled *Christ Leaving the Praetorium*, which hung in the Doré Gallery in London from 1872 to 1892. Better known today for his Dürer-like engravings, Doré was very popular in Victorian England as a painter of religious and historical subjects. The middle portion of the 20 by 30-foot canvass depicted in the window is almost identical to the painting, except for the figures above Christ's head that were added by Tiffany where the painting is dark. Behind

these figures to the left is the Roman praetorium, which Doré modeled after St. George's, Hanover Square, in London, including in the background the statue of William Pitt in Hanover Square.

An English clergyman proposed the subject of the painting as one never before treated in art. Pilate's judgment having just been rendered in the praetorium (Mark 15:16), Jesus is taking his first steps down a stairway to the cross below, amidst cries of "Crucify him" from an angry mob. The figure nearest him is his chief accuser, Caiaphas the high priest. The Roman soldiers are clearing the way and holding back the mob. The figure in white in the right foreground being held back by the soldiers is Mary, depicted here as a grieving mother rather than as a religious symbol. The clothing and the soldiers' armor are examples of Tiffany's use of large segments of rippled and uneven opalescent glass.

The inscription below the central panel reads: "And I, if I be lifted up from the earth, will draw all men unto me" (John 12:33). The smaller panels on either side and above the figured panel contain the geometric and floral interlacing designs often found in Tiffany's work of this period. Tiffany was eclectic in his use of Moorish, Celtic, and Classic motifs. Here he employed a Celtic border design in which the familiar Alpha-Omega symbol is represented by a capital-letter *Alpha* on the left and a lower-case *omega* on the right, a form used in early Christian art. As the first and last letters of the Greek alphabet, "Alpha and Omega" symbolize the eternity of Christ (Revelations 1:8). At the top of the window is the familiar abbreviation of Jesus' name in Greek, *Iota Eta Sigma*.

The dimensions and composition of the three-panel baptistery window allowed Tiffany to include only the center of the Doré painting in the central panel, measuring about 7 by 12 feet. A similar window that Tiffany made four years earlier, the 1884 Kemper memorial in St. Paul's Episcopal Church, Milwaukee, Wisconsin, depicts the entire painting in a window measuring 18 by 25 feet. One of Tiffany's largest church windows, the Kemper window has a much lighter background and does not include the figures above Christ's head, which Tiffany may have added to the Lander window for contrast or dramatic effect. (See Appendix III for more discussion of Jean Lander and Tiffany.)

The cost of the Tiffany window is not known, but when the windows were insured in 1902, it was valued at \$1,300, while each of the triptych windows in the nave was valued at \$500. By comparison, the rector's annual salary in 1888 was \$1,500, and the cost of the organ in 1894 was \$3,110. Tiffany windows often developed structural problems because of their size and weight, and as early as 1898 iron bars had to be installed to secure the Lander window. In 1900 Tiffany Studios made further repairs to the frame. The original frame was replaced in 1976 by an exact replica in wood, some of which was replaced in 1992, and in later years further repairs have been necessary.

6. Parish Organizations' Memorials (Mayer, 1888, 1891, 1896). These windows were added between 1888 and 1896, spanning the years of the church's construction and its designation as the pro-cathedral of the new Diocese of Washington in 1895. The outer panels were given by two circles of a parish organization for women and girls. The outer left panel, containing a cross patée bearing the rarely-used IHN monogram of Jesus' name, was given in 1888 by the "Watchful Ten King's Daughters." The outer right panel, given in 1891 by the "Hopeful Ten King's Daughters," contains a crowned Chi-Rho, the first two letters of Christ's name in Greek. At the bottom of this

panel is the name of the maker, given as "Mayer & Co. of Munich and New York." None of the other windows are marked, following Mayer's practice of marking only one window in a church.

The inner panels were given in 1896 by the "St. Mark's Guild" in memory of Catherine Bradley -- containing the Star of David or Creator's Star -- and in memory of Mary Mumford -- containing the Dove of the Holy Spirit. The six-pointed star is an ancient symbol of God, who created the world in six days and whose attributes of deity are Power, Wisdom, Majesty, Love, Mercy, and Justice. Also called the "Star of David" or *Mogen David* in Hebrew meaning "shield of David", the six-pointed star was adopted by the Jews in the 3rd century. A number of other ancient symbols are depicted in this four-panel window: the crown, representing Christ's sovereignty; the fleur-de-lis, an emblem of the trinity; and the Gothic Rose, associated with the Virgin Mary and Christ since the 13th century. These symbols recur in many windows and liturgical furnishings of the church as well as in Christmas decorations on the trees that traditionally stand before these "symbol windows."

7. Christ the Consoler (Mayer, 1911). Given anonymously in memory of Arabella M. Speiser, an active parishioner for many years, described in the inscription on this window as "a succourer of many." Damaged glass in the left panel was replaced in 1975 when the windows were restored. Because of its location near the entrance from the street corner, this window has been called the "Wayfarer's Window," but because of its theme and what we know of Arabella Speiser, this window also represents social concern and outreach to the community.

The window depicts Christ welcoming those in need -- the lame, the blind, the aged, the young, and those suffering or troubled. The inscription above the triptych is from the Holy Communion service, "Come unto me, all ye that travail and are heavy laden, and I will refresh you." The palms and fruit trees symbolize victory over sin and death, while the anemones and cypress trees, signifying sorrow and death, recall the grief and suffering in the faces of those gathered before Christ. The Wayfarer's Window expresses the concern for people in trouble that has been a major theme in the life and work of this parish, whether described as missionary work, social action, or community outreach. This window is one of the five restored by Dieter Goldkuhle in 2000.

8. Christ Curing the Deaf and Dumb (Mayer, 1888). Given by Charles K. W. Strong, one of the earliest members of the parish, in memory of Fanny L. Strong.

The middle panel depicts the miracle recorded in Mark 7:31-37, and thus the window is entitled "Christ Curing the Deaf and Dumb." This window is often referred to as the "Pelican and Lamb," on account of the prominence given to these ancient Christian symbols in the side panels. The pelican represented self-sacrifice and was associated with the Eucharist in medieval art, because it was believed that in times of famine the pelican fed her young with blood plucked from her own breast. The lamb in the right panel symbolizes Christ -- *agnus dei* in the Latin liturgy -- "The Lamb of God which taketh away the sin of the world" (John 1:29). The lamb's banner denotes victory and the Resurrection. The bunches of grapes above and below the pelican and lamb signify the twelve Apostles and the unity of the Church, as do the closed pomegranates in the borders. The pomegranate's many seeds within one fruit represent the ideal of unity in diversity. The oak leaves symbolize strength in adversity. This window reflects continuing themes in the history of the parish -- triumphs over personal handicaps, unity in diversity, and strength in adversity. The side panels of the window are examples of the *Teppichfenster* (tapestry windows) made by German glassmakers in the Middle Ages and revived in the late 19th century, using

foliage and intricate floral and geometric designs to fill large areas of glass around the central figures.

9. Christ Ascending (Mayer, 1888). Given by Mary Perry Brown in memory of Ellen Cowperthwaite Brown and Lucy Flagg Brown, early members of the parish. The Ascension window depicts Christ ascending to Heaven as reported in Luke 24:51 and Acts 1:9-10. The angels in the side panels provide the characteristic symmetry found in most portrayals of this scene and suggest the upward movement and mystery of the event. The reddish glow of the angels' wings reflects back the glory of heaven above. Like the angel in the Nativity window (3 in the East Aisle), these are of the third angelic order, the guardians of mankind and messengers of God, sent down to take Christ to heaven. Those in the side panels are portrayed as ethereal figures in graceful movement suggestive of the dance, which has been an important part of parish life since the 1960s both as liturgical expressions and social functions in the nave. Thus, this may be seen as the dancers' window. The angels in the two round panels represent those waiting in Heaven to welcome the Christ.

The sun rays over Christ's head derive from one of his emblems based on a reference in Malachi 4:2 to the "Sun of Righteousness." Embroidered in the inner lining of his traditional red mantle is an ivy design, symbolic of everlasting life and faithfulness. The oak leaves in the borders of the window signify strength and the Gothic roses represent both Christ and the Virgin, whose particular symbol, the lily, is included in the smallest rounds at the top, where other Mayer windows have rosettes or cherubs. This window is one of the five restored in 2000 by Dieter Goldkuhle in memory of Mary Craighill (1921-1999), Bowdoin Craighill's wife. The window recalls the ministry of Mary and Bowdoin through liturgical dance.

10. Christ Calming the Sea (Mayer, 1888). In memory of Rear Admiral Edward Middleton, U.S. Navy. A member of a prominent family in Charleston, South Carolina, he remained loyal to the Union during the Civil War (1861-1865), when he commanded the warship "St. Mary."

The window depicts an incident recorded by St. Matthew when Jesus appeared to the disciples in their storm-tossed boat on the sea of Galilee, "walking on the sea." (Matthew 14:24-26). Peter is standing in the bow of the boat, about to obey Jesus' bidding to come to him. Nearest Peter in the center panel is the young disciple, St. John the Evangelist. James, Thomas, and other disciples look on in consternation and grim determination as the wind and waves roar around them under a darkening sky. Jesus' first words to them, "Be of good cheer; it is I; be not afraid," are inscribed below the window.

Also known as "Jesus Walking on the Waters," this theme has often been used in memorials for those who served in the Navy. The Middleton window was moved here in 1894 from its original location in the East Aisle at the donor's request and expense, probably because of better light on this more exposed side of the church. There were houses on the other side of the church until 1926, when they were removed to begin construction of the parish hall. This window is one of the five restored in 2000 by Dieter Goldkuhle in memory of Rear Admiral William L. Anderson (1906-2004) and Jeanie Anderson (1918-1998), parents of Mary Anderson Cooper.

11. Christ Blessing the Children (Mayer, 1898). In memory of Genevieve Hamilton Chew, the nine-year old daughter of John H. and May Addison Chew. Given by her parents who were active workers in the parish for many years. Their home at 226 East Capitol Street is now owned by the Lutheran Church of the Reformation. John H. Chew's 1906 "Sketches of St. Mark's" provides

historical data and invaluable insights on the formative years of the parish. Mr. Chew is our Heroditus and Venerable Bede -- St. Mark's first parish historian, to whom we owe most of what is known about our genesis in the late 19th century.

The subject of the window, representing Jesus' ministry to children, was a popular theme in German religious art but was mainly confined to Northern Europe until the Renaissance, when "the innocence of children" came to be viewed as symbolic of Christian faith. As depicted here, Jesus wears the traditional red mantle over an elaborate tunic and is seated near an orange tree heavy with fruit. The city in the background, with its turrets and rounded arches, displays the Romanesque style of the church. Since the baptismal font -- also given by the Chew family -- was located at the end of the West Aisle until 1930, this window was appropriately sited here, in a location described in 1898 as "one of the best in the church."

12. Chapel of the Nazarene Memorials (Mayer, 1931). In memory of the Potter family. Given by Dr. James Albert Potter.

This part of the church was converted into a chapel in 1930-31. The small window just inside the chapel depicts St. Agnes, shown as a young girl holding a lamb, her traditional symbol, and a lily signifying the virginity of the 13-year old Roman girl martyred in the 4th century for refusing to marry the son of a pagan official. Her hair recalls the legend that it grew long enough to cover her body when she was sent naked into a brothel. St. Agnes is the patron saint of young girls, and there was a "St. Agnes Embroidery Guild" in the parish around the turn of the century, which may account for the donor's choice of this figure as a memorial to his sister, Helen M. Potter. Dr. Potter gave the chapel in memory of his mother, Jessie Luce Potter, and the large window in the chapel memorializes his father, James Potter.

The left panel of this window depicts Jesus as a boy in Nazareth working in his father's carpenter shop under the watchful eyes of his parents, portrayed here as ordinary people; the right panel depicts the boy Jesus with the teachers in the temple at Jerusalem, a traditional theme in medieval art. The subject of the upper panel is the parable of the Good Samaritan. Of these three scenes, the one on the left -- from which the chapel takes its name -- and the Good Samaritan panel above are of particular interest, because they reflect the influence of a school of 19th century religious art that is markedly different from the neo-gothic style of our earlier Mayer windows.

German painters calling themselves the "Nazarenes" and their successors in the Düsseldorf school portrayed Christ as gentle Jesus of Nazareth and the ordinary man from Galilee, often in contemporary dress and humble settings, as a deliberate expression of the social gospel of the 19th century. The left and upper panels show the strongest influences of this style of 19th century religious art, epitomized by Millet in France and by some of the English Pre-Raphaelites as well as the German Nazarenes. Joseph is shown in work clothes using a carpenter's plane. Mary holds a distaff to emphasize her domesticity, but this traditional symbol of the first woman also proclaims Mary's kinship to Eve, as Cologne cathedral's 13th century windows recall. Mary wears her traditional blue mantle, as in our Magnificat window, but the doves eating from a bowl on the ground are depicted more as domestic fowl than as symbols of the Holy Spirit. The grapes on the vine and the roses in the scene are other traditional symbols shown here in an ordinary way. In the upper panel, the victim's hat is a modern insertion in this Biblical scene, which suggests that the message of the parable is still relevant today. This window bridges the gulf between the medieval spirit of Mayer's earlier windows and their 20th century expressions of religious art.

CLERESTORY WINDOWS

The small windows above the High Altar and those above the chancel and the nave are known as clerestory windows (pronounced "clear story.") Of the 27 clerestory windows along the east and west sides of the church (each measuring about 65 by 28 inches), all but one were filled with stained glass by 1999. The remaining window contains colored glass installed in 1888 and then known as "cathedral glass." The stained glass added to the clerestory between 1905 and 1999 reflect evolving tastes over these years, but the choice of figures was largely guided by a plan approved by the Vestry in 1909.

Proposed by Dr. William L. DeVries, our third rector (1896-1911) and Vestryman John Chew, our first parish historian, this plan was "to represent, as far as practicable, *THE HOLY CHURCH THROUGHOUT ALL THE WORLD*." About half of the clerestory windows installed between 1905 and 1999 depict figures in the original plan. Figures in the 1909 plan that are not represented in these windows are Abraham, Melchisedek, and Polycarp; Sts. Ignatius, Athanasius, Chrysostom, Augustine of England, Hilda, and Anselm; King Alfred, Wycliffe, Tyndale, Bishop Claggett (first Bishop of Maryland), and Bishop Satterlee (first Bishop of the Washington Diocese, who selected St. Mark's as his Pro-Cathedral in 1896-1902).

This description of the clerestory windows begins with the three small windows over the High Altar and proceeds first along the East Chancel and then the West Chancel. The clerestory windows in the nave between the rood screen and the Baptistry are discussed from side to side, starting at the rood screen. The locations of these windows, the figures depicted, the makers and dates, and the names of those memorialized are shown on the following pages. Figures proposed in the 1909 plan appear in bold type.

Chancel Clerestory (1905 - 1916)

East

1. **Mater Dolorosa**
Mayer, 1908
Hattie D. Cragg
2. **St. Elizabeth**
Mayer, 1913
Eliza Dalton
3. **St. Mark**
Mayer, 1911
Robert Dalton
4. **St. Stephen**
Mayer, 1916
John H. Chew

West

1. **St. John**
Mayer, 1911
(given by Altar Guild)
2. **St. Paul**
Mayer, 1909
(anonymous donor)
3. **St. Luke**
Mayer, 1909
(anonymous donor)
4. **St. Peter**
Mayer, 1914
Belle A. Johnston

Nave Clerestory (1923 - 1999)

- | | | | |
|-----|---|-----|--|
| 5. | Moses
Lamb, 1936
Bean family | 5. | King David
Lamb, 1936
David Meade Lea |
| 6. | Elijah
Lamb, 1937
Sarah & Robert H. Prender | 6. | Ruth
Lamb, 1937
Katherine T. Johannes |
| 7. | St. Margaret
Flagg, 1923
Margaret W. Trott | 7. | St. Cecelia
Mayer, 1924
Sarah H. Killikelly |
| 8. | St. Christopher
Lamb, 1936
William B. Trott | 8. | St. Alban
Mayer, 1924
Edwin Trusheim |
| 9. | St. Catherine
Mayer, 1938
James & Bessie Beller | 9. | St. Elizabeth
Mayer, 1946
Beller family |
| 10. | St. Ann
Willet, 1981
Florence Anton | 10. | Sarah
Mayer, 1947
Marion & Sarah Frazier |
| 11. | St. James
Willet, 1984
James Anton | 11. | Madonna & Child
Willet, 1985
Trusheim family |
| 12. | St. Matthew
Connick, 1983
Bruce Sladen | 12. | (cathedral glass) |
| 13. | Amos
Belfield, 1999
Verna Dozier | 13. | Jethro & Moses
Connick, 1986
Ralph K. Hoitsma |
| 14. | Mary Magdalene
Belfield, 1984
(given by Phyllis Hetrick Bennett) | | |

EARLY CLERESTORY WINDOWS, 1905-1947

The windows above the chancel were made by Mayer between 1905 and 1916, beginning with those above the High Altar, entitled the **Angels' Choir**. Depicting groups of angels singing and playing medieval instruments, these windows are a memorial to Robert K. Elliott (first parish treasurer, 1869-76) and his infant son. Dr. DeVries (third Rector, 1896-1911) chose the subject and specifications of the Elliott memorial as well as several other memorial windows, which he discussed with Franz Mayer in Munich during his trips to Europe in 1905 and 1910.

In the East Clerestory, starting near the High Altar, are (1) **Mater Dolorosa** (Our Lady of Sorrows), as the Virgin Mary is described after the death of her son, depicted in violet to signify her grief at the Crucifixion; (2) **St. Elizabeth**, the mother of John the Baptist; (3) **St. Mark the Evangelist**, with his traditional attribute, the winged lion; and (4) **St. Stephen**, the first Christian martyr, depicted as a deacon and symbolized here by a martyr's palm instead of his usual attributes, the stones with which he was put to death. The first three of these figures memorialize Hattie Dalton Cragg, Eliza Dalton, and Robert Dalton. St. Stephen was given in memory of John H. Chew (1852-1916), vestryman, treasurer, and parish historian. This window was saved by Junior Warden Jack Burton (2003-2005), who noticed that it was leaning inward and needed to be re-mounted, which was soon done.

In the West Clerestory, starting near the High Altar, are (1) **St. John the Evangelist**, holding a chalice from which a serpent is leaping -- recalling one of many unsuccessful attempts on John's life -- and including this evangelist's traditional attribute, the eagle; (2) **St. Paul**, holding the sword that is his traditional symbol; (3) **St. Luke the Evangelist**, with his winged ox; and (4) **St. Peter**, holding the keys to Heaven that are his traditional symbol.

The four windows in the nave clerestory nearest the rood screen (separating chancel and nave) were added in 1936-37, after three other clerestory windows had been placed in the nave in the mid-1920s. Made by J. & R. Lamb, these four windows represent, on the east side, (5) **Moses** holding the Ten Commandments, and (6) **Elijah** being fed by ravens in the wilderness, and on the west side (5) **King David** with his harp and (6) **Ruth** gleaning in the fields of Boaz. The Moses, Elijah, and Ruth windows were given in memory of the Bean and Prender families and Katherine Turner Johannes, members of the parish around 1900. The King David window was given in memory of Senior Warden David Meade Lea, who died in 1932. Mrs. Lea lived during World War II, when she was the subject of much interest in the press because she drove a battery-operated electric car during those years of gasoline rationing. Mrs. Lea was our first Green Lion, an environmentalist ahead of her times.

The earliest windows in the nave clerestory, added in 1923-24, were (7) **St. Margaret of Scotland** on the east side, (7) **St. Cecilia** on the west side, and (8) **St. Alban** on the west side. These windows have canopied borders in a style that was continued in the windows made by Lamb in the 1930s. **St. Margaret**, made by L. G. Flagg of Boston, was given in 1923 by William B. Trott in memory of his wife and placed above her customary pew in the nave. The window represents Queen Margaret of Scotland (1045-1093), wearing a mantle in Mrs. Trott's favorite color and holding a book and a church, symbolizing this English-born queen's work to promote learning and religion in her adopted land. Scotland's lion rampant above her head is correctly

depicted in red on a gold field, although Mrs. Trott is said to have wanted no red in her window. Notes on this window report that St. Margaret "could work miracles but liked works of mercy better, such as ransoming prisoners."

On the west side, **St. Cecilia** is shown holding a musical instrument, her attribute as the patron saint of music. In the 1890s there was a St. Cecilia women's choir in the parish, which may account for the choice of this figure as a memorial to Sarah Killikelly, who died in 1912 at the age of 72. Both the **St. Cecilia** and the **St. Alban** windows on the west side were apparently made by Mayer in 1924. To the right of **St. Cecilia** is **St. Alban**, given in memory of Edwin Trusheim, who died in a plane crash in December 1923, said to have been the first air fatality in the District of Columbia. The 21-year old brother of long-time parishioners Eve and Margaretta Trusheim, Edwin was an active worker with the youth of the parish, who was about to take charge of the acolytes when his life ended. The figure in this window is St. Alban, the first Christian martyr in Britain, depicted as a young man holding a sword, symbolizing his martyrdom for helping a Christian priest to escape death in Roman Britain around 300 A.D.

