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Washington National Cathedral Dedication 9/26/90 [OA 8316] [1]

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WASHINGTON NATIONAL CATHEDRAL DEDICATION

QUOTES

**ARCHITECTURAL QUOTES, METAPHORS**

1) "WITHOUT FAITH, WE ARE STAINED GLASS WINDOWS IN THE DARK"
--anonymous. Might be used coming out of a descrip. of the Cathedral's beautiful, and very unusual stained glass windows.

2) "THE GOTHIC CATHEDRAL IS A BLOSSOMING IN STONE SUBDUED BY THE INSATIABL DEMAND OF HARMONY IN MAN. THE MOUNTAIN OF GRANITE BLOOMS INTO AN ETERNAL FLOWER." --Emerson, Essays, First Series: History

3) Perhaps to follow something like: "AND JUST AS THIS GREAT BUILDING IS BUILT WITH THE THRUST AND COUNTERTHRUST OF A STRONG FOUNDATION....."
how about "MAN (TOO) MUST BE ARCHED AND BUTTRESSED FROM WITHIN, ELSE TH TEMPLE WAVERS TO THE DUST."
--last quote by Marcus Aurelius

4) "CHRISTIAN FAITH IS A GRAND CATHEDRAL, WITH DIVINELY PICTURED WINDOWS-- STANDING WITHOUT, YOU CAN SEE NO GLORY, NOR CAN IMAGINE ANY, BUT

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QUOTES, ARCHITECTURAL, (cont.')

..STANDING WITHIN EVERY RAY OF LIGHT REVEALS A HARMONY OF UNSPEAKABLE SPLENDORS." --Nathaniel Hawthorne
(you might want to paraphrase the beginning into just "faith" so as to incorporate as many American worshippers as possible, since this is supposed to be a "national" cathedral open to all faiths).

5) "FAITH GOES UP THE STAIRS THAT LOVE HAS MADE AND LOOKS OUT THE WINDOWS WHICH HOPE HAS OPENED."
--Charles Haddon Spurgeon

6) "THE MASON ASKS BUT A NARROW SHELF TO SPRING HIS BRICK FROM; MAN REQUIRES ONLY AN INFINITELY NARROWER ONE TO SPRING HIS ARCH OF FAITH FROM."
--Henry David Thoreau: Journal

7) "THE SPIRIT OF TRUTH AND THE SPIRIT OF FREEDOM--THEY ARE THE PILLARS OF SOCIETY." --Henrik Ibsen: Pillars of Society, act IV

QUOTES, ARCHITECTURAL, (cont.')

7.5) "I NEVER WEARY OF GREAT CHURCHES. IT IS MY FAVOURITE KIND OF MOUNTAIN SCENERY. MANKIND WAS NEVER SO HAPPILY INSPIRED AS WHEN IT MADE A CATHEDRAL."

--Robert Louis Stevenson: An Island Voyage

7.6) "AND I SAY ALSO UNTO THEE, THAT THOU ART PETER, AND UPON THIS ROCK I WILL BUILD MY CHURCH; AND THE GATES OF HELL SHALL NOT PREVAIL AGAINS' IT."

--New Testament: Matthew 16:18

**This is appropriate because the National Cathedra is officially the Cathedral of St. Paul and St. Peter.

WASHINGTON NATIONAL CATHEDRAL DEDICATION

**TEDDY ROOSEVELT QUOTES**

NOTE: IT WOULD BE NICE TO TRY TO INCORPORATE AT LEAST PART OF ONE OF THES AS POTUS WILL BE SPEAKING AND LAYING THE FINAL STONE 83 YEARS TO THE DAY AFTER T.R. LAID THE FIRST STONE.

35) "I DO NOT KNOW HOW PHILOSOPHERS MAY ULTIMATELY DEFINE RELIGION; BUT FROM MICAH TO JAMES IT HAS BEEN DEFINED AS SERVICE TO ONE'S FELLOW MEN RENDERED BY FOLLOWING THE GREAT RULE OF JUSTICE AND MERCY, OF WISDOM AND RIGHEOUSNESS."

--T.R.: The Americanism of Theodore Roosevelt, compiled by Herman Hagerdorn, p. 87

36) "NO DEMOCRACY CAN AFFORD TO OVERLOOK THE VITAL IMPORTANCE OF THE ETHICAL AND SPIRITUAL, THE TRULY RELIGIOUS, ELEMENT IN LIFE; AND IN PRACTICE THE AVERAGE GOOD MAN GROWS CLEARLY TO UNDERSTAND THIS, AND TO EXPRESS THE NEED IN CONCRETE FORM BY SAYING THAT NO COMMUNITY CAN MAKE HEADWAY IF IT DOES NOT BOTH CONTAIN A CHURCH AND A SCHOOL."

--Theodore Roosevelt Cyclopedia, p. 517

37) "THE RELIGIOUS MAN WHO IS MOST USEFUL IS NOT HE WHOSE SOLE CARE IS TO

QUOTES, TEDDY ROOSEVELT (cont.')

...SAVE HIS OWN SOUL, BUT THE MAN WHOSE RELIGION BIDS HIM STRIVE T
ADVANCE DECENCY AND CLEAN LIVING AND TO MAKE THE WORLD A BETTER PLACE
FOR HIS FELLOWS TO LIVE IN."
--ibid., p. 517

38) "IN BUSINESS AND IN WORK, IF YOU LET CHRISTIANITY STOP AS YOU GO OUT O
THE CHURCH DOOR, THERE IS LITTLE RIGHTEOUSNESS IN YOU. YOU MUST BEHA
TO YOUR FELLOWMEN AS YOU WOULD HAVE THEM BEHAVE TO YOU. YOU MUST HAV
PRIDE IN YOUR WORK IF YOU WOULD SUCCEED. A MAN SHOULD GET JUSTICE
FOR HIMSELF, BUT HE SHOULD ALSO DO JUSTICE TO OTHERS."
--ibid., p. 76

***MISCELLANEOUS RELIGIOUS QUOTES***

39) "ON THE WHOLE, MORE PEOPLE ARE CHEATED BY BELIEVING NOTHING THAN BY
BELIEVING TOO MUCH."
--P.T. Barnum

40) RE: FAITH AND LEADERSHIP....
"SKEPTICISM HAS NOT FOUNDED EMPIRES, ESTABLISHED PRINCIPLES, OR CHANGE

QUOTES, MISC. (cont.')

...THE WORLD'S HEART. THE GREAT DOERS OF HISTORY HAVE ALWAYS BEEN MEN OF FAITH."

--Edwin Hubbell Chapin

41) HOW ABOUT PRES SAYING: "AND LOOKING AT THIS MARVEL OF BEAUTY AND AMERICAN INGENUITY, I MUST THANK THE CREATOR FOR ALL I SEE, AND IN THE WORDS OF EMERSON, 'ALL I HAVE SEEN TEACHES ME TO TRUST THE CREATOR FOR ALL I HAVE NOT SEEN.'"

42) "A SIMPLE, CHILDLIKE FAITH IN A DIVINE FRIEND SOLVES ALL THE PROBLEMS THAT COME TO US BY LAND OR SEA."

-Hellen Keller

NOTE: SHE IS BURIED IN THE NATIONAL CATHEDRAL

43) "A LITTLE FAITH WILL BRING YOUR SOUL TO HEAVEN, BUT A LOT OF FAITH WIL BRING HEAVEN TO YOUR SOUL."

--Dwight L. Moody

QUOTES, MISC. (cont.')

44) NEXT TO THE TOMB OF WOODROW WILSON, WHO IS BURIED IN THE NATIONAL CATHEDRAL, ONE CAN READ THE LAST PUBLISHED WORDS OF THE PRESIDENT ON THE WALL TO THE LEFT OF HIS SARCOPHAGUS:
"THE SUM OF THE WHOLE MATTER IS THIS, THAT OUR CIVILIZATION CANNOT SURVIVE MATERIALLY UNLESS IT BE REDEEMED SPIRITUALLY. IT CAN BE SAVED ONLY BY BECOMING PERMEATED WITH THE SPIRIT OF CHRIST AND BEING MADE FREE AND HAPPY BY THE PRACTICES WHICH SPRING OUT OF THAT SPIRIT."
--Churches of the Presidents in Washington, p. 125

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QUOTES

1) IN HIS JAN. 22 '89 PROCLAMATION FOR A NATIONAL DAY OF PRAYER AND THANKS-GIVING, POTUS TURNS TO WASHINGTON:
"..IT IS FITTING TO RECALL OUR FIRST PRESIDENT, GEORGE WASHINGTON, WHO BELIEVED IN OUR COUNTRY'S DIVINE DESTINY. HE SAID, 'NO PEOPLE CAN BE BOUND TO ACKNOWLEDGE AND ADORE THE INVISIBLE HAND, WHICH CONDUCTS THE AFFAIRS OF MEN, MROE THAN THE PEOPLE OF THE UNITED STATES.'"

2) ALSO FROM SAME PROCLAMATION: "WE CELEBRATE AMERICA AS 'ONE NATION UNDER GOD.'"

3) MARTIN LUTHER KING, JR. GAVE HIS LAST PUBLIC ADDRESS, JUST THREE DAYS BEFORE HE WAS ASSASSINATED, FROM THE CANTERBURY PULPIT OF THE WASHINGTO NATIONAL CATHEDRAL. SOME EXERPTS ARE AS FOLLOWS:

"A GREAT REVOLUTION IS TAKING PLACE IN THE WORLD TODAY. IN A SENSE IT IS A TRIPLE REVOLUTION..A TECHNOLOGICAL REVOLUTION...A REVOLUTION IN WEAPONRY..A HUMAN RIGHTS REVOLUTION, WITH THE FREEDOM EXPLOSION THAT IS TAKING PLACE ALL OVER THE WORLD..."

"THE WORLD IN WHICH WE LIVE IS GEOGRAPHICALLY ONE. THE CHALLENGE THAT WE FACE TODAY IS TO MAKE IT ONE IN TERMS OF BROTHERHOOD..."

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QUOTES, (cont.')

"WE MUST COME TO SEE THAT HUMAN PROGRESS NEVER ROLLS IN ON THE WHEELS OF INEVITABILITY. IT COMES THROUGH THE TIRELESS EFFORTS AND THE PERSISTENT WORK OF DEDICATED INDIVIDUALS WHO ARE WILLING TO BE CO-WORKERS WITH GOD..."

"..ANYONE WHO FEELS..THAT WAR CAN SOLVE THE SOCIAL PROBLEMS FACING MANKIND IS SLEEPING THROUGH A REVOLUTION..."

4) BISHOP JOHN T. WALKER, WHO DIED LAST SEPTEMBER, AND WAS A FRIEND OF THE PRESIDENT'S, GAVE A SERMON AT THE TREATY OF PARIS SERVICE IN SEPTEMBER, 7 YEARS AGO. SOME EXERPTS FOLLOW:

"ANNIVERSARIES OF EVENTS LIKE BIRTHDAYS ARE CAUSES FOR CELEBRATION, BUT NOT ONLY CELEBRATION. THEY ARE TIMES OF REMEMBERING AND REFLECTING..."

"IT IS CLEAR I BELIEVE THAT AT LEAST FOR WILLIAM PENN AND HIS FOLLOWERS, PENNSYLVANIA, THE HOLY EXPERIMENT, WOULD BE AS ISAIAH HAS WRITTEN--THE MOUNTAIN OF THE HOUSE OF THE LORD TO WHICH ALL NATIONS FLOW AND (TO WHICH) MANY PEOPLE COME."

WASHINGTON NATIONAL CATHEDRAL DEDICATION

HISTORY

1) THE IDEA FOR A NATIONAL CATHEDRAL IS AS OLD AS WASHINGTON ITSELF. WHEN IN 1791 CONGRESS SELECTED THE SITE TO BE THE CAPITAL OF THE UNITED STATES, PRES. WASHINGTON COMMISSIONED MAJOR PIERRE L'ENFANT TO DESIGN AN OVERALL PLAN FOR THE FUTURE SEAT OF GOVERNMENT. INCLUDED IN L'ENFANT PLANS WAS A CHURCH, "INTENDED FOR NATIONAL PURPOSES, SUCH AS PUBLIC PRAYER, THANKSGIVING, FUNERAL ORATIONS, ETC. AND ASSIGNED TO THE SPECIAL USE OF NO PARTICULAR SECT OR DENOMINATION, BUT EQUALLY OPEN TO ALL."

2) BECAUSE OF THE STRONG LINE DRAWN BETWEEN CHURCH AND STATE, THE CHURCH AS PLANNED BY L'ENFANT WAS NEVER BUILT. IN 1893, HOWEVER, THE CONGRESS CHARTERED THE PROTESTANT EPISCOPAL CATHEDRAL FOUNDATION AND EMPOWERED IT TO BUILD A CATHEDRAL AND ESTABLISH SCHOOLS "FOR THE PROMOTION OF RELIGIOUS AND EDUCATION AND CHARITY." PRESIDENT BENJAMIN HARRISON SIGNED THE CHARTER, REGARDED AS THE BIRTH CERTIFICATE OF THE CATHEDRAL.

3) UNDER THE TIRELESS LEADERSHIP OF THE FIRST EPISCOPAL BISHOP OF WASHINGTON, THE REVEREND DR. HENRY YATES SATTERLEE, MONEY WAS FOUND TO PURCHAS 57 ACRES ON ALBAN HILL, NOW CALLED MOUNT ST. ALBAN. SATTERLEE ENVISION-

HISTORY, (cont.')

ED THE CATHEDRAL AS: "..SPIRITUAL HOME TO WHICH MEN OF EVERY CLASS, RICH AND POOR, STATESMAN, TRADESMAN AND LABORER, MAY COME WITHOUT MONEY AND WITHOUT PRICE, WITH THE CONSCIOUSNESS THAT IT IS THEIR FATHER'S HOUSE."

4) GOTHIC WAS DECIDED UPON AS THE CATHEDRAL'S ARCHITECTURAL STYLE, AND SATTERLEE RECRUITED BRITISH GOTHICIST GEORGE FREDERICK BODLEY AND HENRY VAUGHAN OF BOSTON AS ARCHITECTS.