Opposite St. Alban in the East Clerestory is (8) **St. Christopher**, depicted in the traditional manner, carrying the Christ Child across a stream. This window was made by J. & R. Lamb and given in 1936 by members of the parish in memory of William Billings Trott, whose wife's memorial is to the right of this window. He died in 1934 at the age of 93, a much-loved figure in the parish, where he had often given his services as temporary organist and choirmaster. Medieval folk believed that looking on the image of St. Christopher would protect them from violent death, but to those who knew Mr. Trott this window recalled a grand old gentleman whose years at St. Mark's after his retirement in the early 1900s as a professional organist in Cincinnati were filled with innumerable acts of service to the community. Our seventh Rector, William R. Moody (1933-1939), who was latter Bishop of Lexington, Kentucky, was responsible for the selection of J. & R. Lamb to make the Trott memorial.

The next window in the East Clerestory represents (9) **St. Catherine of Alexandria**, depicted with a sword and a wheel, the instruments of her torture and martyrdom. St. Catherine is the patron saint of schools and learning, and one of St. Mark's early choirs for women and girls was named for her. Given in memory of James E. and Bessie T. Beller, the window was made by Mayer in the late 1930s, according to the family. This window is markedly different from the other clerestory windows in its coloring and abstract design. The somber russet figure standing between a sword and a wheel against a vibrant blue background suggests a metaphor for Germany in the 1930s, as the best educated country in Europe, betrayed by its leaders and broken on the wheel of fate.

Opposite the St. Catherine window in the West Clerestory is (9) **St. Elizabeth of Hungary**, holding flowers in one hand and bread in the other, symbolizing the 13th century queen's charitable works. The roses recall the story that when her disapproving husband caught her carrying food for the poor hidden in her robe, the food was turned into flowers. Given in memory of Lizzie B. Berryman and Sadie W. and Frederick F. Beller, children of Edwin Beller, Sr., this window was made by Mayer artisans in New York in 1946, when their Munich studio had been destroyed in World War II.

The next window in the West Clerestory (10) depicts **Sarah**, the wife of Abraham, shown as an Old Testament figure without the halo traditionally worn by saints and martyrs. Given in 1947 in memory of Marion A. and Sarah Emma Frazier, whose family was active in the parish from the 1920s until the 1950s, this window was made by Mayer artisans in New York. The window was described in Sunday bulletins from 1947 as depicting Abraham's wife Sarah. After the arrival of this window in 1947, there were no additions to the clerestory for many years. Until the 1980s, the windows to the right of Sarah in the West Clerestory and those to the left of St. Catherine in the East Clerestory contained temporary glass, called "cathedral glass," that was installed in 1888 to await replacement by memorial windows.

LATER CLERESTORY WINDOWS, 1981-1999

During the 1980s six of the remaining clerestory windows were filled with memorial windows, beginning with (10) **St. Ann**, dedicated on April 5, 1981, and given in memory of Treasurer and Vestrywoman Florence Ann Anton by her husband, James Anton. Made by Willet Studios of Philadelphia, this country's largest stained glass firm and one of its most renowned, the window depicts St. Ann, the mother of the Virgin Mary, holding Mary who holds the Christ Child. Such three-generation portrayals of Jesus and his mother and his grandmother are often found in Byzantine art, but the design of this window comes from the Renaissance, when artists abandoned earlier conventions making Christ the dominant figure. Here Mary and Jesus appear in a more humanistic style to symbolize the succession of generations.

The book in St. Ann's hand recalls an old tradition that she taught Mary and Jesus to read. The patron of marriage, widows, and many trades -- from mining to weaving -- St. Ann's other attributes include protection against fire and lightning. The design is from an altar painting by Jacob Cornelisz in the Dahlem Museum in Berlin. The background resembles that of the oldest windows in the Chancel, because the artists who designed the window were asked by the donor to follow the style of the Chancel windows. Selected by a Vestry-appointed committee, the St. Ann window cost about \$6,000. By comparison, the earliest clerestory windows cost \$150 in the early 1900s, and in the late 1940s clerestory windows by Mayer cost \$650.

The window to the left of St. Ann in the East Clerestory is (11) **St. James**, given in 1984 by former Vestryman and Treasurer James Anton. Another example of Willet's excellent stained glass, this window depicts St. James the Greater, a Galilean fisherman who was one of the twelve disciples of Jesus and the first apostle to be martyred. He came to be associated with Santiago de Compostela in the north of Spain, a major center of pilgrimage during the Middle Ages. The traditional symbol of St. James the Greater was a shell, which is included in the design of the window. These two windows in the East Clerestory given by Jim Anton in the early 1980s revived an interest in memorial windows that had long been dormant. These additions to the clerestory gather up many threads of memory, which is what the Saints are all about -- recalling the lives of people who made a difference.

Opposite St. James in the West Clerestory is (11) **Madonna and Child**, made by Willet and given in 1985 by Margaretta Trusheim in memory of the Trusheim family, who were active in the parish from the 1920s through the 1970s. Margaretta and her sister Eve Trusheim were for many years the core of the Altar Guild, which is responsible for the logistics of worship and the

care of liturgical artifacts. Before Margareta retired in 1978 as President Emerita of the Altar Guild, she was in charge of the nursery, where her love of children found expression. Her love of little ones is reflected in her choice of the Madonna and Child theme of this window. The Trusheim window depicts the Virgin Mary holding the baby Jesus, a traditional theme that was not included in the Vestry's 1909 plan for the clerestory, which proposed only single figures in the small clerestory windows.

In the East Clerestory is (12) **St. Matthew**, dedicated on May 8, 1983 in memory of former Senior and Junior Warden and Vestryman Bruce Sladen, who died in 1981 as a much loved figure in the parish. Given by his brother, Milton Sladen, this window was made by Connick of Boston, St. Mark's first example of the work of this outstanding American studio. The subject is St. Matthew the Evangelist, the only one of the Four Evangelists not previously represented in our windows. After consideration of the 1909 plan for the clerestory windows, the memorial committee concluded that none of the figures proposed in that plan were as appropriate as St. Matthew would be.

St. Matthew is the only one of the Evangelists depicted in liturgical art as a man with wings to symbolize his authorship of the first Gospel, which emphasizes the human genealogy of Jesus and most clearly states the social gospel and personal concerns. Money bags are Matthew's traditional attribute, recalling his pre-conversion profession as a tax collector. This feature recalls Bruce's stewardship and canvassing and his counting and depositing the Sunday collection for so many years. As a traditional Jew, probably of the House of Levi and somewhat well-to-do, Matthew was well grounded in Jewish lore, which he related to the teachings of Jesus and the new religion. Bruce was likewise a mediator across generational lines in the parish and in the community. Sited above his customary seat in the nave, this window recalls a caring person whose practical approach to problems and appreciation of the past as well as the present made him a Renaissance man of the 1950s-1970s.

The last window in the West Clerestory (13) depicts **Jethro and Moses**, made by Connick of Boston and dedicated on August 3, 1986 to the memory of former Senior Warden and Vestryman Ralph K. Hoitsma. Active in parish affairs for twenty years before his death in 1983, Ralph was a confidant of both Bill Baxter, the ninth Rector (1954-1966), and Jim Adams, the tenth Rector (1966-1996). The window was designed by Kinmont Hoitsma to reflect his father's special relationship with this parish. It depicts Moses consulting with his father-in-law Jethro and recalls Jethro's counsel to Moses that he should delegate more authority to others. (Exodus 18:17-26)

Muriel Hoitsma selected the subject of the window, recalling her husband's discussions with Jim Adams about Jethro's advice to Moses and its relevance to parish administration. Jim took Ralph's advice and applied Jethro's ancient wisdom to St. Mark's. This window is not only an appropriate memorial to Ralph, it is also probably the only depiction of this subject in art. Jethro has appeared as the father of the bride in portrayals of Moss's marriage, as in a Botticelli fresco in the Sistine Chapel of the Vatican, but here he appears as Moses' management consultant.

The window includes symbols relevant to Ralph -- a wine glass and a loaf of bread, grapes and strawberries, and a chart suggesting the division of labor. Jethro is not shown as the Midianite high priest that he was. Jethro and Moses are shown here as exchanging ideas to represent the

relationship between clergy and laity that existed in Ralph's time. The dominant colors are blue, representing divine wisdom, and red, representing human and divine love. Wisdom and love were both attributes of Ralph, who was a father figure for many. This window at the north end of the West Clerestory, with its intricate symbolic details and unique thematic composition, is a fitting memorial to one who did much to prepare this church for its survival in the 21st century.

The opposite window in the East Clerestory (13) is the **Amos** window, given in 1999 in honor of Verna Dozier, a former senior warden (1971-73) and a beloved and revered parishioner from the late 1950s until her death in 2002. Her Sunday School classes on the Bible were an important adjunct of our Christian Education program. Books authored by Verna or co-authored with Jim Adams are cited in the bibliography. See also Appendix VII, which discusses the life and career of this remarkable St. Mark'sian. Her window was designed by Brenda Belfield of Reston, Virginia, and was fabricated and installed by Steven Stanisic, a young Serbian fabricator of stained glass windows.

In preparation for this project, Brenda Belfield spent some time with Verna discussing the prophet Amos, whom Verna described as "the first voice of social justice in the Bible. He was infuriated by the flagrant ignoring of laws designed to protect the poor." This was the only time that the artist met with the subject of one of these windows. Also unique was the funding of this project. Over \$26,000 was contributed by 456 donors, of whom 204 were members or former members of St. Mark's. The cost of the project was \$10,000, including \$8,600 for the designer, leaving some \$16,000 for the Dozier family's college scholarship fund. Verna's legacy is more than this beautiful addition to the clerestory.

The last window in the East Clerestory (14) is the **Mary Magdalene** window, given by Phyllis Hetrick Bennett and dedicated on October 21, 1984. It commemorates the Resurrection and the new life open to those who seek healing in their lives. Mentioned in the Gospels more often than any other woman, Mary lived in the village of Magdala on Lake Galilee. She became a disciple after Jesus healed her (".. cast out seven demons," Luke 8:2). She witnessed the crucifixion and was among the first to find the empty tomb, when she brought the customary myrrh and tomb spices (Mark 14:40,47; 16:1-11). Her traditional symbol in church art has been the spice container or jar of ointment -- recalling Pope Gregory's erroneous reference to her as the repentant woman who anointed Jesus' feet and was forgiven (Luke 7:37-50).

The window includes both the traditional spice jar and a butterfly, symbolizing the Resurrection. The window was designed by Brenda Belfield in an abstract style that invites viewers to discover its meaning. Brenda Belfield, an artist in the Washington area, has designed windows for many churches, including our Amos window in 1999 and some 60 windows in the Washington Cathedral. This window was fabricated and installed by Dieter Goldkuhle, an artisan of international reputation, whose work on more than 65 windows in the Washington Cathedral includes the West Rose window.

This window at the northeast end of the clerestory is very different from the other clerestory windows, to which its rich colors and strong lines provide an appealing contrast. The Mary Magdalene window's simplicity in its composition and use of stained glass is notable, and its colors are compatible with those in the border of the Tiffany window nearby. Brenda Belfield's

Amos window between her Mary Magdalene window and Connick's St. Matthew window has been skillfully designed to bridge the stylistic gap between these very different uses of stained glass.

St. Mark's on a Week-day Noon

*The sun engolds the angel choir
singing in voiceless ecstasy
their eternal heavenly chant
from their high triple-window
above the flower-forsaken altar,
weighted with its cross of gold
and huge twin candles, now cold, unlit.*

*Stiff custom of Sunday's mien is flown,
angels come into their own;
brilliant colors more richly glow.
The wind gently rustles vines,
casting shadows, animating
loved parables stained in glass.*

by Edna W. Salisbury, November 13, 1983

[Edna Salisbury lived at Friendship Terrace Episcopal Home until her death in 1984, when her friend, parishioner Ruby Ballard, submitted this poem for publication in the June 1984 issue of *The Gospel according to St. Mark's*. Reminiscent of the style of John Betjeman, Mrs. Salisbury's poem was written after a visit to St. Mark's in 1983.]

OTHER NOTABLE FEATURES

In addition to its architecture and stained glass, the church contains in its furnishings, liturgical artifacts, and grounds a number of other notable features that have some artistic, historic, or special significance to parish life. Some of these date from the 1890-1910 period, although many date from the years between 1910 and 1970. About half of the things described here date from the 1970s or later. These items are described in the order in which they are located or usually seen, beginning with the chancel area and continuing through the nave to the baptistery and then from the foyer into the parish hall, undercroft, and grounds, including Baxter House at 118 Third Street SE.

CHANCEL

High Altar (1894). The sandstone altar and reredos (the carved stone screen behind the altar) were made by James F. Manning, a local artisan, when the church was completed in 1894. Manning was paid \$1,114 for the altar and reredos, given in memory of the Rev. A. Floridus Steele, the first rector (1869-1893). The eleven circles below the Gothic arch of the reredos represent the Disciples at the Last Supper minus Judas.

The altar painting of *Our Lord Enthroned in Glory* was designed and executed by Mayer's Royal Bavarian Art Studio in Munich. Given in 1905 by Treasurer Walter H. Marlow in memory of his wife, Eliza Ann Marlow, the painting's specifications were provided by the Rev. Dr. DeVries (rector, 1896-1911) when he met with Franz Mayer in Munich in 1905. Costing \$600, this oil painting was more expensive than the Mayer windows then in the nave. Before its restoration in 2002, however, the painting bore little resemblance to its original appearance, having been darkened over the years by dust and candle smoke.

When its restoration was considered in 1961, the Vestry rejected the idea on grounds of aesthetics as well as costs. In 1998 Junior Warden Winnie Mosher raised the idea of its restoration, but the cost was expected to be prohibitive. At the April 2001 Vestry meeting, however, the Vestry voted to restore the painting "in recognition of the love and support of the St. Mark's community for gay and lesbian persons and same-sex couples in the parish." Jane Sherman donated her skills as a restoration artist and the cost of materials and scaffolding was covered by gay/lesbian parishioners and others. Jane spent over 100 hours cleaning and repairing the painting from April 9 to June 9, 2002. Thanks to her work, we can now see this painting in its original beauty.

The cross on the high altar, given in 1902 by the Altar Guild, is a Latin cross of burnished brass with an *agnus dei* (Lamb of God) design in relief at its center, crowns at its ends, and the IHS monogram of Jesus' name in Greek at the base. The large brass candleholders on the high altar were given in 1895 by Josiah Shaw in memory of his wife, Hennie L. Kittinger, whose memorial missal stand is now on the central altar. These candleholders were very controversial in 1895, when the use of Eucharistic candles on the altar was viewed by some as a "ritualistic" or High Church innovation. The Vestry voted that these "altar lights" could only be used at early morning celebrations of Holy Communion. Their use at other times began after 1896, when St. Mark's became the Pro-Cathedral of the newly created Diocese of Washington.

A few altar hangings from the Pro-Cathedral years (1896-1902) survived until the 1980s. Still used on the high altar for weddings is a white crochet-work altar cloth with wheat, grape, and cross designs, made and given in 1915 by Mrs. Melville Stone in memory of her son, Herbert Stone, who died on the *Lusitania* during World War I. He and our fourth Rector, the Rev. Dr. Caleb Stetson (1912-1921), were school friends, and a memorial service was held at St. Mark's for Herbert Stone, who was the grandfather of parishioner Eleanor Whitman.

Icon of Our Lady of Tikhvin. Above the stone credence shelf to the right of the high altar is a photograph of the Icon of Our Lady of Tikhvin, provided by Liz Layton in 1984, when the St. Mark's Peace Committee was attempting to establish a relationship with a Russian Orthodox church in Moscow that was not successful.

US and Episcopal Church Flags. On the left side of the chancel is the American flag, which was first displayed there in May of 1917 after our entry into World War I (1914-1918). On the right side is the flag of the Episcopal Church in the United States, first displayed there in November of 1946. The flag includes the Cross of St. Andrew, Scotland's patron saint, in honor of the bishops of the Episcopal Church of Scotland, who consecrated our first American bishop, Samuel Seabury, when the Church of England refused to consecrate American bishops after the Revolution of 1775-1783. The nine Jerusalem crosses represent the first nine American dioceses.

Communion Rail and Chancel Floor. The communion rail and the mosaic tile pavement and Tennessee marble steps around the altar were given anonymously in 1900 and made by J. & R. Lamb, the firm that made five clerestory windows in the mid-1930s and in 1976 restored the windows as well as making the small window in the East Vestibule. The iron grillwork of the oak rail includes lilies and oak leaves, symbolizing purity and strength. In the mosaic tile around the altar are red *fleurs de lis*, the Chi-Rho with Alpha and Omega, and the IHS monogram. The rail was moved two feet closer to the altar so that the bishop's chair could be closer to the nave -- the first step towards a central altar. In 1905, the choir area of the chancel was paved in similar mosaic tile, depicting the Jerusalem Cross, Star of David, and *fleurs de lis*, in memory of Virginia Morris, an early member of the parish.

Columbarium. In 1975, the first niches were cut in the west wall of the chancel to create a columbarium for the ashes of the dead. Designed by Junior Warden Jack Stevens, this columbarium provided space for 75 niches, all of which are now occupied or reserved by parish families. Thus, the need for a second columbarium in the Chapel.

Chapel. The room to the right of the high altar was originally the sacristy, but in 1930 it was dedicated as the Chapel of the Nazarene, furnished in memory of Jessie Luce Potter by her son, Dr. James A. Potter. In 1980 the room was re-dedicated as the Myrth Library in memory of Isabel Myrth, who preserved most of the surviving records of the parish between the 1890s and early 1950s. After the 1980s, this room was used by small groups for mediation, and on May 3, 2009 it was re-dedicated as a chapel.

The walls of the chapel contain terracotta bricks bearing the Chi-Rho monogram and floral and cross designs. The coved ceiling of this room is vaulted, unlike any ceilings elsewhere in the church. The large window is markedly different from those in the nave. Here we have a more

contemporary depiction of Biblical stories, as noted in discussion of the windows. In the chapel is an oak lectern carved in the shape of an eagle, one of several memorials to our first rector, A. Floridus Steele (1869-1893). Dating from the mid-1890s, this lectern was repaired in the 1980s by Paul Mahany, a parishioner and woodcraftsman, who thought the eagle might be the work of a 19th century Bavarian woodcarver. On the south wall of the chapel, where there was once an altar, there is now a second columbarium added in 2008, which contains 196 niches.

Also in the chapel is a rug depicting a ram, which was given in 2009 by Bill and Sara Rau, who bought it in Cairo in 1962 as the work of Egypt's Coptic Christians. Now used as an altar is an 1890s walnut table, which was found by Penny Hansen. Its acquisition and restoration was funded by the Linda Barnes bequest for such projects.

Organ. Installed in 1989 and dedicated on May 6, 1990, the Holtkamp organ is the latest of four organs that have supported the worship and musical life of the parish, beginning in the 1870s with a reed organ replaced in 1894 by a Hook & Hastings pipe organ that was followed in 1972 by a smaller pipe organ built by Rieger of Schwarzach, Austria. The present organ, made in 1959 by Holtkamp of Cleveland, Ohio for Christ Episcopal Church in Baltimore, was acquired by St. Mark's after that church closed. The purchase price of \$50,000 was partly offset by the sale of the Rieger organ to All Souls Memorial Episcopal Church, although renovation and installation of the much larger Holtkamp organ required a special fund-raising campaign. The organ is a 31-rank instrument with three manuals that operate electro-pneumatically. The work of one this country's leading organ manufacturers since the 1930s, the Holtkamp organ is adaptable to many different periods of music.

Rood Screen (1910). The addition of a wrought-iron rood screen between the chancel and the nave completed the furnishing of the chancel, which remained largely unchanged until the mid-1960s. Ghequier's architectural drawings in 1888 included a rood screen similar to the one given at Easter 1910 in memory of Henry C. McCauley and his wife, Anne Power, costing \$1,000. Its oak base was installed when the chancel floor and steps were completed in 1905. Dr. DeVries (rector, 1896-1911) proposed in 1906 that the rood screen "should be of light columns almost as far up as the clerestory, so as not to obstruct the view of the altar and reredos." This reflected his views as a Broad Churchman seeking a compromise between the High Church idea that the altar should be screened from the congregation and Low Church opposition to a rood screen of any sort. Including *fleurs de lis* and quatrefoils, the screen is surmounted by a cross (*rood* in old English, thus the term "rood screen"). Like the reredos, the rood screen ends in a Gothic pointed arch, in contrast to the Romanesque rounded arches throughout the church. Decorating the rood screen has been an annual challenge in the "Hanging of the Greens" at Christmas, a parish tradition begun at least as early as 1903.

NAVE

Central Altar (1979). The central altar was dedicated on June 7, 1979, in honor of former Senior Wardens Bruce Sladen and Verna Dozier, whose lives made a difference by helping us transcend the barriers of generation, race, and gender. Designed by parishioner and architect Charles Egbert and constructed by Charles Webb, a furniture maker in Cambridge, Massachusetts, the altar is made of white oak with rounded arches reflecting the Romanesque style of the church.

Measuring 4 feet in diameter on all four sides, the altar is on rollers and stands 40 inches above a movable platform. A movable central altar was envisioned when the nave was renovated in 1966. Vestryman Jack Sullivan built a temporary central altar that was used in the parish hall during the renovation, when we first experienced "church in the round," and it was used later in the nave until the present altar arrived in 1979.

Central altars came into use in English churches after the Reformation in the 16th century, when stone altars were replaced in the reigns of Edward VI and Elizabeth I "by wooden tables, which were stationed for the most part in the middle of the church." (John R. Green, *Short History of the English People*, p. 456.) In the 17th century, the altar was returned to the east end of the church where it has remained in most Episcopal churches ever since. Liturgical innovations in the 1960s revived the central altar concept as a means of increasing congregational participation in worship as well as providing flexibility in our use of the nave.

The central altar required new hangings, which came in the 1980s and later. Some were dedicated on September 29, 1985, given by former Warden John Terry in memory of his mother, Julia B. Terry. Sewed by Jo Ellen Hayden, these included an altar veil, green pulpit fall, and Bible marker as well as new clergy stoles. A set of festal hangings was later given in memory of Eva Trusheim by her sister, Margaretta, both of whom led the Altar Guild for many years. A white linen altar cloth in the Hardinger style of Scandinavian needlework, made and given by Marlies Jervis, was dedicated on February 14, 1993.

Suspended Liturgical Works. The traditional two-dimensional altar cross, suitable enough when viewed against a wall, does not work well on a central altar. To solve the problems of perspective in a circular setting, the cross is suspended over the central altar, above and yet in the midst of things. Several types of suspended altar crosses were made by parishioners in the early 1970s, including a macramé cross made by Seminarian Ted Vorhees and his wife and one that is still used, designed and made by Charles Egbert and Joya Cox, Director of St. Mark's Singers (1967-1978), which incorporated pieces of mirror glass. In addition to this "broken mirror cross," another suspended cross was made by Bill Dannenmaier. Constructed of rough pine boards joined with dowels and stained in dark mahogany, this stark and simple "old rugged cross," dedicated on November 22, 1992, is used on non-festive occasions. A smaller version was later made by young parishioners, assisted by Bill Dannenmaier and Tracy Council.

The colorful Honduras cross, designed and given in 2000 by Eileen Blumenthal, symbolizes our connection with the Anglican Communion and our sister congregations in Honduras. Since 1989, groups of young parishioners and some adults have made annual trips to Honduras. The cross is made of Honduran mahogany with carved sections of pine depicting a gold sunflower and green leaves and white lilies. (See "Overseas Links" in Appendix V.)

Another liturgical artifact above the central altar is an Advent wreath and candleholder given in November 1976 by Scylla Adams in memory of her father, Neil Ramsay. Hand-forged by Richard A. Martin, a metal sculptor in Alexandria, Virginia, this work is made of steel with solid-link chains and hammered drip pans, painted black and measuring three feet in diameter, with a cross hanging beneath the central candle. Another seasonal artifact over the central altar is an

Epiphany star in the form of an icosahedron in which each of its twenty faces is the base of a triangular pyramid, designed and made by Joya Cox in several versions over the years.

Pulpit (1898). Given by Frederica Boyden Wilson to be designated as her memorial after her death (Nov. 11, 1912), the pulpit stood in front of the rood screen to left of the chancel steps from 1898 until 1966, when it was moved into the nave. Made of oak and wrought iron and copper, the pulpit's chief decorative features are its copper side panels depicting symbols of the four evangelists: Matthew (a winged man), Mark (a winged lion), Luke (a winged ox), and John (an eagle). Thanks to many hours of polishing by Vestryman Don Mosher over the years, these panels have been restored to their original appearance.

Clergy and Wardens Stalls, Sedalias, and Chairs. Dedicated on April 5, 1908, the clergy and wardens stalls were designed by Vestryman and architect Frederick Kendall as parts of a set of carved white oak furniture for the choir and clergy. Like the high altar and rood screen, the clergy stalls are Gothic in style, with their backs in the form of pointed arches. The Rector's stall was given in memory of the Right Rev. Dr. Henry Yates Satterlee, the first Bishop of Washington (1895-1908), who made St. Mark's his Pro-Cathedral from 1896 to 1902. A beloved figure in the parish, his death in early 1908 was deeply felt. The Associate Rector's stall was given by Frederica Boyden Wilson in memory of Laura Green Meehan, a founder of the parish. The Senior Warden's stall was given in memory of Senior Warden John Peyton Torbert, who served for 19 years (1887-1906). The Junior Warden's stall is a memorial to De Offeo Brown, a gifted young musician who served as organist and choirmaster in 1897-1898, his promising career cut short by consumption.

On one side of the central altar is a three-seat sedilia made of oak, dating from the Pro-Cathedral years (1896-1902), when additional clergy seating was needed. Other sedilias were given in 1983: two single seats in memory of the Rev. Holt Fairfield Butt III (1907-1951) and Robert Mark Wachter (1962-1983); a bench in memory of Senior Warden Bruce Sladen (1917-1981), given by his brother, Milton Sladen; and a single seat given in memory of Audrey Sommer Ryerson (1910-1982). The first movable interlocking chairs, which allowed congregational seating on all sides of the altar, were acquired in 1966 from Design Furnishings of Banbury, Oxfordshire, who also made chairs for the Washington Cathedral and York Minister in England. These were replaced in 2004 by chairs that could be arranged in a circular way as well as in four straight arrangements.

Lighting and Other Improvements in the Nave. Until the 1920s, the church was lighted by gas, with Welsbach lights in the nave after 1911. The eight wrought-iron electrical light fixtures in the nave were designed and given in 1923 by Delos Smith, architect of the 1926 extension of the old parish hall. In 1983 additional lighting was installed, designed by parishioner and architect George Hartman and implemented by Don Sarles. In the early 1990s, a system to benefit hearing-impaired members of the congregation was given by former treasurer Paul Woodman.

LITURGICAL ARTIFACTS

Eucharistic Wares. The oldest liturgical artifact on the central altar is a missal stand in a perforated *fleur-de-lis* design, given in 1890 by the choir in memory of Hennie L. Shaw. Another missal stand, bearing the IHS monogram of Jesus' name, was donated in 1951 by Elsie K. Speer in memory of Oscar and Anna Nauck. The oldest silverware used in the Eucharist includes a pair of chalices and patens of the same design, two flagons for the wine, and a large alms basin for receiving the collection at the altar. The oldest chalice, dated Ascension Day 1899, was given by the Altar Guild in memory of Junior Warden Thomas Moore. The other chalice of the same design, dated Easter 1911, was given by Caroline La Roche Jenkins, a lay worker in the parish from 1900 to 1953. The twelve apostles are depicted around the stems of these two chalices.

The chalice with a bunch of grapes on its stem was given in 1986 by the Rev. Anne Gavin Amy, Associate Rector (1978-1986) and her husband, Dr. Jonathan Amy. A chalice with a jeweled design on its stem was given by parishioners in the mid-1980s as an intinction cup to be used by those who, for reasons of health or religious practice, prefer to dip the bread in the wine instead of drinking from the chalice. Intinction was also used at St. Mark's during the influenza epidemic of the early 1920s. An other chalice was given by Bertha Martin in memory of her daughter, Beryl Martin (1968-1988). A silver communion set used for home communions by the Rev. Caleb Stetson (Rector, 1912-1921) was given to the church by his widow in the 1930s.

In addition to these silver chalices, there are three pottery chalices. The one inscribed *Agape* was given in 1973 by the Worship Committee and made by Solveig Cox, a Washington potter. In 1990, parishioner Betty Foster made a pair of chalices with hands holding the cup to represent the passing of the chalice in the Eucharist, which she gave for use at parish conferences and weekends. In 1975 she made a pottery communion set donated by Seminarian Ted Vorhees, which was given to the San Marcos community in Honduras in the early 1990s, when the parish developed a close relationship with this Central American congregation.

One of the two wine flagons, inscribed "Acolyte and True Soldier of Christ in this Parish," was given in 1924 by the Trusheim family in memory of Edwin Reed Trusheim (1902-1923), who is also memorialized by the St. Alban window in the West Clerestory. The other flagon was given in 1925 in memory of Charles Stewart Zurhorst (1880-1925). These flagons were made by Arthur J. Stone (1847-1938), a renowned American silversmith in the arts and crafts movement. The large silver alms basin was given by parishioners in 1901 "in memory of all the members of St. Mark's Parish who have departed this life in the faith and fear of God." Its distinctive feature is the winged lion emblem of St. Mark, depicted in bold relief in the center of the basin, which receives the collection at the altar. Of the several collection plates, three were donated in memory of Elizabeth Robertson Carter, Augusta E. Wilson (1866-1948), and Major Joseph Henry Wheat (Senior Warden, 1932-1942).

The breadboard used in the Eucharist was given in honor of the Rev. Susan M. Gressinger, Associate Rector (1986-1997). There is also a breadboard made of Costa Rican cristobal wood inlaid with tupelo wood from Mississippi and bordered with inlays of American walnut, Brazilian satinwood, and African ebony, which was made and given at Easter 1975 by Richard Godfrey. He also made the ashwood stands that support the large brass Eucharistic candleholders when these 1895 artifacts are used at the central altar. Other liturgical furniture was made by Paul Mahany in

the 1980s, including wooden candleholders, a round 30" pledge pillar, and a collection box for the children.

A large brass candleholder designed by Oscar Bach, given in 1985 by Bill Dickinson in memory of his parents, William C. and Agnes M. Dickinson, is used in special services. When incense is used in the service, this ancient liturgical adjunct is dispensed from a thurible given in the 1970s by Abby Wemple.

Processional Crosses, Banners, and Wardens' Wands. The first processional cross used at St. Mark's as part of the worship service was given by an organization of young girls known as the "Little Forget-Me-Nots" in memory of the Rev. Mark Olds, who started the parish shortly before his death in 1868. The use of this processional cross in the Easter service of 1895 followed years of opposition to such liturgical innovations. Made by the Gorham Company, the 1895 cross is a Latin Cross *fleurée* made of brass with a sun design at its center. Another processional cross is a Coptic cross made in Ethiopia, given at Pentecost 1973 by Col. Joseph Darling in memory of his wife, Helene Manley Beal Darling. Since these metal crosses are too heavy for some to carry, it was decided in the 1980s to have a lighter cross. Thus, a walnut processional cross was made by Paul Mahany from wood provided by David Meade, who was in charge of the acolytes in 1978-82. This walnut cross is now used on most Sundays, since it is easier to carry than the 1895 cross or the 1973 Coptic cross.

Because of our special relationship with Lichfield Cathedral in England, we also have a Lichfield processional cross. A St. Chad's cross of oak, it shows the winged lion of St. Mark as depicted in the 8th century Lichfield Gospels on a sterling insert. In 2001, Brock and Penny Hansen brought this cross from England. In 2003, David and Stephanie Deutsch brought back a Lichfield verge, a ceremonial staff topped by a silver disc displaying the shield of St. Chad, the winged lion, and the hallmark of the 50th anniversary of Queen Elizabeth II's coronation in 1953. The verge was made by Don Crocher, a craftsman in Lichfield.

The parish has had a banner since 1885, when a "surpliced" or vested choir of men and boys was organized. It was the small cross atop the stave of this choir banner that prepared the way for introduction of a processional cross in worship services in 1895. Although the original choir banner has not survived, its 1885 stave has sometimes been used. This precursor of later processional crosses was used in the late 1980s by the Rector and Associate Rector Susan Gressinger when they led groups to pray for peace before the Capitol on Thursdays. Of the several banners used in recent years, the most notable is one depicting the winged lion of St. Mark, made by Jacquie S. Binns, a liturgical artist in London, and given in 1988 in memory of Georgia Jackson (1934-1987).

The wardens' wands, carried by the senior and junior wardens, were presented to the wardens by the Rev. James Adams in 1973, when he returned from a sabbatical at the Salisbury and Wells Theological College in England. Symbolizing the authority and responsibility of lay leaders, wardens' wands are found in many English parish churches, standing besides the wardens' pews. Here they recall the critical role of the laity in parish life over the years, which was a major focus of Jim Adams's parish ministry.

BAPTISTERY

Baptismal font (1898). Given by John Hamilton Chew, parish historian, vestryman, and treasurer, in memory of his father, the Rev. John Hamilton Chew (1821-1885), the font's octagonal shape follows a medieval convention symbolizing "the new creation" at baptism. Four of the eight sides depict the Jerusalem or Crusader's Cross, the descending dove of the Holy Spirit, the IHC monogram of Jesus' name in Greek, and three dolphins (ancient Christian symbols associated with baptism). The wrought-iron quatrefoils and encircled cross on the cover of the font are symbols of completeness and eternity that recur in other artifacts from this period. Also given by the Chew family in 1898 was the large brass ewer to hold the water used in the rite of baptism.

The font was originally located at the front of the church near the Chew memorial window on the west side of the nave. In 1930, it was moved to its present site in a baptistery given by Margaret Coffin in memory of her husband and son, Warren James Coffin, Sr. and Jr. This change conformed to architect Ghequier's 1888 plan, which shows the font in its present location at the entrance to the nave, symbolizing the Christian's entry into the church through baptism. Behind the font are two 7-branch candelabras dedicated April 12, 1981 in memory of Edwin Clarkson Smith (1889-1980), whose wife made a generous contribution to St. Stephen's and Incarnation, which loaned these candelabras to St. Mark's in the 1960s. Originally belonging to St. Alban's, these candelabras are used on special occasions and at Christmas.

SEASONAL ARTIFACTS

The baptistery's Christmas decorations usually include trees hung with intricately decorated styrofoam shapes of traditional Christian symbols known as chrismons. Made and given in 1971 by Mary Anderson Cooper's mother, Jeanie Anderson, chrismons are a Lutheran tradition shared by other liturgical churches. Another beautiful artifact displayed at Christmas is a *crèche* made and given in the early 1980s by Betty Foster, whose handsome pottery figures depict the people and animals of the manger scene in a Latin American style recalling European traditions of the Nativity.

The blue Advent vestments and hangings were given by Tracy Councill and the Arts Council in 2002. The designs are from the book of Isaiah, suggesting our journey to the Bethlehem star, the Jesse tree, the sword made into a plowshare, and images of the peaceable kingdom and justice for all. The woodblock prints of the Stations of the Cross, which are hung in the nave during Lent, were created and given by Tracy Councill in 1988. The Easter Cross in front of the lectern was made by Lynda Smith-Bugge in 2007 in honor of the support that her family and others have experienced in the St. Mark's community. Copper tubing lifts the horizontal arms made from walnut and burl maple from her neighborhood.

FOYER AND PARISH HALL

The old (1894) parish hall's ground floor was altered by renovations in 1991 which created a new vesting area and sacristy, where liturgical artifacts are stored and cared for by the Altar Guild; a large foyer with an elevator and new stairway to the undercroft; and new restrooms.

Some features of the 1894 building were retained in the wainscoting and two of the original doors. Also surviving is the stairway leading upstairs, with its original newel post. Before the church was electrified in 1923, a gas light fixture stood atop this newel post, which was restored in the 1980s by Paul Mahany.

Sextons Window. The window over the door from the foyer to the A Street courtyard honors our sextons, James Peters (1958-1978) and Edwin Green (since 1978) as well as earlier custodians of our parish home since 1888. Designed and made in 2009 by Donald Samick of J. & R. Lamb, this window contains 1888 glass removed from the clerestory for installation of the Amos window in 1999. This window was given by parish historians Bert and Mary Cooper, who regard our sextons as unsung heroes of the place. (See Appendix VIII about our current sexton, Edwin Green).

Foster Foyer. In 1991, the hallway between the nave and the parish hall was designated as the Foster Foyer, “given by Betty and Wes Foster with gratitude for the community and spirit of St. Mark’s that has enriched their lives.” Near the door to the nave is the text of our 9th Rector Bill Baxter’s sermon on Sunday November 24, 1963, when President Johnson attended St. Mark’s after the death of President Kennedy on November 22. Also in this area is a lithograph of Lichfield Cathedral in England with which we have a special relationship. (See “Overseas Links” in Appendix V.). This lithograph by David Gentlemen was presented in celebration of the Lichfield Choir’s visit of June 25-30, 1996. On the other side of the foyer is a photograph of parishioners celebrating the restoration of the 1894 tower on November 21, 2004.

Plaques. Near the doorway to the 1926 parish hall is a brass plaque recording the names of the Rectors, Senior Wardens, and Junior Wardens of St. Mark’s since 1869 as periodically updated. Compilation of a complete list of Wardens was greatly facilitated by the Rev. Arnold Taylor, a vestryman in the 1950s. As a photographer and journalist with the *Star* newspaper before entering the ministry, he knew that the *Star* always reported the results of Episcopal parish elections, which made it possible to fill the many gaps in our parish records.

Nearby is a plaque dedicated on September 7, 1997 that lists the names of 36 Leaders and Directors or Co-Directors of Functional Christian Education, which was introduced at St. Mark’s in the late 1950s. Another plaque lists the names and dates of 10 members of the St. Mark’s Players from 1988 to 2005. There is also a plaque recording the names and dates of 33 Crabs of the Year -- not counting Henry the 8th, Honorary Crab for Family Values. Revealed at the annual Fourth of July Crab Feast, traditionally held in late July or August, the Crab of the Year is nominated and elected by the College of Crustaceans, made up of former crabs and Bart Barnes, who started this custom in 1976. Considered an honor to be nominated and even more so to be elected, crabs are parishioners who are loved and admired for their hard work in the church despite their displays of crabbiness during the year. The menu is always corn on the cob and boiled crabs with beer, wine and sodas, consumed in the parish hall or the courtyard, weather permitting.

DeBurgos Mural (1958). The most notable feature in the parish hall is the mural painted by parishioner Ralph DeBurgos, a Washington artist who studied with the Mexican muralist José Clemente Orozco. Depicting aspects of life on Capitol Hill in the 1950s, the mural was planned by a committee appointed by the Rev. William M. Baxter (rector, 1954-1966). It includes a bride and

groom at the church door, a mother and child at home, a priest at the high altar, two youths fighting in the streets, restored homes on one side and dilapidated buildings on the other, the Capitol dome, a Capitol Hill Cemetery, and Christ on the Cross.

Dedicated by the Right Rev. Angus Dun, Bishop of Washington, in a service on February 9, 1958, the mural was considered daring and controversial at the time, when it expressed many of the social values and concerns in the parish of the late 1950s. These were also expressed when the parish hall was used from 1967 to the mid-1980s by the Capitol Hill Head Start program, providing day-care and meals for neighborhood children of poor families. The mural has continued to be controversial, with some seeing it as a dated reflection of a dismal distant period and others defending it as a statement about a defining time in the history of the parish.

Winged Lion Pub. The pub was established in 1973 under the direction of Vestryman Jim Steed, the first Pub Steward. The pub recalls the Anglican tradition of "church ales" brewed by the wardens and sold on feast days to raise money for the church. During Rector Jim Adams's first sabbatical in England, he discovered modern adaptations of this medieval custom at All Saints, Margaret Street, Marylebone in London. Operated for many years in the 1882 foundations of the church, the pub was moved in 1990 during construction of the undercroft to the parish hall, where in the tradition of coffee hour after services it provides beer, wine, and other drinks, usually with a lunch prepared by parishioners. The pub has recently been managed by Pub Steward Rick Weber, who also brews excellent beer -- continuing a tradition of the 1970s when Jim Adams taught some of us (Crane Miller, Bert Cooper, and Ralph Hoitsma) to brew beer the British way. He had learned this art during his first sabbatical from the Rev. Anthony Barnard, who would later be a Canon at Lichfield Cathedral. (See "Overseas Links," in Appendix V).

UNDERCROFT

Adams Conference Room. The large room at the north end of the undercroft was dedicated in September 1991 in celebration of the Rev. James R. Adams's twenty-fifth anniversary as our rector. Used for meetings, classes, and Thursday noon services, the Adams Room is also used for yoga and liturgical dance classes. The Yoga Center dates from 1978 and is now directed by Rosie Brooks. The rough stone walls of the Adams Room are part of the 1882 foundations of the church, as are those at the south end of the undercroft in the parish library, now managed by Peter Hawley. Also at the south end is the music studio and office of the director of music and organist, Keith Reas (June 1991 -- June 2009), who was succeeded in 2009 by Jeffrey Workman.

Along the central hallway are rooms for Sunday School classes or meetings and a nursery as well as storage rooms. Room 1 (Christian Education) was given by Hayden Boyd and Margot Leydic-Boyd "in celebration of their marriage and life at St. Mark's." Room 3 (Harris Room) was given "with gratitude and appreciation by Jack and Tucker Harris." Before 1991 there were some rooms in the basement that were used in the late 1950s and the 1960s by St. Barnabas mission for the deaf.

Next to the elevator in the undercroft is a memorial to Bob Hahn, who led early morning walks for bird-watching at Shrinemont and on many other occasions at the Blackwater wildlife reserve in Maryland and at other such reserves. The metal statues of three avocets made by the

Birds Woods Workshop in Zimbabwe were given by his friends in 1998, “in memory of Bob Hahn, *rare avis*.” The annual bird-watching trips that have become a parish tradition are also his memorial. In the stairway between the undercroft and the foyer are four Celtic designs painted by parishioners in a project coordinated by Linda Smith-Bugge to provide decorations for a spring dance in the nave in May of 1990. These paintings were later found by Junior Warden Jack Burton, who framed and installed them here in 2004.