5) ON SEPT. 29, 1907, THE FOUNDATION STONE WAS LAID. PRESIDENT THEODORE ROOSEVELT AND THE BISHOP OF LONDON SPOKE TO THE CROWD OF THOUSANDS. THE STONE ITSELF CAME FROM A FIELD NEAR BETHLEHEM AND WAS INSET INTO A LARGER PIECE OF AMERICAN GRANITE. ON IT WAS THE INSCRIPTION: "THE WORD WAS MADE FLESH, AND DWELT AMONG US." (ST. JOHN 1:14). BISHOP SATTERLEE USED THE SILVER TROWEL AND THE WOODEN MALLET THAT PRESIDENT WASHINGTON HAD USED WHEN THE CORNERSTONE OF THE U.S. CAPITOL WAS LAID IN 1793. ROOSEVELT WISHED THE BISHOP AND HIS ASSOCIATES "GOD-SPEED IN THE WORK BEGUN THIS DAY."

WASHINGTON NATIONAL CATHEDRAL DEDICATION

HISTORY (cont.')

6) AMONG MANY OTHER CONTRIBUTIONS FROM OVERSEAS ARE THE STONES FROM THE MARBLE QUARRIES OF SOLOMON OUTSIDE JERUSALEM SENT TO WASHINGTON IN 1901 TO BE MADE INTO THE JERUSALEM, OR HIGH, ALTAR. FROM THE BELL HARRY TOWER OF CANTERBURY CATHEDRAL IN ENGLAND CAME STONES WHICH WERE MADE INTO THE CANTERBURY PULPIT.

7) SOME STONEMASONS AND CONSTRUCTION WORKERS HAVE SPENT MOST OF THEIR WORKING LIVES ON MOUNT SAINT ALBAN, PRACTICING TECHNIQUES PERFECTED I THE MIDDLE AGES AND MADE EASIER ONLY IN PART BY THE INTRODUCTION OF MECHANICAL CRANES AND PNEUMATIC TOOLS. EVEN IN THE YEARS AFTER WWI HORSES WERE USED TO HAUL DIRT AWAY. AND HUMAN MUSCLE WAS THE PRIMARY SOURCE OF ENERGY USED TO DIG THE FOUNDATIONS, POUR CONCRETE, AND GIVE FORM TO THE GREAT MASONRY ARCHES OF THE CRYPTS AND CHAPELS. THE CATHEDRAL HAS MOURNED SOME OF THEM; ONE MASTER STONECUTTER FELL T HIS DEATH FROM A HIGH SCAFFOLD IN THE NAVE IN 1955.

8) BY OCTOBER 1972, THE CATHEDRAL NAVE WAS ENCLOSED AS THE NORTH AND SOUTH WALLS MET AT THE WEST FACADE. THE COMPLETED NAVE WAS DEDICATED IN '76 IN A SERIES OF CEREMONIES ATTENDED BY THE QUEEN OF ENGLAND, THE PRESIDENT OF THE UNITED STATES (FORD, I BELIEVE), THE ARCHBISHOP OF CANTERBURY AND THOUSANDS OF OTHER WORSHIPPERS.

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HISTORY (cont.')

9) SEPTEMBER 29 IS THE FEAST DAY OF ST. MICHAEL, THE PATRON OF POLICEMEN, SWORDSMEN, HAT-MAKERS, MARINERS, GROCERS, AND THE SICK. ACCORDING TO THE LATE BISHOP WALKER: "FOR MANY YEARS WE HAVE CELEBRATED ST. MICHAEL AND ALL ANGELS DAY AS THE CATHEDRAL'S'BIRTHDAY.'"

ACCORDING TO THE DICTIONARY OF DAYS: "IT WAS TRADITIONAL TO EAT GOOSE AT THIS TIME, AN OLD SAYING INSISTING THAT 'IF YOU EAT GOOSE ON MICHAEL MAS DAY, YOU NEVER WANT MONEY ALL THE YEAR ROUND.'" (p.76)
**IF WE NEED TO BRING UP THE BUDGET, LET'S SUGGEST THAT ALL THE DEMOCRATS IN CONGRESS GO HOME TO A GOOSE SUPPER THAT NIGHT.

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THEODORE ROOSEVELT CONNECTION

FROM REMARKS AT LAYING OF FOUNDATION STONE:

1) "I BELIEVE SO IMPLICITLY IN THE GOOD THAT WILL BE DONE BY AND THROUGH THIS CATHEDRAL." --T.R.
suggests POTUS saying: "I BELIEVE, AS DID PRESIDENT THEODORE ROOSEVELT, IN THE GOOD THAT HAS BEEN AND WILL BE DONE THROUGH THIS CATHEDRAL."

2) "THERE IS MUCH EVIL; THERE IS MUCH GOOD, TOO; AND ONE OF THE GOOD THINGS IS THAT MORE AND MORE WE MUST REALIZE THAT THERE IS SUCH A THING AS A REAL, CHRISTIAN FELLOWSHIP AMONG MEN OF DIFFERENT CREEDS, AND THAT THE REAL FIELD FOR RIVALRY AMONG AND BETWEEN THE CREEDS COMES IN THE RIVALRY OF THE ENDEAVOR TO SEE WHICH CAN RENDER BEST SERVICE TO MANKIN WHICH CAN DO THE WORK OF THE LORD BEST BY DOING HIS WORK FOR THE PEOPL BEST."

3) DISTINGUISHED GUESTS AT THE LAYING OF THE FOUNDATION STONE INCLUDED ALO WITH T.R., CHIEF JUSTICE FULLER, CABINET OFFICERS, MEMBERS OF CONGRESS THE BISHOP OF LONDON, AND 70 OF THE 104 BISHOPS OF THE EPISCOPAL CHURC

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THE BUSH CONNECTION

ALTHOUGH PRESIDENTS SINCE HARRISON HAVE BEEN INVOLVED WITH THE NATIONAL CATHEDRAL, PRESIDENT BUSH IS PERHAPS THE MOST INVOLVED, AND CERTAINLY HAS THE MOST PERSONAL TIES OF ANY PRESIDENT TO THIS CATHEDRAL.

1) THE BUSH CHILDREN WENT TO SCHOOL AT ST. ALBANS WHEN THE BUSHES WERE IN WASHINGTON PRIOR TO THE PRESIDENCY. THE BUSH GRANDCHILDREN WERE BAPTIZED IN THE CATHEDRAL. THE BUSHES HAVE WORSHIPPED AT THE CATHEDRAL ON PUBLIC OCCASIONS, AND ALSO WORSHIP THERE PRIVATELY FROM TIME TO TIME.
--conversation with Provost Perry

2) WHEN BUSH WAS V.P., BARBARA READ THE ANNUAL CHRISTMAS STORY. SHE HAS ALSO OPENED THE CATHEDRAL'S FLOWER MART. SHE WAS ALSO IN THE CATHEDRAL PULPIT WHEN SHE SPOKE AT THE FUNERAL OF THE WIFE OF THE LATE SENATOR CLAUDE PEPPER. --ibid.

3) "WORSHIP IS BASIC TO MY OWN LIFE. OUR FAMILY HAS ENDEAVORED TO UPHOLD OUR FAITH BY PARTICIPATION IN THE LIFE OF OUR CHURCH. I AM PARTICULARLY PLEASED THAT THE AMERICAN BICENTENNIAL PRESIDENTIAL INAUGURAL WILL END ON A NOTE OF ASKING GOD'S GUIDANCE ON THE NEW BEGINNING WHICH OPENS BEFORE US." --(then V.P.) Bush in open letter to the Clergy

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BUSH CONNECTION, (cont.')