GROUND AND BAXTER HOUSE

A Street Courtyard. This space was created in 1926 when five houses on A Street and along the alley were razed to build the present parish hall. The parish hall's exterior doors were given in 1986 by John Lecher in memory of his mother, Irene Kirkland Lecher. The flagstone and brick walkway in the form of a Celtic cross was laid in 1991 by a group coordinated by Jo Ellen Hayden and Andy Wences. Celebrating Jim Adams's twenty-five years as Rector, an oak tree was planted in 1991 near the driveway in honor of his wife, Virginia Adams. Since the 1990s many parishioners have led efforts to create and maintain the gardens on A Street and Third Street, e. g., Kathryn Powers, Molly Dannenmaier, Gail Guifrida, Terry Adlhock, Jeffrey Hunter and Ben Schaibly.

On the south side of the courtyard are two of the three weeping cherry trees given in the mid-1960s by Mrs. Lyndon (“Lady Bird”) Johnson. Mrs. Johnson and her daughters attended St. Mark's for many years, and in 1963-1966 President Johnson was a frequent visitor. One Sunday after church the President told Lady Bird she should include St. Mark's in her nation-wide beautification campaign. She said she would if he would pay for it, and he gave her \$300 on the spot.

The wooden bench near Lady Bird's cherry trees, inscribed "With gratitude for St. Mark's Elders - past, present, and future - the Rev. Gwyneth and Mr. Ken Bohr," was made in England and given in the late 1980s. Gwyneth was a seminarian and deacon at St. Mark's in the late 1970s. The St. Mark's Elders include former Wardens and Directors of Christian Education, first convened in 1984 as an informal group of former parish leaders of all ages who are available to current leaders for advice and consultation on issues at hand. There is an annual party to welcome new elders and to discuss current issues.

In addition to the Elders' Bench, there are four similar benches given in 2002 and inscribed as follows: “Given by Brock and Penny Hanson in memory of Bob and Jean Hanson” (southeast corner); “Given by Christi Hawley Sadoti in memory of Joseph Anthony Sadoti” (southwest corner); “In memory of Lorraine S. Mullaney, Truxton R. Brodhead, and Gertrude B. Tappan” (northwest corner); and “In honor of Andrew H. Brodhead, C. Read Brodhead and Peter W. Brodhead” (northeast corner).

In the courtyard's northwest corner is one of two church signs designed by Don Lipscomb, the first of which was dedicated on St. Mark's Day (April 25) 2004. Depicting a winged lion with an open book, the eponymous emblem of the parish, they were made by Ted Gerhart of Lancaster, Pennsylvania, who carved these signs from Spanish cedar, a tropical wood that resists weathering

and should last for about 25 years. The lion and the lettering are gilded against a blue background. The other sign was installed later near the corner of 3rd and A Streets in the Third Street Garden.

Corner of Third and A Streets. St. Mark's cornerstone is on the northwest corner of the Wardens Emeritus tower. Laid on September 17, 1888, this block of Seneca stone marks the beginning of the church's construction in 1888. A plaque above the cornerstone, unveiled on September 21, 1980 notes that the church is listed in the National Register of Historic Places as a structure of historical and architectural significance. A nearby plaque recording that St. Mark's was the Pro-Cathedral of the Diocese in 1896-1902 was given in 1952 by Senior Warden Emeritus Morris Marlow. This gift of one whose parents nurtured the church in its early years and one who fought for its survival in the 1950s was a poignant reminder of St. Mark's former glory at a time when its future was in doubt.

Crouching between the buttresses above these plaques is a bronze statue of a winged lion designed and made in 2004 by Jay Hall Carpenter, a sculptor whose liturgical works are in the Washington National Cathedral and Canterbury Cathedral as well as at 3rd and A Streets. The cost of the statue was provided by fund-raising events as well as parishioners and parish organizations: Roger and Ann Craig in honor of her parents, Virginia and Frederick Rey; Betty Foster; Greg Gay and Marlane Liddell in honor of their mothers, Dorothy Gay and Bea Liddell; Willy and Marlies Jervis in honor of her father, Pierre Ferro; Bertha Martin in honor of her daughter, Beryl; Don and Winnie Mosher; the Rev. Jim Steen and his partner, Tom Chesrown; as well as the Players, the Pub, the Visual Arts Group, and the Wardens and Vestry.

The iron railings on the steps to the doors into the nave were given in 1946 by Margareta Trusheim in memory of her mother, Martha Trusheim. Eva and Margareta Trusheim were the guiding lights of the Altar Guild in the 1950s-70s -- a role so admirably performed in later years by Bertha Martin and Janice Brown. A small plaque inside the tower records its designation in 1981 as the Wardens Emeritus Tower, honoring Bruce Sladen and Ralph Hoitsma. On the East and West Vestibule doors are plaques listing the names of donors of these doors in 1931.

Third Street Garden. The area between the church and Third Street was referred to in the 1890s as the "parking," not meaning a parking place for carriages or cars but a park-like area where the choir of men and boys posed for annual photographs. In the 1980s Kathryn Powers created here a herbaceous border of flowers in the style of an English cottage garden, which was destroyed by excavation of the undercroft in 1990-91. Since then this space has been in bloom again, thanks to the efforts of Kathryn Powers and other A Street gardeners.

Baxter House. Built in 1907, the three-story brick house at 318 Third St. SE was acquired in 1984 through the Second Century Fund and the generosity of Josephine Turner, who donated her equity in the property. The Vestry voted to name the building Baxter House in honor of Rector Emeritus Bill Baxter (rector, 1954-1966) because of his "long-standing and substantial contributions to the preservation of life at St. Mark's." Used for church offices and meeting rooms, Baxter House was dedicated on February 26, 1984 and designated as St. Mark's Center for Christian Education.

Director of Christian Education Harriet N. Gregory bought the house in 1967 from the Rev. Dale Crawley, a radio evangelist. By the time of her death in 1970, the house was virtually an annex of St. Mark's, first as a meeting place for workers in the education program and later as a hospice. When Harriet learned she had only a few months to live, she chose to die at home, attended by her many friends. She made her dying a learning experience for the parish, which was typical of this remarkable St. Mark'sian.

The decorative wall tiles in the vestibule were restored in 2008 by D. L. Boyd, a fifth-generation Washington tile company -- thanks to Jane Michael, who researched the subject and found the craftsmen to replicate and install these tiles. She found there were eleven different patterns in the tiling from at least five 19th Century companies in Pennsylvania and New Jersey. To replace some of these she found similar tiles at the Brass Knob and other places. Jane and her husband, Junior Warden Jim Michael, were with us only briefly before their return to Texas, but we are grateful for their work in restoring our windows and the vestibule of Baxter House.

In the entrance hall is a 1950s photograph of Bill Baxter, who was a disciple of functional education, a systemized process of religious discovery that has remained the core of our Christian education program. Also in the entrance hall is a collage of newsprint, masking tape and a magic marker, the three essentials for any St. Mark's meeting, entitled "Symbolic Reflections."

Over the mantel in the Penniman Room is a photograph of the Rev. Dr. Charles F. Penniman, founder of the Education Center in St. Louis, Missouri, where he developed the functional education system of Christian education. He was our consultant in Christian education in 1956-1963. Also in this room are photographs of our first rector, the Rev. A. Floridus Steele, and the Right Rev. Henry Yates Satterlee, the first Bishop of Washington, who made St. Mark's his Pro-Cathedral from 1896 to 1902. Rector Jim Adams reframed these photographs after they were found in the church basement by a fire inspector. In the early 1870s, Mr. Steele lived at 118 Third St. SE on the site of Baxter House, according to his letters in the archives of the Diocese of Maryland, which included Washington parishes until 1895.

Other things of note in the Penniman Room include: a drawing by Paul Steele, our first rector's son, which is our only depiction of the church before completion of the tower in 1894; a photograph of the laying of the cornerstone of the 1926 addition to the 1894 parish hall; a photograph of a dinner in the new parish hall in 1928; a series of photographs by Senior Warden Ken Lee showing interior scenes of four English cathedrals (Christ Church in Oxford, York Minister, and Wells and Lichfield cathedrals); and a ceramic statue of the head of an angel made by Greg Gay in 2004 in honor of the "Answering Angels," a group of parishioners who answer the phone of the parish office.

[end of text, followed by appendices]

Appendix I: CHRONOLOGY OF MAJOR EVENTS IN ST. MARK'S HISTORY

1867 -- The Rev. Mark Olds, Rector of Christ Church, G St. S.E., began a mission on Capitol Hill in the Sewall-Belmont House at Constitution Avenue and Second Street, N.E.

Easter, April 12, 1868 -- First service in frame chapel on Beale Terrace (site of the Adams Building of the Library of Congress).

June 16, 1869 -- Parish organized as "Memorial Parish" and the Rev. A. Floridus Steele, Assistant Minister at Christ Church, elected Rector.

May 23, 1870 -- Vestry voted to change name to "St. Mark's Parish" after 93 parishioners signed a petition requesting this name, in part as a tribute to the Rev. Mark Olds.

Dec. 3, 1870 -- Vestry voted to move the frame chapel from Beale Terrace to Third Street, where two lots were purchased in Oct. 1870 and another in Feb. 1871 (lots 9/10/11). The house on lot 9 was rented, the chapel was moved to the vacant lot (#10), and the building on the corner (#11) was rented to the D.C. government as a schoolhouse. In 1882, the rented buildings were razed, the chapel was shifted to lot 9, and the foundations of the present church were laid on Lots 10 and 11 at the corner of 3rd and A.

Feb. 22, 1885 -- First service by St. Mark's Choir of Men and Boys, which played a major role in parish life until the 1940s.

Sept. 17, 1888 -- Laying of the cornerstone of the present church.

Feb. 23, 1889 -- First service in the present church.

Aug. 28, 1893 -- Death of the Rev. A. Floridus Steele, the first Rector (1869-1893).

Easter Monday, 1894 -- First contested parish election, when 21 voters (vs. the usual dozen or fewer eligible voters) defeated two vestrymen and elected Joseph B. Bennett as Junior Warden.

Nov. 1, 1894 -- First service in the completed church after extension of the building in May-October 1894.

Apr. 15, 1895 -- Parish meeting that began a dispute between two vestries, headed by Senior Warden John P. Torbert and Junior Warden Joseph B. Bennett, each claiming to be the only properly elected Vestry. When the Rev. Andrew J. Graham, the second Rector (1894-1896), sided with the Bennett Vestry, the Torbert Vestry began legal proceedings in civil court.

Dec. 30, 1895 -- D.C. Superior Court ruled in favor of the Torbert Vestry, holding that under the Maryland Vestry Act of 1798 the only valid list of registered voters in parish

elections was that kept by the Register, John P. Torbert, and not those enrolled by the Rector, the Rev. Andrew J. Graham. His resignation as Rector followed in March of 1896.

Oct. 26, 1896 -- Vestry elected the Rev. Dr. William L. DeVries to be the third Rector (1896-1911) and signed a Concordat with Bishop Satterlee making St. Mark's the Pro-Cathedral of the Washington Diocese, separated from the Diocese of Maryland in 1895. St. Mark's remained the Pro-Cathedral of the Diocese until Sept. 1902.

St. Mark's Day, April 25, 1902 -- Vestry bought lot 12 on A Street, S.E., then occupied by three frame houses.

May 1, 1905 -- Vestry bought Lot 13 on A Street, S.E., with a brick house on A St. and two frame houses on the alley. These houses were rented until they were razed in 1926 to build the parish hall.

June 3, 1906 -- Parishioner Edith Hart ordained as deaconess. Miss Hart served as a missionary and teacher in Hankow, China, until 1927.

June 1, 1909 -- Telephone installed in the church (Number 53).

Jan. 7, 1912 -- The Rev. Dr. Caleb R. Stetson instituted as the fourth Rector (1912-1921), succeeding Dr. DeVries who resigned in late 1911 to become a Canon at Washington Cathedral.

June 8, 1919 -- Bishop Harding consecrated the church, its mortgage having been paid off shortly before the fiftieth anniversary of the organization of the parish in 1869.

May 7, 1922 -- The Rev. William H. Pettus became the fifth Rector (1922-1928), succeeding Dr. Stetson who resigned in 1921 to become Rector of Trinity Parish, New York.

Feb. 8, 1923 -- Diocesan Convention authorized St. Mark's to grant women the right to vote and hold office in the parish. The first woman to hold office was Grace E. Robinson, elected treasurer in 1948 after the death of Henry P. Blair (1868-1948), who had been treasurer for 32 years.

St. Mark's Day, April 25, 1926 -- Cornerstone of the present parish hall laid by Bishop Freeman.

Dec. 2, 1928 -- The Rev. Hulbert A. Woolfall instituted as the sixth Rector (1928-1932), succeeding Mr. Pettus who resigned to become Rector of Grace Church, Everett, Massachusetts.

Oct. 12, 1930 -- Dedication of the present Baptistry and the Chapel of the Nazarene.

Feb. 15, 1933 -- The Rev. William R. Moody became the seventh Rector (1933-1939), succeeding Mr. Woolfall, who resigned to become Rector of St. Peter's in St. Louis, Missouri.

Jan. 1, 1940 -- The Rev. Robert J. Plumb became the eighth Rector (1940-1954). Mr. Plumb served as a U.S. Navy chaplain during World War II and resigned in 1954 to serve in the Armed Forces Division of the National Council of the Episcopal Church.

Sept. 15, 1954 -- The Rev. William M. Baxter became the ninth Rector (1954-1966).

Mar. 13, 1956 -- Beginning of chancel drama at St. Mark's, with production of T.S. Elliot's "Cocktail Party" in a Lenten drama cycle with several other churches in the metropolitan area.

Feb. 9, 1958 -- Bishop Dun dedicated the De Burgos mural in the parish hall as an expression of the parish's commitment to survival in the Capitol Hill community.

June 1961 -- Beginning of *The Gospel According to St. Mark's*, the current parish newsletter. Its predecessors were *The Parishioner* in the 1880s and the *Parish News*, first published in 1903 and appearing in various formats until the 1940s.

Nov. 24, 1962 -- Beginning of the St. Mark's Chancel Dance Group, directed by Mary Craighill, who introduced us to liturgical dance in the early 1960s, establishing the St. Mark's Dance Studio in September of 1963. Since her death in 1999, the dance studio has been directed by her associate, Rosetta Brooks, who continues the tradition of liturgical dance in our worship services.

Aug. 28, 1963 -- A group of parishioners participated in Dr. Martin Luther King's March for Freedom and Jobs at the Lincoln Memorial.

Nov. 24, 1963 -- President Lyndon B. Johnson attended Sunday service at St. Mark's following the assassination of President John F. Kennedy on Nov. 22, 1963. The Johnson family often attended St. Mark's from the late 1950s to the mid-1960s.

Mar. 18, 1964 -- First of seven productions of "Lost in the Stars," a musical drama by Maxwell Anderson and Kurt Weill on race problems in South Africa, performed by members of St. Mark's, St. Monica's and ten other Capitol Hill churches and the St. Mark's Dance Company as a reflection of religious and artistic responses to the Civil Rights movement.

May 1965 -- Purchase of a new rectory at 139 Twelfth Street, S.E. The first rectory (622 A St. N.E.) was donated by Marian V. Ball on Mar. 26, 1956. The second rectory (12th St. S.E.) was sold on July 31, 1998.

Palm Sunday, Apr. 3, 1966 -- First service in the church after the 1965-66 renovation of the nave and chancel, which introduced a central altar and chairs instead of pews.

Sept. 11, 1966 -- The Rev. James R. Adams instituted as the tenth Rector, succeeding Bill Baxter (1954-1966), who resigned to accept an executive position in the Peace Corps.

July 1, 1970 -- Death of Harriet N. Gregory, a guiding hand in the parish's "functional education" program in 1963-1970 as director of religious education and later as consultant.

May 30, 1971 -- Parishioners and neighborhood residents marched to the Capitol after Sunday service to protest a proposal in Congress to build a new Library of Congress annex on Third St., which would have destroyed St. Mark's and many homes in the area. This was the last of several such threats to the church in 1959-1971.

July-December, 1972 -- First sabbatical of the Rev. James R. Adams, much of which was spent in England at the Salisbury and Wells Theological College.

April 1973 -- "The Winged Lion" pub established in the basement of the church, providing food and drink and fellowship after services. Since 1991 the pub has been in the parish hall.

June 14-16, 1974 -- First parish planning conference at Shrinemont Conference Center, Orkney Springs, Virginia, which included members of the congregation as well as parish leaders.

June 7, 1979 -- Dedication of the central altar in honor of former Senior Wardens Bruce Sladen and Verna Dozier.

July-December, 1979 -- Second sabbatical of the Rev. James R. Adams, much of which he spent at Oxford University studying early Christianity in Britain.

Sept. 21, 1980 -- Plaque recording designation of the church as an historic landmark unveiled in a ceremony launching the Second Century Fund campaign, which financed major restoration works in the early 1980s.

Jan. 24, 1982 -- Dedication of the church's restored roof and the Wardens Emeritus Tower, honoring former Senior Wardens Ralph Hoitsma and Bruce Sladen.

May 1982 -- Acquisition of a computer for the parish office.

Feb. 26, 1984 -- Dedication of Baxter House, 118 Third St. S.E., acquired by the parish through the generosity of Josephine Turner.

1985 -- First visit of Lichfield Cathedral's Choir of Men and Boys, followed by visits in 1988 and 2002.

July-December, 1986.--Third sabbatical of the Rev. James R. Adams, when he wrote *So You Think You're Not Religious? A Thinking Person's Guide to the church.*

Summer of 1989 -- First trip to Honduras by parish teenagers, followed by annual visits.

May 6, 1990 -- Dedication of the Holtkamp organ installed in 1989.

May 19, 1991 -- Dedication of the undercroft as a "legacy to our second century."

June, 1991 -- Keith Reas became Director of Music and organist, continuing a tradition begun in the 1880s.

July-December, 1993 -- Fourth sabbatical of the Rev. James R. Adams, when he wrote *So You Can't Stand Evangelism? A Thinking Person's Guide to Church Growth.*

Feb. 11, 1994 -- Time capsule inscribed "Centennial Legacy for the Bicentennial, 1890-1990-2090" placed in the south wall of the Foster foyer, in a gala celebration to mark the conclusion of the legacy fundraising campaign.

April 28, 1996 -- The Rev. James R. Adams and his wife Virginia took their leave of St. Mark's in a Liturgy of Departure. With the blessing of the congregation, Adams was to devote his time to the Center for Progressive Christianity (TCPC), which he had founded in 1994 with the help of some members of St. Mark's.

1996-1998 -- Transition period with the Rev. S. James Steen as interim rector.

June, 1998 -- The Rev. Paul Roberts Abernathy and his wife Pontheola arrived at St. Mark's.

Nov. 7, 1998 -- Installation of the Rev. Paul Roberts Abernathy as our 11th Rector, followed by a celebration at the Frederick Douglass Town House (316 A St. N.E.).

July 18, 1999 -- The vestry affirmed the blessing of committed relationships of same-sex couples.

Nov. 21, 2004 -- Celebration of the restoration of the 1894 tower and spire.

Sept. 1, 2006 -- Death of Verna J. Dozier, Senior Warden (1971-73), biblical scholar and author of books on the ministry of the laity.

August 2006 - January 2007 -- The Rev. Paul Roberts Abernathy's sabbatical, some of which was spent in England, South Africa and Italy. The sabbatical theme was *21st Century Evangelism: Conversation, Not Conversion.*

May 3, 2009 -- Rededication of the Chapel.

Dec. 13, 2009 -- Dedication of the foyer window in honor and memory of our sextons, given by Bert and Mary Cooper.

This chronology is based on one compiled by Ida Myrth in the 1930s, which has been updated to include some of the major events in St. Mark's later history.

Appendix II: HISTORY OF ST. MARK'S & RETROSPECTIVE EPILOGUE

The only detailed histories of the parish are John H. Chew's unpublished two-part manuscript written in 1906 and a text by retired journalist and parishioner Francis Douglas, who prepared a shorter history of the parish just before the 1965-66 renovation of the nave. Francis and his wife Betty researched all available records, including the Chew history as well as some documents no longer in the archives. Never before published, the Douglas draft has been revised for publication here, followed by a retrospective epilogue noting some of the events and developments since the mid-1960s that reflect salient themes in the history of St. Mark's.

Professional historians usually refrain from writing about events within the last thirty years, for obvious reasons of perspective and objectivity. Not being professional historians, however, and knowing that people want their history to be as up-to-date as possible, the authors have added an epilogue to the Douglas history in order to continue his story of our past into later years. The major themes chosen for this up-dating seem to have been continuous and pervasive throughout our history as a parish and community on Capitol Hill. For the sake of brevity and because of our ignorance of many facets of our recent history, not everything has been included that some may wish to find in this brief recollection of the years since 1965. Hopefully there will be further reflections and interpretations by others on the evolution of this place in its second century.

A HISTORY OF ST. MARK'S, CAPITOL HILL

by Francis Douglas (1965)

St. Mark's had its beginning in 1867 as a mission of Christ Church, Washington Parish, 620 G Street S.E. Services of the mission were first held in the Soldiers' and Sailors' Orphans' Home at the corner of Second Street and Constitution Avenue, N.E. The big residence there, then owned by the Daingerfield family, is now known as the Sewall-Belmont House. The Rev. Mark Olds was Rector of Christ Church, and the mission was started under his sponsorship.

The church at its start owed much to the Beale family. Miss Mary Beale let the church use a lot that the family owned in Beale Terrace, now the site of the Library of Congress, designated as the Adams Building. A frame building was erected there according to plans drawn by Mr. Olds, and the first service was held in the chapel on

Easter Day, 1868. When Mr. Olds died in September 1868, he was succeeded as Rector of Christ Church by the Rev. Dr. Charles H. Shields, who turned the mission over to his assistant, the Rev. A. Floridus Steele, in early 1869.