6) IN GREETINGS TO THE COLLEGE OF PREACHERS GATHERED AT THE NATIONAL CATHEDRAL, BUSH SAID: "OUR GREAT REPUBLIC WAS BUILT UPON THE ROCK OF RELIGIOUS FAITH. IT WAS A FIRM BELIEF IN OUR CREATOR THAT INSPIRED THE FOUNDING FATHERS TO AFFIRM THE RIGHTS AND DIGNITY OF EVERY INDIVIDUAL, AND IT WAS COURAGEOUS MISSIONARIES WHO HELPED LEAD TEH W TO THE TAMING OF THE FRONTEIR."

(note: I'm not sure if these remarks were delivere in person, or in a letter)

WASHINGTON NATIONAL CATHEDRAL DEDICATION

PEOPLE THERE IN 1907

1) ON SEPT. 29, 1907, LITTLE ELSIE MONTGOMERY (NOW ELSIE BROWN) AND HER SISTER WERE TAKEN BY THEIR MOTHER TO SEE THE LAYING OF THE FOUNDATION STONE OF WHAT WOULD BECOME THE WASHINGTON NATIONAL CATHEDRAL. ELSIE REMEMBERS THAT IT WAS A VERY IMPORTANT DAY TO HER. SHE LIVED IN GEORGETOWN, SO TO GO TO MOUNT ST. ALBAN, THEY HAD TO RIDE UP BY STREETCAR. SHE REMEMBERS THE WHITE CLOUDS AND LOVELY MUSIC ON THAT DA AND REMEMBERS HER MOTHER TELLING HER THAT ON THAT SPOT A BEAUTIFUL CATHEDRAL WOULD BE BUILT.

SHE REMEMBERS HEARING PRESIDENT ROOSEVELT SPEAK, EVEN THOUGH THERE WERE NO AMPLIFIERS IN THOSE DAYS, AND SHE COULD SEE HIM AS HE WAS ON A RAISED PLATFORM. HER MOTHER WAS VERY PROUD TO BE THERE AND WAS WONT TO REMIND HER CHILDREN THAT THEY WERE THERE AT THE LAYING OF THE FOUNDATION STONE.

MRS. BROWN WAS AN ARMY WIFE, HER HUSBAND WAS AN OFFICER IN THE ARMY, AND HER SON, WHO WILL ACCOMPANY HER TO THE EVENT, IS A FOUR-STAR GENERAL.

2) TAYLOR EIKER WAS 12 YEARS OLD BACK IN 1907 WHEN HIS BOYS' CHOIR SANG AT
THE LAYING OF THE FOUNDATION STONE OF THE NATIONAL CATHEDRAL.

↑ HE MAY BE UNABLE TO ATTEND THE SATURDAY EVENT.

1907 PEOPLE, (cont.')

AMONG THE MANY CHOIRS PRESENT FOR THE CEREMONY, HIS WAS THE CHOIR OF ST. STEVEN'S CHURCH. THE MUSIC WAS PLAYED BY THE BELLS IN THE TOWER OF ST. ALBAN'S CHURCH. "YOU CAN'T PLAY BELLS LIKE YOU PLAY AN ORGAN," MR. EIKER REMEMBERS, "SO WE COULDN'T MARCH IN A NORMAL FASHION, WE HAD TO MARCH IN A HALTED STEP, LIKE THE WEDDING MARCH." HE REMEMBERS WEARING HIS CASSOCK AND COTTER.

ALTHOUGH HE WAS NOT CLOSE ENOUGH TO SEE THE ACTUAL LAYING OF THE FOUNDATION STONE, HE REMEMBERS THAT NO ONE COULD HAVE EVER IMAGINED TH BEAUTIFUL, MAGNIFICENT CATHEDRAL THAT SPRUNG FROM THIS GROUND.

IN THE SAME YEAR, 1907, HE WAS CONFIRMED BY BISHOP SATTERLEE, WHO WAS SO INVOLVED WITH THE CHOICE OF CHURCH GROUND, ARCHITECTURE, AND THE ACTUAL BUILDING.

MR. EIKER ALSO HAS WONDERFUL STORIES ABOUT THE LAMP LIGHTERS AND THE SWAMPS OF THE AREA IN THOSE TIMES.

HE REMEMBERS THE BUS THAT TOOK THE CHOIR BOYS TO THE CEREMONY: IT WAS A HORSE DRAWN STREETCAR, WITH TWO ROWS OF SEATS. TWO LITTLE BOYS

1907 PEOPLE, (cont.')

DIDN'T HAVE A SEAT SO THEY SAT IN BACK WITH THEIR FEET HANGING OUT OF THE BACK OF THE BUS. ALL OF A SUDDEN A BUNCH OF DOGS STARTED RUNNING AFTER THEM, NIPPING AT THEIR LEGS. THE BOYS PULLED THEIR LEGS IN SO FAST THAT THEY WENT ROLLING DOWN THE AISLE OF THE BUS.

3) RUTH OLIPHANT WAS 15 WHEN SHE ATTENDED THE LAYING OF THE FOUNDATION STON BACK IN 1907. SHE SAYS SHE HAS FEW MEMORIES OF THAT EVENT, BUT DOES REMEMBER THAT SHE WAS TAKEN ALONG WITH SOME OF HER SCHOOLMATES BY MRS. BARBARA WALKER, WHO WAS THE HEADMISTRESS OF THE CATHEDRAL SCHOOL SHE ATTENDED. SHE REMEMBERS THAT ROOSEVELT'S DAUGHTER ETHEL WAS THERE, BECAUSE ETHEL ATTENDED THE CATHEDRAL SCHOOL ALSO, BUT ETHEL WAS OLDER THAN RUTH.

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ARTICLES

1) "CONSTRUCTION, WHICH BEGAN IN 1907, WAS HALTED DURING THE TWO WORLD WARS..WORK ON THE CHOIR BEGAN IN 1921, THE YEAR THE LINCOLN MEMORIAL WAS COMPLETED...FOR THREE DAYS IN NOVEMBER 1982, WHEN THE VIETNAM MEMORIAL WAS DEDICATED, THE 57,939 NAMES LISTED ON IT WERE READ IN THE WAR MEMORIAL CHAPEL DURING THE DAY AND IN BETHLEHEM CHAPEL AT NIGHT." --A.P., 7/16/90

2) "IF THAT (83 YEARS OF CONSTRUCTION) SEEMS LIKE FOOT-DRAGGING, IT AMOUNTS TO SLAP-DASH CONSTRUCTION COMPARED TO GERMANY'S VAST AND BROODING CATHEDRAL OF COLOGNE, COMMENCED IN 1248 AND COMPLETED JUST 632 YEARS LATER, IN 1880.." --Washington Post, 5/11/90

3) "ONE CAN IMAGINE IT: THE SUN EARLY ON A CLEAR MORNING STRIKING THE GOLDEN CROWN OF CHRIST IN MAJESTY, TWICE LIFE-SIZE IN THE LANCET WINDOW CENTERED HIGH IN THE APSE OF WASHINGTON NATIONAL CATHEDRAL. THE MARVEL WOULD LAST BUT A MINUTE OR SO, BUT THE CROWN WOULD SHINE WITH PRETERNATURAL BRILLIANCE FOR THAT SPELLBINDING MOMENT...A CUSTODIAN, PREPARING TO CLEAN THE SANCTUARY'S PATTERNED MARBLE FLOOR, OR PERHAPS TO POLISH A HEAVY WOODEN FINIAL OR THE FABULOUS CARVED ARMRESTS OF THE

ARTICLES (cont.')