The mission attracted newcomers to Washington after the Civil War who lived near the Capitol and wanted a church closer to their homes. They also favored liturgical innovations opposed by the new Rector of Christ Church, who objected to their use of an altar cloth and a walnut cross on the altar. Mr. Steele did not oppose the mission's desire to become a separate parish, which required approval by the Diocese of Maryland, of which Washington was then a part. Miss Beale studied the canons of the church and drew up the necessary petition, which was circulated among the churchmen of the area by her brother, Dr. James S. Beale. The Diocesan Convention gave its approval in May of 1869.

At the first parish meeting on June 16, 1869, thirteen male members were entitled to vote in parish affairs. Dr. Beale, who acted as secretary of the meeting, was elected register. The church was named St. Mark's in 1870, although the parish was officially designated as Memorial Parish from 1869 until 1880. The vestry on May 3, 1880, directed its delegate to the Diocesan Convention to present a petition for a change of name to St. Mark's Parish, which the convention granted.

Let us go back to the little frame chapel on Beale Terrace, near A Street S.E. between 2nd and 3rd streets. Property was changing hands rapidly on Capitol Hill at that time, and Mr. Steele and the vestry realized they must act to obtain a permanent home for the new church. In 1870-71 they purchased three lots on Third Street S.E., extending south from A Street S.E. A frame building used as a schoolhouse stood at the corner of 3rd and A. Originally a market house, this building had been used by a Presbyterian congregation before they built their present brick church at Fourth and Independence, S.E. In December 1870, wheels were placed under the frame chapel, and it was moved to a vacant lot on the newly acquired property, facing Third Street. While the chapel was being moved, the congregation was taken in by the hospitable Lutherans on East Capitol Street [Reformation Lutheran Church].

One of the first events of note after the frame chapel was finally placed on its foundations on Third Street was the formal ceremony instituting Mr. Steele as Rector. This ceremony was performed by Bishop Whittingham in February of 1871, although Mr. Steele had been fulfilling the duties of the office since his election by the vestry in 1869. Mr. Steele was rector for 24 fruitful years (1869-1893).

Capitol Hill developed and St. Mark's, with the hard work of Mr. Steele and the wardens and vestrymen, kept pace. On Monday, September 17, 1888, at 5 o'clock in the afternoon, the cornerstone of the present church was laid. It may be seen in the buttress of the tower that rises at the northwest corner of the structure, although the spire was a later addition in 1894. St. Mark's choir was reinforced by the choirs of other churches. Since the Bishop of Maryland was in England attending the Lambeth Conference of

Anglican churches, the cornerstone was laid by the Rev. Dr. Thomas Addison, Dean of the Washington Convocation (which in 1895 became the Diocese of Washington).

When Mr. Steele began his pastorate in 1869, the little parish church had thirty-five communicants and an average attendance of eighty people, with a Sunday School of ten teachers and 75 students. When the cornerstone was laid in 1888 there were 130 communicants and between 250 and 300 worshipers, with 18 teachers and 120 students in Sunday School. Mr. Steele's death on August 28, 1893, moved the congregation profoundly. He was the only rector most of the parishioners had known. He had performed the marriage ceremony for many he had baptized. He had rejoiced with the congregation in their joys and mourned with them in their sorrows.

In the new brick building of Neo-Romanesque architecture, designed by T. Buckler Ghequier of Baltimore, there ultimately were placed many memorials to Mr. Steele, our first rector. The reredos behind the high altar was given in his memory, as was the Eagle-shaped lectern, and in 1900 the vestry authorized a window in memory of Mr. Steele and his wife, which was donated by Mrs. F. B. Wilson. It is the "Nunc Dimittis" window in the east wall of the nave, where it forms part of the glowing colors that make the windows a joy to the congregation and visitors.

Look about the church and you will see the gifts of many benefactors. The painting over the high altar was given in 1905 in memory of Eliza Ann Marlow, wife of Walter H. Marlow, Parish Treasurer from 1876 to 1908, and mother of Morris E. Marlow, Senior Warden from 1942 to 1951. This picture of "Our Lord Enthroned in Glory" was painted in Munich at Mayer's Royal Bavarian Art Studio. The baptismal font was given in memory of the Rev. John Hamilton Chew (1821-1885), the father of a vestryman who was much involved the building of the church and was our first parish historian. The sacred vessels used at the altar were also gifts. Nor should one forget our oldest processional cross, given by a society of young girls and dedicated on Easter Sunday in 1895. That girls' organization was known by the old-fashioned and fetching name of "The Little Forget-Me-Nots."

The church had started as a "free church," meaning that there would be no charge for pews as was then the practice in many Episcopal churches. Instead the church would be supported entirely by contributions. In 1889, however, this was changed to a mixed system of both rented and free pews. In 1896 the Pew Committee reported that 253 of the 560 "sittings" in the church were rented. This brought in some \$2,636 per year, or an average of \$10.42 a year for each sitting. Several year later the vestry fixed the minimum rental of 208 sittings at 25 cents per week, or \$14 per year [about \$200 in 1993 dollars]. Fewer than half the pews were ever rented, however, and the practice of rented pews ended around the time of World War I.

After the death of Mr. Steele in August of 1893, the Rev. David Richards served as temporary rector until the fall of 1894, when the vestry called the Rev. Andrew J. Graham, then serving in Minneapolis. His rectorate was brief and turbulent. The parish was already divided into factions when he arrived, and his efforts to expand the list of

registered voters caused a major schism. In the parish election of 1894, 21 voters -- compared to the usual dozen or so eligible male voters at previous annual meetings -- had defeated two vestrymen and elected Joseph Bennett as junior warden. To some extent, the dispute involved those who favored liturgical innovations regarded by some as too "ritualistic" (High Church). But the real issue was between a minority of younger parishioners working with a mission begun in 1891 near Florida Avenue, N.E. in the northern part of the parish and those who saw this mission as interfering with completion of the church.

The issue was joined at the parish meeting of April 15, 1895, which was preceded by a circular signed by Junior Warden Bennett and several vestrymen calling for election of a vestry representing the whole parish and not just those living a few blocks from the church. The Rector had posted a list of eligible voters that included members of the mission as well as those on the list of the Register, John Torbert, who was also Senior Warden. In the voting that began at midnight, Junior Warden Bennett defeated Senior Warden Torbert by one vote. Bennett supporters had paid the \$2 "poll tax" for some of those voting in this contentious election.

The dispute, which split the vestry into two factions claiming to have been elected at the parish meeting, was taken to court and finally resolved in December 1895. The court's decree, entered in the vestry minutes of January 4, 1896, supported the Torbert faction that the rector had opposed in the dispute. In February 1896, Mr. Graham announced that he had been called by a church in Indianapolis. In March he announced his acceptance of this call and his resignation as St. Mark's rector. The faction recognized by the court as St. Mark's vestry extended him its "earnest wishes for his future welfare."

Before Mr. Graham's arrival in late 1894, the building of the fabric had continued. The church was completed according to the original plans of architect Ghequier. Three arched bays were added, extending the nave and providing the choir and sanctuary [chancel area]; the old parish hall was added [between the church and the 1926 parish hall]; and the spire was added at the corner of Third and A Streets, rising 120 feet by contemporary accounts. The church was used without interruption while these additions were being erected. Between one Sunday and the next, a temporary wall between the 1888 and 1894 parts of the building was removed, disclosing the addition of the choir and sanctuary at the south end of the building, ready for use.

The building was thus extended to 120 feet, which required the removal of the old frame building just south of the 1888 structure, which had been built in 1868 and moved to Third Street in 1871. The old (1894) parish hall contained a small auditorium with a stage upstairs; Sunday School rooms upstairs and on the ground floor, where offices were later located [removed in 1991 but retaining two of the original doors]; and robing rooms for the clergy and choir in the southwest corner of the building, which in 1930 were turned into a chapel [used since 1980 as a library and meeting room]. Another improvement in 1894 was the replacing of an old reed organ with a new pipe organ made by Hook & Hastings [replaced in 1972 by a Rieger organ, followed in 1989 by a larger

Holtkamp organ]. Miss Mildred Johnston played the new instrument as she had the old one, her tenure as organist extending from 1880 to 1897.

All the new construction and improvements in 1894 were estimated to cost about \$23,000, but the congregation expressed confidence that it could pay off this debt as it became due. Their confidence was not misplaced, what with the careful management of funds, the scaling down of interest rates whenever possible, and the receipt of contributions from the generous.

After Mr. Graham resigned in early 1896, the Rev. H. Allen Griffith took charge temporarily. Then there occurred an important chapter in the life of St. Mark's. The Washington Convocation of the Diocese of Maryland was made a separate diocese in 1895, and the Rev. Henry Yates Satterlee was made Bishop of the new Diocese of Washington. Bishop Satterlee chose St. Mark's to be the Bishop's church, or Pro-Cathedral, since the present Cathedral had not yet been built. A document known as the Concordat was signed on October 24, 1896, whereby the vestry controlled the financial affairs of the parish and elected the rector upon nomination by the Bishop. It was announced at the same time that the Bishop had nominated the Rev. Dr. William Levering DeVries of Alberton, Maryland, and he was elected by the vestry. Dr. DeVries was instituted as rector on the second Sunday in Advent, December 6, 1896.

St. Mark's remained the Pro-Cathedral of the Diocese until September 30, 1902. At that time the Bishop paid tribute to the "uniform kindness, sympathy, and cordiality" which the authorities of St. Mark's had invariably manifested toward him. He stated his determination to make the Church of the Ascension his Pro-Cathedral because of the "deplorable financial condition of Ascension and to assist the rector, who is in declining health."

Between 1902 and 1905 the vestry, cannily looking ahead, bought two lots on A Street between the church and the alley as a future site for a parish house. On these properties, costing \$16,200, were four houses on the street and two on the alley, which were rented until torn down to make way for the present greensward and the 1926 addition to the 1894 parish hall. This addition contains the church's large assembly hall, a kitchen, and other rooms. In the assembly hall is a realistic mural by Ralph de Burgos, which was dedicated in 1958 by the Right Rev. Angus Dun, Bishop of Washington.

In November 1907, there occurred an event that foreshadowed things to come. Frederick A. Kendall resigned as vestryman and register because he had moved to Cleveland Park. Removals to other parts of the city did not occur in large numbers until later, but ultimately the removals became more numerous as communities in the Northwest and the suburbs exercised increasing attraction for Capitol Hill residents. Even the Rev. Robert J. Plumb, rector of St. Mark's from 1940 until 1954, lived on Tilden Street, N.W.

St. Mark's, however, had the good fortune to have men and women who gave the church their loyal support for many years. On June 8, 1906, the vestry recorded the

mourning of John Peyton Torbert, senior warden and register from 1887 to 1906, who had served as vestryman, warden, and register for more years "than all but a few of us now worshipping here can remember." In April 1908, Walter H. Marlow submitted his resignation as vestryman and treasurer. The vestry recorded that "so much thereof as related to the office of treasurer was accepted, with regret that he had been compelled to give up that office after 32 years of service." John Hamilton Chew, long in the service of the church, was elected treasurer in his stead. William T. Kent, a member of the first vestry, and William R. Hillyer, L.A. Wood, and Henry J. Wylie are names from the early years whose mention in the vestry minutes show that they cherished their church over many years.

[The Douglas history did not discuss the 1914-1954 period, because the few surviving records of these years were not available to the author. Materials now in the archives indicate that, while the parish was in decline during these years, there were dedicated clergymen and a cadre of parish leaders who kept the church alive and more active than was realized in the 1960s. The survival of the parish today is due in large part to these few and largely unknown individuals.]

Mr. Plumb resigned in May of 1954 to become Executive Secretary of the Armed Forces Division of the National Council of the Episcopal Church. He acknowledged the happy relationship that had existed since he became Rector of St. Mark's in 1940. During his tenure he had been granted a leave of absence to serve as a Navy chaplain during World War II.

Like many urban churches, St. Mark's went through troubled times. In the 1930s the neighborhood began to change, and this accelerated during World War II. The homes of those who moved out of the parish, in many cases, were permitted to fall into decay. In 1954 there were several offers to buy the church property. When Mr. Plumb resigned, it was suggested by the Diocese that an elderly priest be named rector so that at his retirement the doors that closed on him would also close on St. Mark's.

The vestry rejected this idea. Some younger members of the parish made a dramatic decision to remain on Capitol Hill and minister to its residents no matter what their diversity in property, professions, skills or color. The Rev. William McNeil Baxter was called to lead the way to a brighter future for St. Mark's. He came to the parish in the summer of 1954, preaching his first sermon on September 19, 1954.

Those members who had moved away but had kept memberships in St. Mark's were urged to end their sentimental ties and to throw in their lots with a parish near their new homes. Those who remained at St. Mark's were urged to commit themselves wholeheartedly to the task of rebuilding the parish in its own neighborhood. The inflated, and unrealistic, membership rolls were pruned from 700 to 400.

It was not long after Bill Baxter arrived that the church began spreading the Christian message in the neighborhood. Among the records is a flyer addressed to "Interested Pagans, Bored Christians, and Others." Another was addressed merely to

"Inquirers," announcing lectures and discussions on "Christianity and the Intellectual," "Christianity and the Bored Citizen," and "The Christian and the Heart of the Matter."

Anyone familiar with St. Mark's since the mid-1950s might ask, "When do the activities stop?" The answer is, "They don't." There has to be direction, of course. The wardens and the rector form an executive committee, with the vestry being the legislative body. The vestry is elected at the annual parish meeting on Friday after Easter, one third of the vestry being chosen each year. In the mid-1960s, there were committees on property, finance, worship, hospitality, and education, made up of vestry members and other parishioners.

The education program is extensive. In the church school there were ten classes in the mid-1960s, each led by a team of two teachers and for every two teams a lay supervisor. In September 1963 Harriet Gregory came to St. Mark's as director of religious education. Our first director of religious education was Lilly March, who organized the first junior choir of both boys and girls and played the 1894 organ until 1963. The adult education program then included St. Bridget's Circle for Women and the Parents' Class, both courses tied to family life. Also for adults at this time were the Bible Class, Advent Lectures, and Theological Study Group. There was also a special study and discussion group for women, St. Monica's Circle, which held monthly meetings with the purpose of charting ways to strengthen the parish.

Whether the adult confirmation class was the foundation stone or the capstone of the education program during the mid-1960s remains a question. These annual confirmation classes were the core of the curriculum, seeking to raise the question of our "authenticity as persons." The course met one evening a week for six months and included two weekends at some conference center. In 1964-65, over fifty persons began the course. Attrition was always heavy, but that year it was less than usual.

In the mid-1960s, St. Mark's had a staff of seminarians whose work was supervised by the rector, who took part in the in-parish training programs of the Chicago Divinity School and of Sewanee University of the South in Tennessee. By 1965, more than forty seminarians had passed through St. Mark's since 1954.

St. Mark's is a social center as well as a center of worship. Every Sunday there is a coffee hour after services, and this serves as a community get-together. Recently there were two occasions when the young adults decorated the parish hall for an evening of dancing and fun. The children have not been forgotten either. Every Memorial Day weekend in the 1960s the youngsters of the parish went for a three-day outing at the Claggett Conference Center in Maryland, on a hillside overlooking the Monocacy River. On Sunday, about a hundred adults joined those at Claggett for the annual parish picnic.

Music, art, dance, and drama all have their place in St. Mark's. In the early 1960s, a Capitol Hill symphony orchestra was launched with 96 musicians, who gave concerts in the church, on the church green, and elsewhere on Capitol Hill. It was a combined effort of the community, based at St. Mark's. With this orchestra, the chancel drama program

reached a climax in the 1964 production of "Lost in the Stars" [a musical about race problems in South Africa], in which predominantly white and predominantly black parishes joined. With the musicians, singers, actors, dancers, and stage crew, the participants numbered 120. The church was filled to overflowing when "Lost in the Stars" was performed at St. Mark's on March 18 and 26, 1964.

Five plays were presented by metropolitan-area churches in the 1964 chancel drama cycle, four during Lent and one afterwards. [St. Mark's participation in chancel drama began with performance of "The Cocktail Party" by T.S. Eliot on March 13, 1956, followed by Arthur Miller's "Memory of Two Mondays" (1957), Günter Rutenborn's "Sign of Jonah" (1958), Parishioner Harry McPherson's "Ground Zero" (1959) and "Missing Persons" (1960), Eugene Ionesco's "Bald Soprano" (1961), Bertholt Brecht's "Mother Courage" (1962), Henrik Ibsen's "Brand" (1963), "Lost in the Stars" (1964) by Maxwell Anderson and Kurt Weill, and Tennessee Williams's "Cat on a Hot Tin Roof" (1965), and ending in 1966 with Jean Anouilh's "Antigone."]. In addition to the chancel dramas have been the liturgical dances performed by the St. Mark's Dance Company that Mary Craighill established here in the early 1960s. The chancel dance group performed "Peer Gynt" in 1963 as part of the Lenten chancel drama cycle and took part in "Lost in the Stars" in 1964.

While these programs are seen as adjuncts of worship, the center of St. Mark's life is worship in the more traditional sense. The sermon is the climax, but visitors in the 1960s often wondered at the responsiveness of the congregation in fulfilling their role in the prayers, litanies, and hymns of the service. The choir was then a volunteer choir of excellent voices, the senior choir being joined by a junior choir. In charge of music for all church services after 1963 was Cynthia McElwain, the latest in a long line of gifted organists who have served St. Mark's since the 1870s.

The acolytes at the services in the 1960s were chosen from the teen-age boys and were then under the direction of George Andree. They spent one Saturday a month in training and one Sunday in sports. The Altar Guild continued the work that had its start with the foundation of the church. The leaders of the Altar Guild in the 1960s were Eva and Margareta Trusheim. Altar Guild members were responsible for the altar flowers each Sunday and for the preparation of the altar for each service.

Of prime importance were the lay readers, numbering in the 1960s about twelve, who assisted the rector in the service. They alternated in reading the lessons and the services throughout the year. All lay readers were confirmed communicants, who not only practiced their reading but were subject to the criticism of their colleagues.

In the 1960s, St. Mark's housed the St. Barnabas Mission for the deaf, under the vicarship of the Rev. Otto Berg. Some members of St. Mark's learned the sign language of the deaf. The hearing children of the deaf attended St. Mark's church school, and the confirmation classes of St. Mark's and St. Barnabas were confirmed together.

With all these activities at St. Mark's, there is rarely a dull moment. In addition, many Capitol Hill activities take place at St. Mark's. This was dramatically brought out on November 24, 1963, when along East Capitol Street the ranks of mourners stood in line to pay their last tributes to President John F. Kennedy, whose body lay in the rotunda of the Capitol.

There came to St. Mark's on that Sunday President Lyndon B. Johnson, with Mrs. Johnson and one of their daughters. The President heard prayers for the slain President and then prayers for the new President. After the services the President and his family went to the parish hall to shake the hands of many members of the congregation. It was there that President Johnson and many of us first learned that President Kennedy's assassin had been killed in a Dallas jail.

President Johnson was a member of the Christian Church, but Mrs. Johnson was an Episcopalian and had frequently worshiped at St. Mark's. The rector had visited the Johnsons at their ranch in Texas several times, and the Johnsons were to be with us on many Sundays after that sad day in November of 1963.

So there stands St. Mark's. Activities swirl within the church. Events that move the nation are at our doorstep. St. Mark's has a noble past. The nobility of the years that lie ahead should be matched with decent garb, which can only be achieved if funds become available for refurbishing the venerable fabric that has been left to us.

RETROSPECTIVE EPILOGUE

Since Francis Douglas wrote his history of St. Mark's in the mid-1960s, we have embarked on our second century, both as a parish organized in 1867-69 and as a church built in 1888-89. In recent years the parish has grown in its budget, membership, and activities into a stronger and more diverse community than it was in the mid-1960s. The congregation of the early 2000s dates from both the Renaissance days of our ninth rector, Bill Baxter (1954-1966), and the Baroque years of our tenth rector, Jim Adams (1966-1996), as well as the Rococo period of our eleventh rector, Paul Abernathy (since 1998). Somewhat analogous to these eras in exuberance and energy, unity and balance in diverse media, and emphasis on the arts, the parish has evolved along many lines and experimented with new ways of doing things. The evolution of St. Mark's over these years is not without precedents in earlier years, however, when the foundations were laid for much of what followed.

The records in our archives suggest several major themes that have defined parish life over the years: education and training of laity and clergy (from Sunday School to Functional Education); worship and liturgy (from an altar cross to a central altar); music, drama, and the arts (both religious and secular); community and social concerns (from missionary work to social action and outreach programs); and social and fund-raising events for both the parish and the community. These activities have often overlapped (e.g., worship and music), and sometimes they have been competitive (e.g., education vs. social concerns). Somehow these conflicting demands on our time, money, and commitment have been resolved over the years.

Education and training. Parish records proudly report the progress of the Sunday School program, from ten teachers and 75 students in 1869 to more than 40 teachers and 400-500 students in the early 1900s. By 1906, Dr. DeVries, the third rector, and his assistant minister had prepared modernized lesson plans for the Sunday School. In the 1930s, when the parish was much smaller, there were over 450 children in Sunday School, and Mr. Moody, our seventh rector, was head of the Department of Religious Education in the Diocese.