...CHOIR PEWS--SAINT GEORGE AND THE DRAGON, THE MAG AND THEIR CAMELS, THE INFANT MOSES DISCOVERED AMONG THE BULRUSHES--WOULD BE THE SOLITARY WITNESS TO THE STARTLING, LIFE-AFFIRMING SPECTACLE OF LIGHT BEING PLAYED OUT ABOVE THE SANCTUARY....SUCH RELEVATORY SIGHTS, EACH UNIQUE, ARE REPEATED IN CADENCE UNTIL THE LAST ORANGE EMBER OF THE FABLED WEST ROSE WINDOW, PROMISING DAWN, FLICKERS OUT WHEN DAY IS DONE...

--Washington Post, 4/15/90

4) "SUCH IS THE POWER OF GOTHIC ARCHITECTURE, THE COMBINATION OF SOARING STONE WITH COLOR AND LIGHT, THAT, ONCE INSIDE THE TOWERING NAVE, ANYONE CAN BE TAKEN UNAWARE...IN ITS WAY THIS BUILDING IS AS AUTHENTIC A PIECE OF NEW WORLD ARCHITECTURE AS THE GREAT SEARS TOWER IN CHICAGO, AND EVERY BIT AS ASTONISHING.."

--ibid.

5) "IT WAS A 'WONDERFULLY NAIVE' MOMENT IN THE HISTORY OF THE ANGLICAN CHURCH, AS CHARACTERIZED BY PROVOST PERRY, 'A POINT OF TIME WHEN ANGLICANS THOUGHT THAT IN A HUNDRED YEARS OR SO THERE WOULD BE ONE CHURCH--THE EPISCOPAL CHURCH, OF COURSE.' NAIVE OR NOT, THE SENTIMENT HAD A LASTING IMPACT ON THE CATHEDRAL'S SENSE OF ITSELF AS A HOUSE OF

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ARTICLES, (cont.')

..PRAYER FOR ALL PEOPLE AND AS A SORT OF INTERFAITH NATIONAL SHRINE."
--ibid. (referring to the Cathedral's beginnings)

6) "..A PARTIAL LIST OF NON-EPISCOPAL USERS: LUTHERANS, THE POLISH NATIONA CHURCH, THE GREEK AND SERBIAN ORTHODOX CHURCHES AND TWO SYNAGOGUES, INCLUDING TEMPLE SINAI OF WASHINGTON, WHICH UTILIZED THE CATHEDRAL FOR A DOZEN YEARS WHILE AWAITING THE COMPLETION OF ITS OWN BUILDING. WITH THE HELP OF THE EGYPTIAN EMBASSY, A COURAGEOUS ISLAMIC MUEZZIN WAS FOU FOR THE SERVICE MEMORIALIZING ANWAR SADAT IN 1981. 'IT WAS TOUGH,' PERRY RECALLS. 'THE ISLAMIC FUNDAMENTALISTS WERE AT THE HEIGHT OF THEIR POWER.'" --ibid.

7) "HERE, AS ELSEWHERE, THE BALANCE FAVORS THE ARMATURE ITSELF--THE DRAMATIC FLYING BUTRESSES ON THE OUTSIDE, THE MASS OF THE TOWERS, THE PEAKS OF THE ROOFS, AND ON THE INSIDE THE CLUSTERED COLUMNS SOARING TO FANLIKE COMPLETION IN THE RIBBED VAULTS ABOVE. BUT IT IS A SPLENDID BALANCE--EACH WORK OF ART, NO MATTER HOW SMALL OR HOW HIGH, CONTRIBUTE SOMETHING TO THE ICONOGRAPHICAL AND TEXTURAL RICHNESS OF THE WHOLE. FOR INSTANCE, EACH RIB INTERSECTION IN THE CEILINGS OF THE NAVE AND TH

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ARTICLES, (cont.')

..CHOIR IS MARKED BY A DEEPLY AND BEAUTIFULLY CARVED BOSS--THERE ARE MORE BOSSES IN WASHINGTON NATIONAL CATEDRAL THA IN ANY OTHER IN THE WORLD..."
--ibid.

8) (LeCOMPTE'S) "..WEST ROSE WINDOW, AN ABSTRACTION BASED UPON THE THEME OF CREATING, SPRINKLED WITH FACETED GLASS TO CATCH THE SETTING SUN, IS THE CATHEDRAL'S MOST FITTING JEWEL. IT'S ALSO ONE OF THE CENTURY'S TRIUMPHANT WORKS OF ART."
--ibid.

9) "ON (SEPT. 29) PRESIDENT BUSH IS EXPECTED TO BE ON HAND AS THE FINAL FOUR-FOOT-TALL CARVED STONE IS RAISED 235 FEET ABOVE THE GROUND TO THE TOP OF THE SOUTH TOWER...THE CATHEDRAL IS EPISCOPAL, THE CHRISTIAN DENOMINATION THAT HAS BEEN THE FAITH OF MORE PRESIDENTS THAN ANY OTHER. WASHINGTON, MADISON, MONROE, WILLIAM HENRY HARRISON, TYLER, TAYLOR, PIERCE, CHESTER A. ARTHUR, FRANKLIN DELANO ROOSEVELT, GERALD R. FORD AND RONALD REAGAN WERE EPISCOPALIANS, AS IS PRESIDENT BUSH."
--N.Y.T. 1/14/90

WASHINGTON NATIONAL CATHEDRAL DEDICATION

ARTICLES, (cont.')

10) "BISHOP JOHN THOMAS WALKER WAS LARGELY CREDITED WITH GETTING CONSTRUCTION UNDER WAY AGAIN, BUT HE WILL NOT SEE THE COMPLETION. AFTER 13 YEARS AS BISHOP, HE DIED LAST YEAR AT THE AGE OF 64, A FEW DAYS AFTER TRIPLE BYPASS SURGERY AND ON THE VERY AFTERNOON THE LAST GRAND FINIAL, OR DECORATIVE, STONE WAS RAISED TO A PINNACLE ON THE CATHEDRAL'S ST. PETER TOWER."
--ibid.

11) "THE CREATING, A THREE-PART SCULPTURE BY FREDERICK HART, WAS CARVED BY PALUMBO OVER THE THREE DOORWAYS OF THE CATHEDRAL'S MAIN ENTRANCE. HAR IS FAMOUS FOR HIS STATUE OF THE THREE SOLDIERS AT THE VIETNAM MEMORIAL." --Washington Post, 9/15/90

WASHINGTON NATIONAL CATHEDRAL DEDICATION

CATHEDRAL COLOR

1) "THE CATHEDRAL AT RHEIMS, FRANCE, TOOK 2½ CENTURIES TO BUILD. EXETER IN ENGLAND, TOOK 99 YEARS. THE WASHINGTON CATHEDRAL WILL HAVE TAKEN 83..." -John Chancellor, The Cathedral of St. Peter and St. Paul

2) "GOTHIC ARCHITECTURE IS WHAT HAS BEEN CALLED 'ORDERED FREEDOM.'" --ibid.