Clergy training began in the pro-cathedral years (1896-1902), when Bishop Satterlee's staff at Clergy House (417 A St. S.E.) included five young clergymen, one of whom was later our fourth rector, Dr. Caleb Stetson. Another was Philip Rhinelander, later Bishop of Pennsylvania. Other bishops from St. Mark's were parishioner Karl Block, Bishop of California; our seventh rector, William Moody, later Bishop of Lexington, Kentucky; and parishioner Alfred Cole, Bishop of Upper South Carolina. Since the 1960s, the training of seminarians, deacons, and new clergy has been an important part of parish life, including training of both men and women since the late 1970s.

Our system of Christian education, introduced in the late 1950s by Bill Baxter, is radically different from the Sunday School of earlier years. Developed by the Rev. Dr. Charles F. Penniman in the 1940s, this "functional education" system is adult-oriented

and emphasizes teacher training and confirmation classes for adults, although it is also reflected in Sunday School classes for children and teenagers. Since the 1960s, our Penniman system of religious education has included classes and training programs and workshops to help people cope with personal and family crises as well as social and ethical issues in a Christian context. Changing social values and emphases over the years have been reflected in the programs developed by successive cadres of teachers and supervisors. In 1992, the program comprised a staff of about 70 teachers and supervisors, with 643 people enrolled in courses that included Sunday School classes (eight for children and teenagers and eight for adults), fall and spring confirmation classes, Advent and Lenten lecture series, Bible classes, baptism classes for parents, and other courses. In recent years, the staff has increased to more than 100 teachers and supervisors, with increasing enrollment in various courses. What was once called the "confirmation class" is now known as the "Life, Community, and Faith" (LCF) class, which inducts new-comers into the parish.

Worship and liturgy. St. Mark's has always been "broad church" in its style of worship -- somewhere between High and Low Church as perceived at the time. In 1869, when low churchmen objected to our use of an altar cross as "ritualistic" and too Catholic, another new Episcopal church, St. Paul's, K Street N.W., was really High Church, with altar cross and candles, vested clergy and choir, and a processional cross. St. Mark's did not have a vested choir until 1885, when its famous choir of men and boys was established. Their processional banner with a small cross atop the staff prepared the way for later liturgical innovations: candles on the altar and a processional cross in 1895 and altar hangings and vested clergy in the pro-cathedral years (1896-02).

A parishioner of the 1870s returning in the 1940s would have been as surprised by the "ritualistic" practices of those days as one returning from the 1940s would be surprised by the present seating arrangement. When the nave was renovated in 1965-66 and the 1930 pews were sold to a Mennonite congregation, we introduced a central altar and movable seats in the nave. This church-in-the-round arrangement is now accepted as a St. Mark's tradition. The High Altar has been retained as an integral part of the building and our history, and it is sometimes used in special services and for weddings.

Since the 1960s, our worship has evolved from "dialogue sermons" with the congregation to "sermon seminars," alternative forms of the communion service, and "house church" services in the early 1970s. Morning Prayer services were gradually replaced in 1970-72 by celebrations of the Eucharist (Holy Communion), which before had been performed only on first Sundays at 11:00 and at Christmas and Easter and other special occasions. Communion wafers and port gave way to homemade bread and wine provided by parishioners, and at Christmas and Easter the consecration of the elements was heralded by the sounds of champagne corks popping.

Celebrations of the Eucharist have often been festive events, with the grandeur of Medieval and Renaissance masses or the informality of a jazz or folk mass, and with lay servers as well as young acolytes assisting in the services. Recent years have brought about more congregational participation in the service through personal intercessions,

announcements of parish events, and the kiss of peace exchanged among the congregation -- to the consternation of some visitors. The worship committee plans services with the clergy, which familiarizes people with the traditions of the liturgy, introduces different forms of liturgical expression, and responds to social concerns of the times.

Music, drama, and the arts. Music and drama have been closely linked at St. Mark's, both as adjuncts to worship and in fund-raising events. The choir began in the 1870s as a quartet accompanied on the organ by Susan Steele, the first rector's wife, who also gave musical and dramatic performances for the benefit of the church. In 1880, some young parishioners offered to give an exhibition of *Pinafore* for the benefit of the church, which the vestry declined with thanks. A later group of parishioners performed *Pinafore* in 1975, as did the St. Mark's Players in 1985, following in the footsteps of the St. Mark's Dramatic Society in the 1930s and the Chancel Drama players of 1956-66, which performed plays during Lent. Performers in the Lenten Chancel Drama series included Francis ("Buzz") March, who was later active in Christian education, and Crane Miller, who in the late 1970s was Junior and Senior Warden. (Chancel Drama plays are listed above at pages 88-89 in Francis Douglas's history of the parish.)

The choir of men and boys was a major institution in the parish from the 1880s until the 1940s. Samuel Wood, former organist and choirmaster of Manchester Cathedral in England, was in charge of music from 1908 until 1945. In 1955, Lilly March revived a junior choir of boys and girls, and since the 1960s music has again become an important part of parish life. Our recent organist and music director, Keith Reas (1991-2009), was preceded by Lilly March (1958-63), Cynthia McElwain (1963-69), Louise Lee (1969-85), and Saunders Allen (1985-91). The St. Mark's Singers were directed by Crane Miller (1961-66), Joya Cox (1967-78), and Gillian Anderson (1978-81).

In the 1980s, the St. Mark's Players revived our tradition of theatrical and musical performances, beginning with Gilbert and Sullivan's *Trial by Jury* in 1983. Through 1992, they presented 22 productions, including four Gilbert and Sullivan operettas, *Peter Pan*, *Lion in Winter*, *Oklahoma*, *Camelot*, *Man for All Seasons*, *Carousel*, *Our Town*, and *My Fair Lady*. The catalytic agent of this revival was Ellen Cardwell of the Musical Advisory Committee.

Painting and drawing as artistic expressions of parishioners began with the controversial parish hall mural by Ralph DeBurgos in 1958, art classes by DeBurgos and Bushnell Keeler, and Elizabeth Harrell's paintings, one of which was bought by President Johnson in 1965. Her drawing of the church tower in 1957 is still used on Sunday bulletins and works by a growing number of artists, photographers, and craftsmen are often on exhibit.

Community and social concerns. Beginning as a mission for people living near the Capitol, St. Mark's has always been closely identified with the Capitol Hill community. In 1891, a group of young parishioners started a mission near Florida Avenue, N.E., which some viewed as competing with completion of the church. There was more

interest in foreign missions in the early 1900s, but there was also growing concern about conditions among the city's poor and working conditions for women. During World Wars I and II and the intervening years, St. Mark's played an important role in the community as a social center for newcomers and young people away from home, who attended parish dinners and social activities and sang in the choir.

Since the 1960s, the parish has paid more attention to public issues. The Sixties began with the civil rights movement, which brought blacks and whites together in political triumphs. The decade ended with the country divided and frustrated by the Vietnam War. St. Mark'sians marched to the Lincoln Memorial on August 28, 1963, to hear the Rev. Martin Luther King's prophetic words. In March 1965, our ninth rector, Bill Baxter, marched in Selma, Alabama, during a decisive period in the fight for voting rights for black Americans in the South. The parish fed and sheltered participants in the Poor People's Campaign of 1968, when the civil rights movement was eclipsed by assassinations, riots, and anti-war protests. Russian tanks rolled into Prague, and Camelot receded into the mists of memory in 1968.

In the early 1970s, the church hosted meetings and rallies against the war in Vietnam, but social action in these years was focused mainly on community projects in the neighborhood. The Social Action Committee was very active in supporting and raising funds for Headstart, a day-care program for poor children meeting in the parish hall after 1967; Capitol Hill Group Ministry projects; and programs for the poor, children, and old people. After the mid-1970s, social action was overshadowed by interest in worship, education, and building projects, but concerns about hunger, housing, and poor women and children were expressed in social issues seminars, and a cadre of social activists continued the tradition of community service.

During the mid-1980s there was renewed interest in community outreach, which now encompassed worship, education, and the arts as well as traditional social action and neighborhood projects. The Community Concerns Committee's *St. Mark's Outreach Directory*, 1993 indicated that St. Mark'sians were involved in 40 different programs and activities. These included cultural programs; work with the homeless, AIDS victims, and poor women and children; neighborhood programs on Capitol Hill and in Adams Morgan; and summer projects with the San Marcos congregations in Honduras.

Social and fund-raising events. One of the most enduring traditions at St. Mark's has been social events, often involving good food and entertainment and usually intended to raise funds for the parish or some community project. Early parishioners recalled that Susan Steele, wife of the first rector, organized musical performances for the building fund. Since the 1960s, parish dinners and dances, plays and musical performances, fall bazaars, and travel lectures have been much a part of our parish life. .

Dr. DeVries, the third rector (1896-1911), gave talks on his trips to Europe in 1905 and 1910, illustrated with "stereoptic pictures," in the Naval Lodge at Pennsylvania Avenue and Fourth St. S.E. In the late 1930s, Mr. Moody, the seventh rector (1933-1939), showed moving pictures from his travels in Europe and the Middle East. This

tradition was continued by our tenth rector, Jim Adams (1966-1996), who traveled to England and Europe, and by our current rector, Paul Abernathy (since 1998), who traveled to England, South Africa and Italy in 2005.

St. Mark'sians were always involved in fund-raising events and social gatherings to which the community was actively invited. In the early 1900s, the *Parish News* reported complaints that people going to and from church were asked to buy tickets to parish events. Parishioners were asked to attend dinner dances on cruise boats down the Potomac to raise money for the choir boys' annual summer camp near Point Lookout in St. Mary's County, Maryland.

In recent years the menu for parish parties and dinner dances has been a more sophisticated cuisine than the fried chicken and roast beef that prevailed in the 1950s. Bill and Jean Baxter did much to improve the cuisine and style of parish dinners, and this trend has continued. The fellowship and involvement of the community in St. Mark's dinners, dances, and cultural events is a reflection of an early commitment to social events that are not only good fun but can raise funds for a good cause, be it the building or community outreach.

Overseas links: Lichfield and Honduras. Since the mid-1980s St. Mark's has developed special relationships with Lichfield Cathedral in England and with several churches in Honduras. Our connection with Lichfield Cathedral began in 1985, when its Choir of Men and Boys first sang at St. Mark's, followed by performances in 1988 and 2002, and in 1996 our choir sang at Lichfield. The Rev. Canon Anthony Barnard of Lichfield Cathedral has been a friend of Jim Adams since 1973, during Jim's first sabbatical in England. In December 2008 Canon Barnard preached at St. Mark's during Advent.

Our connection with the Diocese of Honduras dates from the summer of 1989, when some parishioners and teenagers visited Honduras. Since then there have been annual trips to Honduras, where they have assisted in a number of community projects, e. g. building schools, reforestation, etc. See Appendix V, Overseas Links: Lichfield and Honduras.

Other notable developments. A significant phase in the evolution of the church has been the ordination of women as priests, which the St. Mark's Vestry endorsed in 1973. This was easier for us than for other parishes because of our history. Many of our founders were women of outstanding abilities, such as Molly Beale, Susan Steele, and Jean Lander. Later there was Deaconess Edith Hart, whose missionary work in China (1911-1927) was a matter of great pride in the parish. More recently, we have known women like Lilly March, Director of Religious Education in the late 1950s; Harriet Gregory, Director of Christian Education (1963-70); and Senior Warden Emerita Verna Dozier. Their wisdom and insights prepared the way for others like Gwyneth Bohr, ordained as deacon in 1979, and Assistant Ministers Anne Amy, Susan Gressinger, Stephanie Nagley, Susan Pinkerton and others. The first woman from the parish to become a priest was the 10th rector's daughter, Lesley Adams, who was ordained in 1988.

St. Mark's has evolved into a more inclusive parish than its founders could have imagined. The church has been racially integrated since 1956, when Verna Dozier became a parishioner, along with others from the ecumenical and avant-garde Church of the Savior, such as Janis Hoffman, Vera Pierce, Betty Reed, and Louise Lowe. Non-whites have been active members of the parish since the early 1960s, although in numerical terms St. Mark's has not been as racially integrated as some inner-city churches.

The breaching of racial barriers in the 1950s was as traumatic as the crossing of other barriers would be later. In the 1990s, we were crossing the barriers between heterosexual and openly gay members of the parish, in the same Christian context and with the same human frailties that defined our past. AIDS was no longer something we only read about, but a dread disease killing people we knew -- like Vestryman Bill Landers in 1992. A major factor in our acceptance of gay or lesbian relationships was the presence and ministry of the Rev. James Steen as interim rector in 1996-98 and his partner, Tom Chesrown. In 1999, the vestry expressed approval of blessings of committed relationships of same-sex couples. In 2001, the vestry approved the restoration of the painting over the high altar in thanksgiving for many years of love and support by the St. Mark's community for gay and lesbian persons and same-sex couples. In recent years our parish life has been enriched by the inclusion of same-sex couples. (See Appendix VI Same-sex Issues.)

So here we stand on this Capitoline Hill, as our first parish historian, John Chew, would say, looking back and into the future. St. Mark's has long provided continuity in the midst of change as well as change within continuity. This paradox was noted in the February 1971 issue of the *Gospel According to St. Mark's* by Jean Eisinger, who was active from the 1960s until the 1980s in the education program, the newsletter, and the parish history committee:

"In a city of transients, those who have come to the Capital with the New Deal, the New Frontier, the Great Society, the New American Revolution, have found at St. Mark's roots that go back half the life of the Nation. Coming from Texas, from California, from Nebraska, from Connecticut, they have found friends whose whole lives have centered in a dozen blocks on either side of the Capitol.

"There is stress sometimes between the old and the new, even as the new becomes old. The celebration of the Eucharist in 1971 finds most of the congregation gathered around a burlap-draped altar for worship-in-the-round -- and a few resolutely turned toward the high altar.

"Tillich gives way to 'God is Dead,' to social action, to sensitivity-training -- and every confirmation class feels more authentically confirmed than the last one. Somehow the whole kinetic mass of style, of emphasis, of music and ritual, of people, comes to mirror the faith that St. Mark's has steadfastly proclaimed since 1867 -- that, rooted and mortal in history, we may yet somehow find a permanency and a meaning. We

who are here now, who have clung to, dissected, turned away from and occasionally exulted in that faith, say, as those before us have said: In this place, if you want to, you can find a history and a home. In this place, if you want to, you can be heard. In this place, if you want to, you can be changed."

These words are still relevant in the early 21st century, when some of us remember the bright promises of the early Sixties without forgetting the difficult and challenging years that followed. These paradoxes and ambiguities are likely to be with us throughout our second century.

Bert and Mary Cooper, Parish Historians

Appendix III: NOTES ON THE BUILDING AND THE WINDOWS

These notes provide additional data and background information on (1) the building that preceded the present church, (2) the architecture of the church as described by other writers, (3) the two studios that made most of the stained glass, and (4) the Tiffany window and its donor.

1. The First St. Mark's (1868-1894)

The parish archives contain no photographs of St. Mark's first church -- a frame building built in early 1868 on the site of the Adams Building of the Library of Congress and moved in 1871 to Third St. SE, where it stood until May 7, 1894, when it was razed to make way for completion of the present brick church. Before the foundations of the present church were laid in 1882, the frame church had been shifted to the site of the chancel and south end of the nave. Services were held in the frame building from Easter 1868 until February 23, 1889, when the first service was held in the part of the present church constructed in 1888-89. Connected to the new brick church by a passage, the frame building was then used until 1894 as a parish hall.

The best description of this first church was provided in 1932 by Mrs. Catherine Luzon, then 82 years old and a member of the parish from its earliest years. Mrs. Luzon recalled: "First there was the wooden chapel where the chancel of the present St. Mark's stands. Little steps led up to a small vestibule, which was set into the large room. The chapel had a cross on top and a painted roof. The interior was plain white plaster. The chancel was plain also; it had a rail in the front and at the two sides, with red carpet on the floor. Over the chancel it said, 'In this place will I give peace.' On the wooden altar there was a fine black walnut cross. Also vases for flowers from home gardens, but no candlesticks. The chapel was lighted with gas. Facing the altar and at the back of the church there was a quartet choir; later we had a choir of men and boys [organized in 1885]."

Mrs. Luxon's reference to a quartet choir indicates that her description refers to the church as it was in the early 1870s. The presence of a walnut cross on the altar had been strongly opposed by the Rector of Christ Church in 1869, when we were still a mission of that parish, and the use of candles on the altar did not begin until 1895. According to John Chew's 1906 history of the parish, the mission chapel was built by the Convocation of Washington, an organization of local Episcopal parishes in the Diocese of Maryland that in 1895 became the Diocese of Washington. He reports that the inscription over the chancel dated from the late 1860s; Mr. W. W. Corcoran gave a communion rail of oak and walnut; and Epiphany church donated pews and a white marble font. Photographs indicate that this font was used in the brick church until the Chew family donated the present font in 1898, and the old communion rail was also used in the brick church before the present communion rail came in 1900.

2. Academic Writings on St. Mark's Architecture

Excerpts from a Master's Thesis in Art History at American University in 1977 by Jean Baxter, wife of the ninth rector, William M. Baxter, 1954-1966.

Its identity as the national capital solidly and dramatically confirmed by the Union victory, the city of Washington, D.C. grew rapidly in the years following the Civil War. Much of the building incorporated the Romanesque revival style popularized by Henry Hobson Richardson; his Trinity Church, Boston (completed in 1877), with its round, Romanesque arches, solid volumetric shapes, and textured building materials, was extremely influential in American cities at this time. St. Mark's Episcopal Church on Capitol Hill was built between 1888 and 1894 in the Romanesque revival style; its interior is particularly effective, with exposed brick wall surfaces, slender cast iron columns, restrained decoration and open timber roof, all revealing its structure with integrity and elegance.

St. Mark's has changed little from its original appearance, particularly on the exterior. A vestryman of the 1890s would be surprised only at the interior changes, and those chiefly in the arrangement of pews and altar, not structural. Like the interior, the exterior is red brick with ornamental bands of terra cotta. Although the basic style is Romanesque, the plan and some of the interior arrangement, like the wrought-iron rood screen, reveal its ancestry also in Gothic revival.

In spite of the loss of some important examples of Romanesque revival buildings in Washington, an astonishing number of buildings in this style have survived and are still functioning in something close to their original form; e. g., the old post office building on Pennsylvania Avenue. These buildings have defied the various possibilities of "face lifting" through all the architectural developments good and bad since they were built and maintain their original character. Perhaps the key lies in what Lewis Mumford perceives as one of Richardson's greatest contributions to architectural history, the resolution of the "split between the utilitarian and the Romantic." This particularly spoke to the middle class, the kind of solid citizens who characterized vestries of churches like St. Mark's and felt that "the old sanctities and pieties of religion were being threatened alike by the pagan culture of the Renaissance and by the mechanical inhumanity of the machine."

T. Buckler Ghequier, the architect of St. Mark's, seems to have exercised some of the same kind of skill in reconciling several gradations of taste in ritual with the demands of function and economy; St. Mark's was neither flashy nor stark, and it was built with materials which were durable and inexpensive. The fact that this church is once again beginning to be appreciated, along with many of its Romanesque companions in the Washington cityscape, suggests that the split which disturbed the late 19th century still troubles people today, threatened by the loss of traditional values on the one hand and the "built-in obsolescence" of plastic and glass on the other.

Excerpts from *Buildings of the District of Columbia* by Pamela Scott and Antoinette J. Lee, part of a series of books on American architecture sponsored by the Society of Architectural Historians. Oxford University Press, 1993, p. 253.

The asymmetry of Baltimore architect T. Buckler Ghequier's Romanesque Revival Saint Mark's Church was due both to its late Victorian design ethos and the original condition of its site, where row houses abutted it on the east side as they still do at the southwest corner.... Several molded terracotta belt courses of different widths (repeating three patterns) add textural richness to the dark handmade brick; in conjunction with red Seneca sandstone trim, the building's materials achieve richly varied monochromatic surfaces.... The direct relationship between the church's external form and its open brick interior (where slender cast-iron columns only nominally separate the nave and side aisles) is a particularly satisfying aspect of its architectural quality. Each of the seven bays has a low, wide tripartite window in the aisles and two arched windows in the clerestory, all in stained glass, which are the glory of the church.

3. Franz Mayer and J. & R Lamb

"... windows richly stained with many-coloured Munich glass"

These words from John Betjeman's poem *Ireland with Emily* could describe St. Mark's stained glass windows, most of which are the work of the Mayer studio in Munich. Founded in 1845 by Josef Gabriel Mayer (1808-1883), this Bavarian studio was one of Europe's leading producers of stained glass in the 1880s. Directed then by the founder's son, Franz Mayer (1848-1926), Mayer artisans produced richly enameled windows in ebullient styles reminiscent of the Baroque art of southern Germany. (James L. Sturm, *Stained Glass from Medieval Times to the Present*, 1982, p. 32.)

When the church was built in 1888, Mayer had just opened an office in New York, and people on Capitol Hill could see Mayer windows in St. Joseph's Roman Catholic Church at Second and C Streets NE as well as in other Washington churches. Above the altar of St. Paul's, K St. NW was a "Te Deum" rose window made by Mayer in 1886, said to be the finest stained glass in the city. (1992 *Commemorative Calendar, St. Paul's Parish*, p. 23.) Before construction of the church began, Senior Warden Torbert proposed that memorial windows be ordered from Mayer.

Four of the first five windows in the nave were made by Mayer, whose later work is in the other nave windows at ground level and many of the clerestory windows. Anyone familiar with the style and figures of St. Mark's Mayer windows is likely to find similarities in other contemporary churches around the world. For example, at St. Aidan's Cathedral in Enniscorthy, County Wexford, Ireland the face of the Virgin Mary in the south transept window, made by Mayer in 1887, resembles the Virgin Mary in the 1888 Beale memorial so closely that the same artist must have worked on both windows.

The later windows, from 1898 to the 1910s, were designed to the specifications of Dr. DeVries (rector, 1896-1911), who consulted with Franz Mayer about windows in the nave and the clerestory during visits to Munich in 1905 and 1910. These windows (including the "Nativity Window" designed in 1911 and installed in 1924) are somewhat lighter and more pictorial in some respects than Mayer's 1888 work, but they display the same characteristic figures and detailed imagery, deftly drawn and enameled to preserve the translucence of painted glass.

During the 1920s, Franz Mayer's son, Adalbert Mayer (1894-1987), visited St. Mark's in connection with clerestory windows and the library/chapel window. In the late 1950s, he returned with his son, Gabriel Mayer, who is currently a manager of the firm. Now directed by the fourth generation of the family, Franz Mayer & Company is still a leading art studio, engaged in restoration and reproduction of antique stained glass as well as the production of modern stained glass and mosaic works in churches and buildings all over the world.

J. & R. Lamb Studio

Next to Mayer, the J. & R. Lamb studio produced the largest number of windows in the church -- five in the clerestory (1936-1937) and one in the East Vestibule (1976). Unlike Tiffany's innovative and controversial work, Lamb's windows did not clash with their neighbors in the clerestory and have contributed to the harmony of St. Mark's ensemble of German and American glass. Like Mayer, J. & R. Lamb has survived the vicissitudes of time.

The oldest American stained glass studio in continuous operation, the company was founded in New York in 1857 by Joseph and Richard Lamb, whose descendants have been involved in the management of the firm as well as the creation of windows. By the late 19th century, Lamb was a leading producer of opalescent glass windows in what was called the "American Style." They also produced liturgical furnishings, and in 1900 J. & R. Lamb made the communion rail and mosaic tile pavement around the high altar.

The firm survived the Depression by moving from its original studio in Greenwich Village, New York, to Tenafly, New Jersey, where they concentrated on designing windows of high quality to traditional standards. In the 1930s Lamb was making windows in the Neo-Gothic style of those in our clerestory near the rood screen. Framed by elegant canopied borders, the five windows made by Lamb in 1936 and 1937 display vivid jewel-like colors and graphic details of imagery. Lamb was recommended by Mr. Moody (rector, 1933-1939), whose drawings on the covers of newsletters from the 1930s indicate that he was something of an artist.

Research on the windows in 1975 led to rediscovery of Lamb, whose artisans restored all the windows in 1976 and also made the small window in the East Vestibule. Depicting the winged lion of St. Mark in stained glass with minimal painting, the window

was designed by Katharine Lamb Tait, a granddaughter of the founder, who became Lamb's head designer of windows in the late 1930s. She had begun designing windows in the 1920s after studies in New York and later in Europe, where she was captivated by medieval glass. It was largely through her influence that Lamb's windows changed from opalescent American styles to the more intricate Neo-Gothic styles in the 1930s.

This talented painter and designer created over 1,000 windows in both traditional and contemporary styles, including the "Singing Windows" in the chapel of Tuskegee Institute in Alabama and the windows of two U.S. Marine Corps chapels at Camp Lejeune, North Carolina. She continued to create windows until 1979, three years after designing our window at the age of 81. (David Adams, "The Last Stained Glass Lamb: Katharine Lamb Tait, 1895-1981" in *Stained Glass*, Spring 1982, p. 41-45. This article and other data on Katharine Lamb Tait were provided by her daughter, Barrie Tait Collins, after visiting St. Mark's in 1987.)

4. The Tiffany Window and Jean Lander (1827-1903)

Given by Jean Davenport Lander, the large Tiffany window over the baptistery is very different from the Mayer windows, which in the 1880s were more popular than Tiffany's avant-garde work that would dominate American taste in stained glass by the turn of the century. Jean Lander was ahead of the times in her appreciation of Tiffany's innovative work. Born May 3, 1827 in Wolverhampton, England, she went on the stage at the age of eight with her theatrical parents, whose first American tour was in 1838. By the 1860s, she was an actress of considerable renown on both sides of the Atlantic as well as in California.

While performing in San Francisco in 1860, she married Frederick W. Lander (1821-1862), then surveying sites for a transcontinental railway along the Oregon Trail. Born in Salem, Massachusetts, Col. Lander's diplomatic skills included preventing duels between Abolitionist and pro-slavery members of Congress in the early 1850s and negotiating a treaty with the Shoshone Indians in Wyoming's Wind River Valley in 1858. Lander, Wyoming was named for this American explorer of the western territories, where he surveyed the route of the Northern Pacific Railroad from Minnesota to Puget Sound.

Less than two years after their marriage, Mrs. Lander was widowed, when her husband, then a general in the Union Army, died of war wounds. In 1862, she and her mother went to Port Royal, South Carolina to operate a hospital for Union soldiers occupying the islands between Charleston and Savannah. In 1865, Mrs. Lander returned to the stage, playing such roles as Medea, Schiller's Maria Stuart, and Queen Elizabeth of England. She retired in 1877 at the age of 50, after playing the role of Hester Prynne in her version of "The Scarlet Letter" performed in Boston. She had moved to Capitol Hill in the early 1870s, and her mother was buried from St. Mark's in 1872.

Mrs. Lander's connection with St. Mark's probably came about through Mr. Steele, our first rector (1869-1893), and his wife Susan. Interested in literature and the theater, the Steeles would have welcomed the arrival of such a cultured, genteel, and vibrant personality. Mrs. Lander lived at 45 B St SE (now Independence Avenue, on the site of the Cannon House Office Building). Her obituary in the *Washington Evening Star* of Aug. 4, 1903, states that "During her long residence in the white frame cottage opposite the Capitol Garden, Mrs. Lander was identified with many phases of life at the capital.... She grew old gracefully in the company of friends she made when she first came here to live in the early seventies, while at the same time she never ceased to be attractive to the young. She was among the earliest members of the Literary Society of this city. She liked books on history, biography and dramatic criticism. She both spoke and read French with great facility and had a reading acquaintance with Spanish and German."

The executors of her estate included such prominent Washingtonians as Henry K. Willard, Charles J. Bell (Alexander Graham Bell's cousin) and James R. Garfield (President Garfield's son). Mrs. Lander was apparently a friend of the Garfields. Discussing the Thalian Theater Club of which President Garfield was a member, the Rambler's column in the *Washington Evening Star* of Aug. 14, 1921 recalled that "Another member was Jean Davenport Lander. This charming woman was prominent in charitable works in Washington, and she moved in what was called 'society'."

Mrs. Lander was probably the wealthiest and most socially prominent member of St. Mark's in her day. Yet her name appears only three times in Vestry records -- in 1888 when she was approached for a loan to build the church, in 1889 when she sent the Vestry an unrecorded "communication" on the issue of free vs. rented pews, and in 1893 when she was notified of an "accident to her window." When the window was cleaned and re-framed in 1976, one of the round panels to the right of the window had broken glass at the eight-o'clock position, which was replaced by J. & R. Lamb. About the size of a softball, thrown from inside the church, this break may have resulted from the 1893 accident.

The Tiffany window may have been her response to the 1888 loan request, but our records are silent on the matter. Even John Chew's detailed history of the building of the church makes no mention of the Tiffany window or its donor, although when the windows were insured in 1902 at Mr. Chew's insistence, the Tiffany window was valued at \$1,300, almost as much as the rector's annual salary of \$1,500 in 1888.

Mrs. Lander would have known of Louis C. Tiffany because of his re-decoration of the White House for President Chester Arthur in 1883 and his imaginative use of stained glass in church windows and the homes of wealthy New Yorkers during the 1880s. As a theatrical person, she would also have known of Tiffany's work in New York's Lyceum Theatre in 1885. In her annual visits to England in these years, she had probably seen Doré's colossal painting of "Christ Leaving the Praetorium," which hung in the Doré Gallery in London from 1872 to 1892. She might also have known that this painting had been adapted by Tiffany in 1884 for the Kemper memorial in St. Paul's Episcopal Church in Milwaukee, Wisconsin. The Lander window is a darker and more somber version of

the painting than the Kemper window and thus is more like the Doré canvas, which he entitled "Le Christ quittant le prétoire."

Mrs. Lander's connection with St. Mark's was probably affected by the death of our first rector, Mr. Steele, in 1893, but records of home communions indicate that Dr. DeVries (rector, 1896-1911) visited her regularly before she died in 1903. She was buried by Dr. DeVries in Oakhill Cemetery, Georgetown, on August 6, 1903. Memories of Jean Lander survived in the oral tradition of the parish. In the 1960s, Beulah Luxon Brown (whose mother's recollections of the first St. Mark's are cited above) recalled that a retired actress named Jean Lander had given the Tiffany window in memory of her parents. The discovery of Jean Lander's name in our burial records led to obituaries that suggested she might well have given a Tiffany window. Further research confirmed the oral tradition about the large window over the baptistery, which Tiffany cited in 1893 as one of the four Tiffany windows in Washington at that time.

The significance of Mrs. Lander's gift of a Tiffany window was apparently not recognized at the time -- perhaps because she was a marginal figure in the parish, whose theatrical background and social standing set her apart from most St. Mark'sians of her day. Moreover, Tiffany's work was not yet widely appreciated, and it was so unlike the Mayer windows that some may have regretted the clash of styles that this prominent window introduced. "Christ Leaving the Praetorium" and other Doré paintings were exhibited in the United States from 1892 to 1898, when the collection was put in storage. Ninety years later in 1988, Doré's colossal 20 by 30-foot canvas was acquired by the Museum of Modern and Contemporary Art in Strasbourg, Doré's birthplace. After a major restoration in 1998-2004, it has once again been exhibited.

Tiffany windows have always been controversial, and many art historians have criticized Tiffany's commercialization of opalescent glass without acknowledging that it was John La Farge who first discovered this new form of stained glass. (Alastair Duncan, *Tiffany Windows*, p. 12-13.) Art critics have praised Tiffany's floral, abstract, and geometrical designs, while deploring the maudlin sentimentality of his religious figures and themes. Tiffany probably agreed with these critics, but donors of memorial windows demanded traditional interpretations of Biblical themes and figures in the windows that they commissioned. (*Ibid.*, p. 41-42.) These conflicting demands are reflected in the Lander window. Its border panels of interlacing Celtic designs could be the work of a different artist, compared to that of the central panel depicting part of Doré's painting.

Like most of Tiffany's early work, the Lander window was not signed, since it was a unique creation designed to the donor's specifications and thus could not be confused with any other window. (*Ibid.*, p. 191.) This practice was not confined to Tiffany windows. According to Barea Lamb Seeley, Historical Consultant to Lamb Studios, many early Lamb windows were not signed because of a craftsmen's guild tradition dating from Medieval times. In the 1890s and later, Tiffany windows were signed in various styles, particularly when the donor requested such identification.

After World War I, Tiffany windows were no longer in vogue, and his name was then more often connected with lamp shades. Production of Tiffany lamps had begun in the 1890s as a way to recycle excess glass, using offcuts of opalescent glass too small for use in windows. By the 1940s, Tiffany lamps and windows were both out of fashion, and many of these artifacts were destroyed during this period. In the late 1960s Tiffany's artistry in glass was rediscovered, and since then his lamps, windows, and other artifacts have come to be highly valued. Thus, the Lander window is now of considerable interest as an early Tiffany work, which displays both the merits and defects of one of the most original American artists in stained glass at the turn of the century.

Bibliographic References:

Sources on Tiffany include: Robert Koch, *Louis C. Tiffany: Rebel in Glass*, 1982; James L. Sturm, *Stained Glass from Medieval Times to the Present*, 1982; and Alastair Duncan, *Tiffany Windows*, 1980. Alastair Duncan's excellent work includes a color photograph of the Kemper window, erroneously dated to 1888 instead of its correct date of 1884 and stating that its central panel was "later reproduced and installed at St. Mark's Episcopal Church, Washington D.C., as the Lander Memorial." There are a number of differences, however, between these two adaptations of the Doré painting by Tiffany.

Sources on Doré's paintings include: Blanchard Jerrold, *Life of Gustave Doré*, 1891; Dan Malan, *Gustave Doré - A Biography*, 1996; Blanche Roosevelt, *Life and Reminiscences of Gustave Doré*, 1885; and *The Museum of Modern and Contemporary Art*, Strasbourg, 1996.

Sources on Jean Lander include: T. Allison Brown, *History of the American Stage from 1733 to 1870*, p. 210-213 (with photograph); Harvard University Library's Theatre Collection, *Catalogue of Dramatic Portraits* by Lillian Arvilla Hall, 1932, p. 11-12; Arthur Hornblower, *A History of the Theatre in America*, v. 2, p. 99-100, 201; Lawrence Hutton, *Curiosities of the American Stage*, 1891, p. 230; Lander Histrionic Company, *Biographical Sketch of Mrs. F.W. Lander*, 1867; Lewis C. Strang, *Players and Plays of the Last Quarter Century*, 1903, v. 1, p. 117; and obituaries in *Daily Evening Item* (Lynn, Mass.), Aug. 3, 1903; *Evening Star* (Washington, D.C.), Aug. 4, 1903; and *New York Times*, Aug. 4, 1903.

Sources on Frederick Lander include: *Strong's Pictorial and Biographical Record of the Great Rebellion*, p. 18 (with photograph of Gen. Lander); and Rufus R. Wilson, *Washington the Capital City and Its Part in the History of the Nation*, 1901, v. 2, p. 167-169 (with reference to Jean Lander on p. 93). In 1990, St. Mark's and the Fremont County Pioneer Museum in Lander, Wyoming, exchanged information on the Landers.

Appendix IV: RECTORS, WARDENS, AND VESTRY OFFICERS, 1869-2000s

RECTORS OF ST. MARK'S PARISH

The Rev. A. Floridus Steele, First Rector, 1869-1893
The Rev. Andrew J. Graham, Second Rector, 1894-1896
The Rev. Dr. William L. DeVries, Third Rector, 1896-1911
The Rev. Dr. Caleb R. Stetson, Fourth Rector, 1912-1921
The Rev. William H. Pettus, Fifth Rector, 1922-1928
The Rev. Hulbert A. Woolfall, Sixth Rector, 1928-1932
The Rev. William R. Moody, Seventh Rector, 1933-1939
The Rev. Robert J. Plumb, Eighth Rector, 1940-1954
The Rev. William M. Baxter, Ninth Rector, 1954-1966
The Rev. James R. Adams, Tenth Rector, 1966-96
The Rev. Paul Roberts Abernathy, Eleventh Rector, since 1998

All of St. Mark's rectors lived on Capitol Hill except Plumb, and most of their residences have survived. Steele lived at 118 3rd St SE, 326 A St SE, and 600 A St NE; DeVries lived at 327 E. Capitol St SE; Pettus at 12 3rd St SE; Moody at 23 7th St SE; Baxter at 9 4th St SE, 622 A St NE (first rectory) and 139 12th St SE (second rectory); Adams lived at 139 12th St SE; and Abernathy lives at 826 A St SE. Three former rectors lived at the present sites of the Folger Library (Graham), the Supreme Court (Stetson), and the Rayburn House Office Building (Woolfall). Steele lived at the site of Baxter House (118 3rd St SE) in the early 1870s and later lived in houses surviving today.

Six rectors graduated from Virginia Theological Seminary: Steele, Pettus, Woolfall, Moody, Plumb, and Baxter. Others graduated from Seabury (Graham); General Theological Seminary (DeVries, Stetson and Abernathy); and Episcopal Theological School (Adams). Five rectors came to St. Mark's in their early 30s: Steele, DeVries, Moody, Baxter, and Adams. Woolfall was 26; Stetson, Pettus, Plumb and Abernathy were in their 40s.

Six rectors played major roles in the construction and renovation of the fabric: Steele, (nave, 1888-89), Pettus, (parish hall, 1926), Woolfall, (chapel, 1930); Baxter, (nave & central altar, 1965-66); Adams, (restoration of windows, 1975-76), (roof rebuilt, 1981), (undercroft, 1990-91); and Abernathy, (restoration of tower, 2003-04). The selection of stained glass windows was largely due to Steele, DeVries, Stetson, and Moody. The parish has been fortunate in its rectors, who have been innovative and progressive for their times. Many were friends, whose personal ties provided continuity. Stetson had been an assistant to DeVries, and in the 1930s DeVries and Plumb, were often guest preachers. This tradition of personal ties among our rectors continued with Bill Baxter, Jim Adams and Paul Abernathy.

Five of our rectors have published books: Graham, Woolfall, Moody, Baxter, and Adams. After leaving St. Mark's in 1911, Dr. DeVries was a canon of the Washington Cathedral until his death in 1937, when he was buried in the Cathedral's Bethlehem Chapel, with a memorial plaque on the north wall of the chancel near the communion rail. Mr. Moody was Bishop of Lexington, Kentucky from 1945 to 1970. After Jim Adams retired in 1996, he founded The Center for Progressive Christianity (TCPC), an ecumenical organization of clergy and lay people who share our values of inclusiveness and openness to religious views. Paul Abernathy has been active in Diocesan affairs as well as being a delegate to meetings of the national Episcopal church.

RECTORS AND WARDENS, 1869-2007

Senior Wardens

Junior Wardens

The Rev. A. Floridus Steele, 1869-1893

Davis Baker, 1869-72
George P. Balch, 1872-73
Charles B. Parkman, 1873-75
Stephen D. Charles, 1875-76
Joseph S. Burnett, 1876-78
William T. Kent, 1878-79
E. J. Pattee, 1879-83
Richard Goodhart, 1883-87
John P. Torbert, 1887-1906

Philip K. Reiley, 1869-70
Dr. A. Van Camp, 1870-71
Charles B. Parkman, 1871-73
B. Chambers, 1873-74
Joseph S. Burnett, 1874-76
William T. Kent, 1876-78
Richard Goodhart, 1878-79
John T. Heck, 1879-80
Richard Goodhart, 1880-83
John P. Torbert, 1883-87
Thomas S. Moore, 1887-93

The Rev. Andrew J. Graham, 1894-1896

Joseph B. Bennett, 1894-95
William T. Kent, 1895-1901

The Rev. Dr. William L. DeVries, 1896-1911

Walter H. Marlow, 1906
William T. Kent, 1906-10
Henry J. Wylie, 1910-22

Fred. R. Wallace, 1901-04
William T. Kent, 1904-06
Robert J. Walker, 1906-12

The Rev. Dr. Caleb R. Stetson, 1912-1921

Lawrence Washington, 1912-13
David M. Lea, 1913-22

The Rev. William H. Pettus, 1922-1928

David M. Lea, 1922-32

Joseph H. Wheat, 1922-32

The Rev. Hulbert A. Woolfall, 1928-1932

Senior Wardens

Joseph H. Wheat, 1932-42

Junior Wardens

Morris E. Marlow, 1932-33

The Rev. William R. Moody, 1933-1939

David W. Gall, 1933-40

The Rev. Robert J. Plumb, 1940-1954

Morris E. Marlow, 1942-51
John N. Robertson, 1951-57

Morris E. Marlow, 1940-42
Sherman W. Frazier, 1942-49
Roy A. Burgess, 1949-50
John N. Robertson, 1950-51
Harry E. Hood, 1951-57

The Rev. William M. Baxter, 1954-1966

Harry E. Hood, 1957-58
R. Bruce Sladen, 1958-62
Harry McPherson, 1962-63
Donald F. Roberts, 1963-65
G. Bowdoin Craighill, 1965-68

Robert R. Butturf, 1957-62
James E. Hawes, 1962-63
Bert H. Cooper, 1963-65
Ralph K. Hoitsma, 1965-68

The Rev. James R. Adams, 1966-96

Ralph K. Hoitsma, 1968-71
Verna Dozier, 1971-73
J. William Doolittle, 1973-75
Roger P. Craig, 1975-77
H. Crane Miller, 1977-79
John Terry, 1979-81
Ann Craig, 1981-83
Peter Eveleth, 1983-85
Kendrick Lee, 1985-87
David Meade, 1987-89
Woodley Osborne, 1989-91
Janice M. Gregory, 1991-93
Linda Barnes, 1993-1995
George Keeler, 1995-1997

R. Bruce Sladen, 1968-70
Roger P. Craig, 1970-72
R. Bruce Sladen, 1972-74
H. Jack Stevens, 1974-76
H. Crane Miller, 1976-77
Eileen Eveleth, 1977-78
John Terry, 1978-79
Eileen Eveleth, 1979-80
Peter Eveleth, 1980-82
David Meade, 1982-84
Paul Berry, 1984-86
Greg Leo, 1986-88
James Meek, 1988-90
Charles Rupp, 1990-92
Wayne T. Curtin, 1992-93
Roger P. Craig, 1993-1995
Jane Osborne, 1995-1997

The Rev. S. James Steen, 1996-98 (Interim Rector)

Senior Wardens

Rob Hall, 1997-1999

Junior Wardens

Winnie Mosher, 1997-1999

The Rev. Paul Roberts Abernathy, since 1998

Karen Byrne, 1999-2001
George Meng, 2001-2003
Penelope Hansen, 2003-2005
Michael Townsend, 2005-2007
Louise Walsh, 2007-2009

Kenn Allen, 2009-2010

Don Ellison, 1999-2001
Jane Rutherford, 2001-2003
Jack Burton, 2003-2005
Charles Donnelly, 2005-2007
Jim Michael, 2007-2008
Jack Richards, 2009
John Sedgewick, 2009-2010

Before 1887, no wardens served longer than four years. Senior Warden Torbert's 19-year tenure (1887-1906) was a departure from early practice that was unique. Between 1910 and 1951, there were four senior wardens, each serving about ten years. Since 1957 the earlier practice has prevailed, with no senior warden serving longer than four years, and since 1971 tenure has been limited to two years by parish by-laws.