3) "95 FEET ABOVE THE FLOOR OF THE SOUTH TRANSEPT IS A 4 FT. WIDE RELIEF OF A MODERN FAMILY SINGING PRAISES TO THE LORD. SOME OF IT IS FUNNY. THE FACES OF NEIGHBORHOOD DOGS ARE CARVED ON ONE OF THE FLYING BUTTRESSES. THE CHURCH MOUSE AND THE CHURCH CAT ARE CARVED IN THE NORTH TRANSEPT. ONE COLUMN IN THE CHURCH IS TOPPED BY TWO SMALL, CARVED FIGURES; THEY ARE ARCHITECTS. ONE IS SCRATCHING HIS HEAD IN PERPLEXITY, WHILE THE OTHER RAISES A FINGER TO SAY, 'I HAVE FOUND THE SOLUTION!' THERE IS GLORIOUS WOODCARVING IN THE CATHEDRAL. AN ARMREST ON A PEW DEPICTS NOAH'S ARK ON A BOILING SEA." --ibid.

CATHEDRAL COLOR (cont.')

4) "ALTHOUGH THE ARCHITECTURE OF THE CATHEDRAL IS CLASSICLY GOTHIC, IT IS EMPHATICALLY AN AMERICAN CHURCH. EVIDENCE OF THIS IS EVERYWHERE. A MOSAIC OF 50 STATE SEALS IS SET IN THE FLOOR INSIDE THE WEST ENTRANCE. WITH THE GREAT SEAL OF THE UNITED STATES IN THE CENTER. IN THE NAVE THE WASHINGTON BAY HONORS THE FIRST PRESIDENT. THE FOLGER BAY CELEBRATES SYMBOLS OF AMERICA: THE EAGLE, BISON, WILD TURKEYS--AND EXPLORER LEWIS AND CLARK." --ibid.

5) "THERE IS A BAY HONORING THE MEMORY OF GENERALS ROBERT E. LEE AND STONEWALL JACKSON. THE OAK SCREENS IN THE WAR MEMORIAL CHAPEL WERE GIVEN BY THE U.S. MARINES...IN ST. JOHN'S CHAPEL THERE ARE INDIVIDUAL KNEELERS, EACH DEDICATED TO SOMEONE PROMINENT IN AMERICAN HISTORY: HERMAN MELVILLE, ALEXANDER GRAHAM BELL, ROBERT FULTON, HARRIET TUBMAN, JOHN F. KENNEDY...AN AMERICAN CHURCH. A NATIONAL CHURCH. A PLACE FOR A NATION TO MOURN ITS FALLEN AND PRAISE ITS LIVING."

6) THERE WILL BE PRESENT ON SEPT. 29 SEVERAL, PERHAPS AS MANY AS 10, PERSON WHO WERE PRESENT AT THE 1907 LAYING OF THE FOUNDATION STONE. THEIR AGES RANGE FROM 86 TO 98. WITH THE PRESIDENT'S INTEREST IN THE ELDERLY, HE MAY WISH TO REFER TO THEIR PRESENCE.

CATHEDRAL COLOR (cont.')

7) "NOT FAR AWAY (FROM DEWEY'S TOMB) IS THE TOMB OF A BRAVE AND YOUNG AMERICAN SOLDIER, CHARLES BURTON. CHARLES WAS A CHOIRBOY, THEN A MARINE. HE WAS KILLED AT FARAWAY BLOODY IWO JIMA."
--Churches of the Presidents in Washington

8) THE SPACE WINDOW IS ALWAYS A FAVORITE WITH CATHEDRAL VISITORS. IT DEPICTS SPACE, AND SPACE FLIGHT. IT DISPLAYS A PIECE OF MOON ROCK BROUGHT BACK TO THE CATHEDRAL BY THE APOLLO XI ASTRONAUTS IN '74.

ON THE CEILING NEARBY IS A ROUND BOSS, TYING TOGETHER THE STRUCTURAL RIBBING, ON WHICH MAN'S FIRST STEPS TRACED ON THE MOON ARE DEPICTED.

WASHINGTON NATIONAL CATHEDRAL DEDICATION

NOTES FROM MY VISIT TO THE CATHEDRAL

1) CLEAN LINES, DEFINITE SHADOWS..VAULTED CEILINGS. COLUMNS OF STONE, BOUND TOGETHER, RISING TO SPRING ACROSS A VAULTED ROOF.

2) NO STRUCTURAL STEEL IN THE COLUMNS, BUILT WITH THE THRUST AND COUNTE THRUST TO KEEP THE STRUCTURE STANDING. BUILT IN THE OLD MEDIEVAL TRADITION.

3) THE TOMB OF PRESIDENT WILSON BEARS THE SEALS OF THE THREE INSTITUTION HE HEADED: PRINCETON, NEW JERSEY, AND THE U.S.

4) ON NATIONAL HOLIDAYS, THE CATHEDRAL IS FULL OF THE PEALS OF RINGING BELLS, AS IT WILL BE ON THE DEDICATION.

5) THE NORTH ROSE WINDOW: THE LAST CREATION, THE LAST JUDGEMENT.

6) REV. TUTU, BILLY GRAHAM, AND MARTIN LUTHER KING ARE AMONG THOSE WHO HAVE SPOKEN FROM THE CANTERBURY PULPIT.

7) IN THE CHILDREN'S CHAPEL, EVERYTHING IS DONE TO A CHILD'S SCALE.

WASHINGTON NATIONAL CATHEDRAL DEDICATION

NOTES FROM MY VISIT (cont.')

8) AT THE JERUSALEM ALTAR, THE STEPS ARE FROM MT. SINAI. THE CREAMY COLORED LIMESTONE OF THE ALTAR WAS BROUGHT FROM FRANCE TO CONTRAST WITH THE WHITER INDIANA VARIETY.

9) THE FLEMISH TAPESTRIES IN ST. MARY'S CHAPEL ARE ALMOST 400 YEARS OLD, THEY TELL THE TALE OF DAVID AND GOLIATH.

10) THE BETHLEHEM CHAPEL, WHERE THE FUNERAL FOR PRES. WILSON WAS HELD IN '2

11) REMINDERS OF GREAT AMERICANS PUNCTUATE THIS CATHEDRAL AT EVERY TURN.

12) SWIRLING SCULPTURE, SYMMETRY OF OLD AND NEW.

13) HELLEN KELLER IS BURIED WITH HER TWO TEACHERS.

WASHINGTON NATIONAL CATHEDRAL DEDICATION

FACTS

1) WASHINGTON NATIONAL CATHEDRAL IS DESIGNED IN 14TH CENT. ENGLISH GOTHIC STYLE. WHILE A NUMBER OF ARCHITECTS CONTRIBUTED TO ITS DESIGN, PHILIP HUBERT FROHMAN IS CONSIDERED TO BE THE ARCHITECT OF THE CATHEDRAL.