Between 1887 and 1962, most junior wardens served five to ten years. Since 1962 most junior wardens have served two years. Many junior wardens were later elected senior wardens, usually in uncontested elections and often after the death of the senior warden.

The first contested election for senior warden was in 1895, resulting in a legal action that upheld the claims of Senior Warden Torbert vs. Junior Warden Bennett. One of the most seriously contested elections in later years occurred in 1962, when Harry McPherson defeated Senior Warden Bruce Sladen, who later served twice as junior warden and in 1979 was named Warden Emeritus. Senior Wardens William Kent and Roger Craig also served later as junior wardens.

The longest serving treasurers were Walter Marlow (1876-1908) and Henry Blair (1916-1948), both of whom served 32 years. In the 1869-1994 period, there were 23 parish treasurers and 48 parish registers, with some serving twice in these offices. The longest serving register was John Torbert, who was both senior warden and register from 1887 until his death in 1906. Several registers were later elected senior wardens (Lea, Wheat, Sladen, Ann Craig, and Barnes).

The first parish treasurer, Robert Elliot (1869-1876), is memorialized in the Angels' Choir window above the high altar. The memorial of the third treasurer, John Chew (1908-1916), is the St. Stephen window next to the rood screen in the East Clerestory of the chancel. The St. Ann and St. James windows in the East Clerestory of the nave recall the services and lives of two later treasurers, Florence Anton (1958-1961) and Jim Anton (1961-1962).

Parish Treasurers, 1869-1996

Robert K. Elliot, 1869-1876
Walter H. Marlow, 1876-1908
John H. Chew, 1908-1916
Henry P. Blair, 1916-1948
Grace Robinson, 1948-1951
John W. West, 1951-1954
James J. Brown, 1954-55
William Dewitt, 1955-1956
Grace Robinson, 1956-1958
Florence Anton, 1958-1961
James Anton, 1961-1962
Mary Anderson Cooper, 1962-1963

James Day, 1963-1965
Joseph Darling, 1965-1966
Mary Anderson Cooper, 1966-1976
Linda Ewald, 1976-1979
Roberta Mora, 1979-1981
Paul Woodman, 1981-1983
J. J. Smith, 1983-1986
David Kemnitzer, 1986-1988
Ronald Pugsley, 1988-1991
Stephen Godwin, 1991-1994
Don Ellison, 1994-1996

Parish Registers, 1869-1994

James S. Beale, 1869-1871
Charles Langtree, 1871-1872
J. Forbes Beale, 1872-1876
Edward S. Jones, 1876-1877
H. C. Porter, 1877-1878
Charles Parkman, 1879-1882
Richard Goodhart, 1882-1887
John P. Torbert, 1887-1906
Joseph H. Wheat, 1906-1906
Frederick Kendall, 1906-1907
Clair R. Hillyer, 1907-1909
Henry P. Blair, 1909-1916
George Bullough, 1916-1919
A. H. Fiegenbaum, 1919-1920
David M. Lea, 1920-1922
Joseph H. Wheat, 1922-1923
Earl Jonscher, 1928-1936
Taylor Papson, 1936-1948
Harold Brown, 1948-1949
Walter Carter, 1949-1953
Bruce Sladen, 1953-1954
Walter Carter, 1954-1955
Bruce Sladen, 1955-1958

Cole McFarland, 1958-1959
Elvin Thrower, 1959-1960
Vera Pierce, 1960-1962
Verna Dozier, 1962-1963
Crane Miller, 1963-1964
Harley Murray, 1964-1965
Elizabeth Reed, 1965-1966
Janis Hoffman, 1966-1967
Ann Craig, 1967-1970
Cynthia Egbert, 1970-1972
Kathryn Lloyd, 1972-1973
Janet Sue Anderson, 1973-1974
Robert Ware, 1974-1976
Linda Barnes, 1976-1977
Louise/Shakti Putnam, 1977-1980
Drew McKay, 1980-1981
Kathleen Kilpatrick, 1981-1984
Winnie F. Barnard, 1984-1987
Baiba Kelly, 1987-1989
Marilu Sherer, 1989-1991
Susanne Bennett, 1991-1992
Virginia Hoptman, 1992-1993
Jane Linkletter, 1993-1994

Treasurers and Registers Since the Mid-1990s

Treasurers

Bill Dannenmaier, 1996-1997
Mark Phillips, 1998-1999
Penelope Hansen, 2000-2001
David Wilson, 2002-2003
Peter Carlson, 2004-2006
Kathryn Powers, 2007-2010

Registers

Kay DeKuiper, 1995-1996
Paul Alberio, 1997-1998
Beth Mahood Andrews, 1999-2000
Walton Moody, 2000-2001
Rosemary Harold, 2002-2003
Hank Donnelly, 2004-2005
Nadine Hathaway, 2006-2007
Susan Sedgewick, 2007-2009
Greg Niblett, 2009-2010
Raiford Gaffney, 2010

Appendix V: OVERSEAS LINKS -- LICHFIELD AND HONDURAS

Since the mid-1980s St. Mark's has developed special relationships with Lichfield Cathedral in England and with several churches in Honduras. Our connection with Lichfield Cathedral began in 1985, when its Choir of Men and Boys first sang at St. Mark's. Canon Anthony Barnard of Lichfield Cathedral has been a friend of Jim Adams (our 10th rector) since 1973 during Jim's first sabbatical in England. The Lichfield choir sang again at St. Mark's in 1988 and 2002, and our choir sang at Lichfield in June of 1996.

History of our Link with Lichfield Cathedral by Doris Burton

In the early 1970s, during his first sabbatical in England, our 10th rector, Jim Adams, became friends with the Rev. Tony Barnard, an Anglican priest. Tony and Jim shared a commitment to Christian Education and Tony became interested in our functional approach. In 1985, Tony Barnard, by then a canon at Lichfield Cathedral, planned an American tour by the cathedral's Choir of Men and Boys. Unable to get a booking at the White House or the Washington Cathedral, he brought the choir to St. Mark's. The concert was very well received and the boy choristers charmed the parish.

In 1988, the Lichfield choir returned to St. Mark's. This time the concert was even more impressive and parishioner Ken Lee and Canon Barnard agreed that there should be more than just occasional visits and concerts. In the spring of 1989, the vestry adopted a resolution expressing interest in a link with Lichfield, which led to such a link between St. Mark's and the Cathedral Church of St. Mary and St. Chad at Lichfield in Staffordshire, United Kingdom. Since then there have been a number of exchange visits and in 1996 our choir toured England, singing evensong in the cathedral and staying with Lichfield families.

In October of 2000, a delegation of ten St. Mark'sians, led by Rector Paul Abernathy and Associate Rector Stephanie Nagley, attended the 1,300th celebration of the first Eucharist celebrated on the site of the present Lichfield Cathedral. In April of 2002, their Choir of Men and Boys spent a week with us, singing at the Washington Cathedral and in Baltimore as well as at St. Mark's. In December of 2008, Canon Tony Barnard preached at St. Mark's during Advent.

The Dean and Chapter of Lichfield have contributed to our outreach programs and we have reciprocated with gifts to theirs. Our gift was used to assist a Lichfield parishioner's ministry to the blind. In addition, our choir presented a chalice and paten designed by parishioner Beth Turk, which are on display in the Cathedral treasury, as well as making a contribution to their music fund.

Our liturgical artifacts include two processional staffs related to Lichfield: one is a St. Chad's cross of oak, bearing a winged lion as depicted in the Lichfield Gospels on a sterling insert, the other is a verge (a staff used to clear the way for processions) also made of oak and topped by a silver disc displaying the shield of St. Chad and the winged lion of St. Mark, bearing the Queen's mark of her 50th anniversary year.

Our Links with Honduras

Our connection with several churches in the Diocese of Honduras dates from the summer of 1989, when some parishioners and teenagers visited Honduras. Since then there have been many trips to Honduras, where we have assisted in a variety of community projects -- building schools and working in reforestation programs.

From The Gospel According to St. Mark's, December 2007

Next Year Marks the 20th Anniversary of Our First Trip to Honduras,
by Betsy and Collie Agle

At its annual Thanksgiving service, the Capitol Hill Group Ministry honors volunteers from member congregations for their contributions to the community and beyond. This year, Betsy and Collie Agle were honored for their more than 20 years of dedication to building a relationship between St. Mark's and people in Honduras. Here is their report from their most recent trip there.

Next year marks the 20th anniversary of our first trip to Honduras to explore what a relationship between St. Mark's and the Diocese there might look like. In 1989, a group of teens went to Muchilena, a town along the north coast of Honduras, to build benches and desks for three public schools. Roughly every two years since then, through 2004, teens went to Muchilena. They have built a cemetery wall and two church classrooms and have helped repair several churches.

On a 2005 Diocesan trip, we connected with a trained agronomist, Roy Lara, whose work as a forestry extension agent was supported by the Episcopal Diocese of Washington (EDOW), which had asked us to refocus our efforts on the mountains of Central Honduras. In 2006, our teens helped in the reforestation of hillsides in the city of Trinidad and to teach in a public school in one of the poorer neighborhoods. Adults and teens alike were impressed by Roy's passion for his work and his compassion for the people with whom he worked.

Seeing the importance of Roy's work and realizing that EDOW funding was running out, St. Mark's and St. Columba's parish in Northwest DC decided to continue funding the work in 2007 with additional funding and support from several U.S. non-governmental organizations. Thus, the Trinidad Conservation Project was born.

The outcome of all this activity has been astonishing. Roy estimates that by the end of 2007, adults and children in eight communities will have volunteered nearly 12,000 hours and planted nearly 25,000 seedlings in deforested areas. This fall we made a trip to Honduras to see what the people of these communities were accomplishing. In El Corozal, schoolchildren grinned when told that for their tree planting work they could each take four fruit tree seedlings back to their homes. In La Majada, the water council president told us that his community had cleaner water and already the health of the children was improving and he finished by saying, "No trees, no water." For an insightful discussion of our relationship with Honduras, see Chapter 16 of Jim Kelley's book, *Skeptic in the House of God*.

Appendix VI: SAME-SEX ISSUES

A major development in our parish life during the 1990s has been a greater acceptance of openly gay and lesbian parishioners. A contributing factor was the presence and ministry of the Rev. James Steen as our interim rector (1996-1998). These issues were explored in Bill Jordan's *Sermon on Same-sex Unions* (11 October 1998). Excerpts of this sermon follow ...

Whether churches should or should not recognize committed relationships of gay and lesbian couples is an enormously controversial issue, one about which people on both sides feel very passionately. In some arenas, the debates have been heated, and accusations made, charges filed, people hurt, churches and denominations split. Because the debates and arguments have been so unpleasant, even rancorous, many people simply shy away from the topic. They say, "please don't ask me about this; and don't tell me what you think."

I am excited about the start of this period of dialogue and discernment, because I believe it won't be draining and divisive for us, as it has been for others. I believe the process will engage and energize us. Instead of being divisive, the process holds the promise of letting us connect in new and deeper ways. With full recognition of the controversy and passion that this subject evokes, we are about to look willingly, openly, and honestly at the matter of blessing same-sex unions.

People at St. Mark's have been dealing with relationships between and among gay and straight people for a long time. Our former Rector, Jim Adams, when preaching on the subject of AIDS, stated his support for blessing same-sex unions. Our former Associate Rector, Susan Gressinger, presided at a few ceremonies blessing the committed relationships of gay couples. Jim Steen, our recent Priest-in-Charge, who is gay and is part of a wonderful couple with Tom Chesrown, expressed in his farewell remarks his desire that the parish consider formally supporting the blessing of committed relationships of gay couples.

There are a number of gay men and women in our parish, and some are in committed relationships for which they would like to invoke the blessing of God and to seek the support of our community. In June 1997, Senior Warden Rob Hall asked six of us to form a task force to look at the blessing of same-sex unions at St. Mark's and to conduct a parish-wide inquiry into the subject. We have been meeting for over a year and during our time together, I have learned an immense amount about this topic and about myself. I am grateful beyond words for the faithful work of my fellow task force members: Charles Jaekle, Linda Barnes, Greg Niblett, Sondra Berger, and Nancy Caterina.

I certainly do not know how most of you feel, but public opinion polls say that the vast majority of Americans regard homosexual behavior as wrong and do not want to

have anything to do with homosexuals. Certainly at one point in my life, that was how I thought and felt. I grew up in the South, I attended a fundamentalist-oriented church, and from fifth grade on I went to all-male schools. My parents were pretty tolerant people, but the environment -- and mostly my male peers -- taught me that gays were, in the insulting language of the day, "queers" and "sissies."

Over the years I have come to know and like a number of gay men and women, including many here at St. Mark's. I have learned that they are just people -- normal people with talents, idiosyncrasies, and flaws -- just like straight men and women. With this learning, I have been able to let go of much of my prejudice. Still my old visceral reactions pop up occasionally, and I notice my discomfort now and then around gay issues. Wherever we are in our feelings about gays, it seems that these feelings will influence to some degree how we react to the issue of blessing same-sex unions.

But the issue of blessing same-sex unions is not a simple question of feeling comfortable or uncomfortable about homosexuality. It is a religious issue and, as such, one on which many people turn to the Bible for guidance. Certainly, as religious individuals and a religious community, all or nearly all of us say the Bible provides us some guidance about how to live life. What does the Bible say on the subject of homosexuality?

Shortly after joining the task force, I was talking to a new acquaintance and said that I was very active at my church. He asked for details and I said I had worked on parish finances. We agreed that was almost the highest form of service to God a lay person could do. Then I told him about our task force. He stared in shock and said, "But the Bible says it's wrong." Then he stood up and left.

The work of the task force pushed me to reexamine my relationship to the Bible. Not only did I have to ask myself what I understood the Bible to instruct about homosexuality, but more importantly, what weight do I give to Biblical teachings? Each of us, as religious people, should struggle some with how we regard our common Scriptural heritage. For what it's worth, I conclude that the Bible says many things, and that some point in different directions. While specific Bible passages seem to condemn homosexual behavior, I find myself thinking that the authors of these passages may not be addressing or even have understood the kind of affectionate and affirming relationships that exist between the members of committed gay couples, such as those here at St. Mark's.

The last factor that makes our parish discernment complicated is the need to be clear about what a blessing of same-sex unions is and is not. Obviously, these blessings will be compared to marriage. For those who question the similarity, ask yourself, are there differences of significance between the blessing of the commitments of couples of the same sex and the blessing of the marriage of a man and a woman? And one could also ask: what significant differences are there between blessing

animals or a house or even a friendship and the blessing of the committed relationships of a couple, gay or straight? For those inclined to think of the blessing of a same-sex union as essentially a marriage, consider some provocative questions that Chuck Jaekle posed to us on the task force: if the church blesses same-sex couples in committed relationships, what about committed relationships involving three people? If both members of a couple agree, should the church bless couples who will not promise to be together for life? In other words, what are the boundaries - your boundaries and our community's boundaries - for invoking a liturgical call for God's gracious presence on the wide variety of potential human relationships?

The answers to these questions are not all immediately obvious, at least not to me. You should challenge yourself with them. What you work out will help you and probably others to come to a deeper understanding of what it means to seek God's blessing on a human relationship.

(Excerpted from Bill Jordan's sermon on 11 October 1998 in the November 1998 newsletter.)

Appendix VII: AUTHOR AND SPEAKER VERNA DOZIER HONORED

Article by Sherri Watkins, editor of the *Washington Diocese*, reprinted in the newsletter of September 1999

Many centuries before Verna Dozier, there was Amos from the country, speaking out against the corrupt practices of merchants, who “sell the righteous for silver and the needy for a pair of shoes.” In this century we have Verna, a black female, spreading God’s word in the nation’s capital, across the country and outside its borders.

On May 30, about 500 people arrived on foot, in cars and on airplanes from other states and foreign countries to pay homage to both Verna and Amos at St. Mark’s on Capitol Hill, with the installation of a stained-glass window in their honor. One of Verna’s friends, St. Mark’s parishioner Dee Hahn Rollins, had launched the whole thing earlier by proposing that the church honor Verna’s contributions to their lives and to the wider church with such an installation.

The church consulted with stained-glass artist Brenda Belfield about designing the window and set about raising the necessary funds. Following a fundraising appeal letter, the church received more than twice the necessary funds to bring the window dream to life. With the additional funds, St. Mark’s is establishing a college scholarship fund in the Dozier family name.

After 81 years [in 1999], Verna must strain to make out even the large golden bundle of wheat in the market square depicted in the clerestory window, but she can describe the window scene nonetheless. “I’m the larger of the two figures to the left in blue; I always wore blue. The smaller one in red is my sister Lois, who always wore red. Amos is holding sandals, with coins falling from his fingers.”

To stretch their hearts, minds, and spirits, Lucie Dozier encouraged her daughters Verna and Lois to make the Bible stories their own during nightly readings of sacred scripture. Concerned that too many clergy ignored issues of social justice in favor of a focus on spirituality, Verna felt an immediate attraction to the prophet Amos, whom she describes as “the first voice of social justice in the Bible. He was infuriated by the flagrant ignoring of laws designed to protect the poor.”

Third-generation Washingtonians, Verna and Lois Dozier graduated from Dunbar Senior High School, at the time the premier high school for colored students. Then they graduated from Howard University, where Verna later earned a masters degree and then went on to teach in the DC public schools. Following retirement from the school system in the mid-1970s, Verna concentrated her energies on a full-time ministry as a Christian educator and lay theologian, exciting people about Jesus’ message. One of the most sought-after speakers churchwide, Verna has also authored several books.

Her favorite is *The Dream of God*, in which she cautions that we are too often falling away from the dream God has for us “to follow Jesus and not merely worship him.”

Appendix VIII: SEXTON EDWIN GREEN

Article by parishioner Bart Barnes in the March 2009 newsletter

Getting to Know Ed Green

For 30 years, or about half of his life, Ed Green has been taking care of the buildings and grounds at St. Mark's, which would make him the church's senior staff member, except that strictly speaking he's an independent contractor, not a St. Mark's staffer. As the proprietor of Green's Contract and Maintenance Service he plays a role at St. Mark's that the biblically-minded might say is similar to that of Martha in the Gospel of Luke -- he keeps the church up and running while hundreds of communicants, like Martha's sister Mary, sit at the feet of Jesus to ponder what the Messiah has to say.

"It's been a ministry for me," says Ed. His office just off the Adams conference room in the undercroft is a tiny cubicle, crammed to overflowing with the memorabilia, souvenirs, knick-knacks and what-have-you of a career at St. Mark's and a lifetime in Washington. He has hundreds of pictures; photos of three wives (two ex's and his current spouse); six children, 14 siblings, his parents, in-laws and friends. There is a model airplane and a model of his first car, a vintage 1960s green Plymouth known as the "Green Hornet," which the young Ed Green drove to Capitol Hill's Eastern High School, where graduated with the class of 1968. The Green Hornet needed a lot of repair work, and therein lay the seeds of the plant that sprouted into a career for Edwin Dennis Green. He liked working on his. "I loved fixing things," he says.

Ministry comes naturally to Ed whose father, Shade A. Green, was a Baptist preacher, first at Matthews Memorial Baptist Church in Anacostia, then at Tacoma Park Baptist Church and finally at the Nineteenth Street Baptist Church. There were 15 children in Shade Green's family, nine boys and six girls. The family lived in far Southeast, then on Tennessee Avenue on Capitol Hill and finally in a neighborhood off 16th Street Northwest. Ed still remembers the neighbors there as less than welcoming when his family relocated there. They were apprehensive, he says, "about a black family with 15 children." After high school at Eastern, Ed attended what was then Federal City College for two years; then he had management jobs at the Baltimore-based Gino's fast food restaurant chain and at Fotomat. One day in the late 1970s, Ed answered an advertisement for a part-time custodial assistant at St. Mark's. He knew he liked fixing things and having been around churches all his life, he liked the notion of caring for one.

St. Mark's accounts for 70 percent of the work of Green's Contract & Maintenance, staffed largely by family -- nephews, sons, brothers, and in-laws. At St. Mark's he does minor repairs and maintenance, lots of furniture moving and the occasional odd job, such as walking Mary Craighill's dogs when she was alive. He also gives unofficial tours to visitors and talks about the building with architectural students and historians

who wander in with questions. People stop by his office to talk about their problems. He collects items forgotten at the church -- mainly gloves, umbrellas and sometimes a camera -- and holds on to them until their owners show up to claim them.

Over the years, he says, his workload has grown. Volunteers do less, and he does more. But time has passed swiftly. "After all these years, it seems like I started yesterday," he says.

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