2) THE IDEA FOR THE CONSTRUCTION OF A NATIONAL CATHEDRAL COMES FROM PIERRE L'ENFANT'S 1791 PLANS FOR THE CITY OF WASHINGTON, WHICH INCLUDES A PROPOSED "GREAT CHURCH FOR NATIONAL PURPOSES."

3) A NATIONAL CHURCH: THE CATHEDRAL SEEKS TO SERVE THE WHOLE COUNTRY BY PROVIDING A PLACE IN WHICH EVENTS OF NATIONAL IMPORTANCE ARE CELEBRATED, SUCH AS THE NATIONAL SERVICE OF PRAYER AND THANKSGIVING THAT CONCLUDED THE INNAUGURAL CEREMONIES FOR PRESIDENT BUSH, AND IN WHICH THE NATION'S CONCERNS ARE EXPRESSED, SUCH AS THE RECENT MEMORIAL SERVICE FOR THE VICTIMS OF THE REPRESSIVE VIOLENCE IN CHINA.

4) THE CATHEDRAL IS THE CHIEF MISSION CHURCH OF THE EPISCOPAL DIOCESE OF WASHINGTON. IT SERVES AS BOTH THE SEAT OF THE BISHOP OF THE EPISCOPAL DIOCESE OF WASHINGTON AND THE SEAT OF THE PRESIDING BISHOP OF THE EPISCOPAL CHURCH USA.

WASHINGTON NATIONAL CATHEDRAL DEDICATION

FACTS, (cont.')

5) A "HOUSE OF PRAYER FOR ALL PEOPLE": MOST OF THE SPECIAL SERVICES HELD AT THE CATHEDRAL INVOLVE INTERFAITH PARTICIPATION. IN ADDITION, PEOPI OF ALL DENOMINATIONS ARE WELCOME AND ENCOURAGED TO VISIT AND WORSHIP AT THE CATHEDRAL.

6) THE PRINCIPAL BUILDING MATERIAL OF THE CATHEDRAL IS INDIANA LIMESTONE, CHOSEN BECAUSE IT IS SUPERIOR FOR BOTH CONSTRUCTION AND CARVING.

7) MANY PROMINENT AMERICANS ARE BURIED IN THE NATIONAL CATHEDRAL, INCLUDIN WOODROW WILSON, ADMIRAL DEWEY, AND HELLEN KELLER.

8) THE REV. DR. MARTIN LUTHER KING JR. DELIVERED HIS LAST SUNDAY SERMON FROM THE CANTERBURY PULPIT.

WASHINGTON NATIONAL CATHEDRAL DEDICATION

NOTES FROM WALK-THRU

1) POTUS ARRIVES AT WNC AT 12:00 NOON, HE DOESN'T SPEAK TILL 12:31. HE IS PRECEDED BY BISHOP HAINES (WELCOMING REMARKS AND PRAYERS), PROVOST PERRY (READING OF INVITATORY), REV. CAROLE CRUMLEY (PRAYERS), REV. CLARK LOBENSTINE (OLD TESTAMENT), MOST REV. WILLIAM G. CURLIN (NEW TESTAMENT), REV. KWASI A. THORNELL (READS PSALM), REV. PERRY (LEADS PRAYERS), "AMERICA" PLAYED BY U.S. MARINE CORPS BAND, BISHOP BROWNING (INTRODUCES POTUS).

2) AFTER POTUS SPEAKS, FINAL STONE IS LIFTED, BISHOP HAINES DELIVERS PRAYERS BISHOP BROWNING DEDICATES PINNACLE AND DELIVERS BENEDICTION. POTUS DEPARTS.

3) BARBARA BUSH WILL ALSO ATTEND, THOUGH SHE IS NOT SCHEDULED FOR REMARKS.

4) THERE WILL BE 700 PEOPLE SEATED WITH 8-10,000 STANDING.

5) POTUS WILL BE STANDING IN FRONT OF THE CATHEDRAL, WITH HIS BACK TO THE CATHEDRAL, FACING WISCONSIN AVE. THE PODIUM IS BETWEEN THE STEPS AND THE DRIVE. RIGHT ABOVE HIM IS THE PORTAL TYMPANUM AND STATUE OF ADAM BY THE SCULPTOR FREDERICK HART. BEHIND HIM TO HIS LEFT IS A STATUE OF

WASHINGTON NATIONAL CATHEDRAL DEDICATION

WALK-THRU NOTES, (cont.')

...PAUL, BEHIND HIM TO HIS RIGHT IS A STATUE OF PETER. THE MARINE CORPS BAND WILL ALSO BE TO HIS RIGHT. HIGH ABOVE HIM IS A HUGE ROSE WINDOW. THE FINAL STONE WILL BE TO HIS LEFT, AND IT WILL BE RAISED TO BE PLACED ATOP ST. PAUL'S TOWER TO HIS LEFT AND BEHIND HIM ST. ALBAN'S WHERE HIS CHILDREN WENT TO SCHOOL WILL BE TO HIS LEFT, IN FRONT OF HIM. IN FRONT OF HIM: THOUSANDS OF PEOPLE ON THE DRIVE AND ON THE LAWN, SOME UNDER TREES.

6) RAIN PLAN: THE CEREMONY WILL PROCEED INSIDE WHERE 3600 PEOPLE CAN BE ACCOMODATED. POTUS WILL SPEAK FROM THE CANTERBURY PULPIT, WHICH HE HAS SPOKEN FROM BEFORE.

7) THOUGHTS EVOKED AS I WALKED THROUGH CATHEDRAL: "SOMLEMNITY OF WORSHIP," "ARCHED SPLENDOR," "WINDOWS MELTING LIGHT INTO VIBRANT HUES OF RED, BLUE, GREEN, AND GOLD, AND BATHING THE COLUMNS IN THEIR WAKE."

WASHINGTON NATIONAL CATHEDRAL DEDICATION

QUOTES, ON CHURCHES (cont.')

31) AFTER NOTING SOME OF THE PROMINENT AMERICAN FIGURES BURIED IN THE NATIONAL CATHEDRAL, HOW ABOUT:
"THE CHURCH IS NOT A GALLERY FOR THE EXHIBITION OF EMINENT CHRISTIANS BUT A SCHOOL FOR THE EDUCATION OF IMPERFECT ONES."
--Henry Ward Beecher

32) "A CHURCH TO ME IS THE SYMBOL OF FAITH IN THE LIFE ETERNAL; IT TYPIFIES DECENCY, KINDLINESS AND FAIR DEALING; IT OFFERS COMFORT TO THE SORROWING. WITH THE GOLDEN RULE IT WOULD MAKE NEIGHBORS OF US ALL.'
--Edgar Guest

33) "BLESS ALL THE CHURCHES, AND BLESSED BE GOD, WHO, IN THIS OUR GREAT TRIAL, GIVETH US THE CHURCHES."
--Abraham Lincoln

34) THIS QUOTE MIGHT BE HELPFUL, NOT AS PART OF THE SPEECH, BUT AS A "CONTINGENCY QUOTE" IF THE PRES. IS INTERRUPTED BY ANY DISTURBANCE; A BABY CRYING, A DEMONSTRATOR, A TECHNICAL PROBLEM, A PLANE FLYING...

"A SPARROW FLUTTERING ABOUT THE CHURCH IS AN ANTAGONIST WHICH THE MOST PROFOUND THEOLOGIAN IN EUROPE IS WHOLLY UNABLE TO OVERCOME."
--Sydney Smith (QUOTE COULD BE ADAPTED)

(Hinchliffe/Grossman)
September 28, 2:45 p.m.
CATHEDRAL

PRESIDENTIAL REMARKS: FINAL STONE LAYING AT NATIONAL CATHEDRAL
Saturday, September 29, 1990 12 noon

Thank you, Bishop Browning. A special thanks to Bishop Haines; \\ and a warm welcome to all of you out there, in this splendid scene of bright unity across these gorgeous grounds -- the clergy and other interfaith leaders; \\ members of this great Washington National Cathedral; \\ representatives of our government and other countries; \\ the men and women who have worked on this magnificent structure; \\ and all our friends. Barbara and I feel so privileged to be with you on this day of ecumenical thanksgiving. \\

There's one man who has gone before us, yet who is in so many of our hearts today -- the late Episcopal Bishop of Washington, John Walker. Like many of you here, I treasured his friendship, and I valued his counsel. \\ **Were he still with us, this stone setting would be the culmination of his life's work -- and his life's dream.** But tomorrow, on the first anniversary of his death the very first service will be held in the completed Cathedral.\\ I'd like to dedicate these remarks to his memory.\\\

**What an extraordinary moment this is.** \\ Eighty-three years ago this day, this hour, our predecessors here laid a cornerstone. Now, eight decades later, we look at Mount St. Alban and say -- **here, we have built our church.** \\\

Not just a church: **a house of prayer for a nation built upon the rock of religious faith.** A nation we celebrate as "one,

under God". A nation whose founding President, George Washington, said: "no people can be bound to acknowledge and adore the invisible hand -- which conducts the affairs of men -- more than the people of the United States."

And so we have constructed here this symbol of our nation's spiritual life, overlooking the center of our nation's secular life. A symbol which combines the permanence of stone and of God -- both of which will outlast men ... and memories. \\\

A symbol that carries with it a constant reminder of our moral obligations. \\ You know, whenever I look up at this hill and see the Cathedral keeping watch over us, I feel the challenge reaffirmed. Woodrow Wilson's last public words -- inscribed here on the wall next to his tomb -- say it best: "Our civilization cannot survive materially unless it be redeemed spiritually."\\

To do that, we must govern by the imperatives of a strong moral compass. \\ A compass based on the kind of purity of vision and values that inspired our early founders. \\ A compass that would lead us to enter this building through its oldest door, "The Way of Peace." \\ And a compass oriented to the words of St. Paul, who gazes down from my left: "And now abideth faith, hope and love, these three; \\ but the greatest of these is love." \\\

Our personal family compass has for many years led us here for public and private worship. We were neighbors when we lived in the Vice President's residence. Before that, our children went to school at St. Albans; and I was a board member at NCS.

Canon Martin baptized one of our grandchildren here. And Barbara's even read the Christmas story. \\

**One of the high points of our Inaugural weekend was the prayer service here -- part of a National Day of Prayer across the country.** I want to take a moment to say goodbye to Provost Charles Perry, who so beautifully organized that service, and who's leaving tomorrow after a dozen years of devoted work. \\\

I'd like to share with you some thoughts on why we find this Cathedral so moving. \\ To begin with -- **there is profound meaning in the physical beauty**. The devout say that they can see here the invisible hand of God in the visible handiwork of man. \\ **All** can see, in this astonishing place of stone and light, a massive 300-million pound mountain of Indiana limestone created as an act of worship. \\\

I want my grandchildren to come here. I want them to feel reassured that there will always be comfort here in the presence of God. \\ I want them to delight in the colors and sounds -- from the tapestries and mosaics to the fine old hymns. \\

And I want them to know a very special way of understanding this wondrous place -- studying the brilliant stained-glass windows. \\ From where we now stand, the rose window high above seems black and formless. But when we enter, and see it backlit by the sun, it dazzles in astonishing splendor. And it reminds us that -- **without faith, we too are but stained-glass windows in the dark**. \\\

But the magnificent story of this place is **human**, as well as

spiritual. Just as stained glass tracery binds all pieces together into one, and gives the fragile beauty of the window its strength -- **so have the contributions of thousands of people bound together by a common purpose given this Cathedral <u>its</u> strength.** \\

The greatness of this masterpiece comes from the loving -- and sometimes lifelong -- dedication of the finest craftsmen. For some it has been a multi-generational work: son following son following son throughout the birth of this house of worship.

Many of these workers are now gone. \\ **<u>For their memorial -- look around you</u>.** \\\

But most of the gifts that made this great American dream a reality -- gifts of funds, work, love, spirit, and prayer -- were from the people who are its congregation: the millions across America. **<u>They caught the exhilaration of the dream that seized those who envisioned this Cathedral -- yet who didn't live to see it a reality</u>.**

Men like Pierre L'Enfant, whose 1791 plan for Washington included "<u>a great church for national purposes</u>." Or Henry Satterlee, this city's first Episcopal Bishop, who yearned for a place "<u>forever open and free</u>." And the members of Congress who voted the 1893 charter of foundation. \\\

There are some here who share that dream in a unique way. They were also here 83 years ago today, for the laying of the cornerstone -- and they remember sunlight shining through the rain while 10,000 watched and cheered.

For instance, Elsie Brown is 90 now but was seven when her mother took her to the event. \\ Ninety-five-year-old Taylor Eiker (EYE-curr) was twelve when he donned his cassock to sing in the boys' choir that noon. \\ And Ruth Oliphant, (OLL-ee-font) now 98, walked over with her other 15-year-old Cathedral School classmates.

It was a very American ceremony. President Teddy Roosevelt spoke, and Bishop Satterlee tapped the stone with the gavel which George Washington had used to set the cornerstone of the U.S. Capitol. \\

That was only right for a Cathedral whose style is 14th century Gothic and yet also very much American. **A Cathedral that's not just about faith but which is also about a nation and its people**. \\

A Cathedral where mosaics of the Great Seal of the United States and the state seals are set into the floors. \\ Where bays honor Washington, Lincoln, Stonewall Jackson and Robert E. Lee. \\ Where you can find an eagle, a bison, even a stained-glass codfish. \\ Where needlepoint memorials are to Herman Melville, Alexander Graham Bell, Harriet Tubman and John Fitzgerald Kennedy. \\ Where lie the graves of President Wilson, Admiral George Dewey, and Helen Keller.

Where the mesmerizing stained-glass Space Window encloses a moon rock given by astronaut Michael Collins, who went to school on these grounds at St. Albans.

And where an unexpected shaft of sun can leave a stunning

memory -- the statue of George Washington, strong and solid and earthbound -- suddenly dappled by the brilliance of stained glass light. \\\

It's a place where the history of the Cathedral and of the country have been interwoven. \\

<u>When we need to grieve -- we come here</u>. We held funerals for Presidents Truman and Eisenhower, and Vice-President Humphrey. The burial of President Wilson. A memorial service for Winston Churchill. \\

<u>When we want to understand -- we come here</u>. Over a three-day period at the dedication of the Vietnam Memorial, the names of 57,939 lost Americans were read in chapels. Other times, we listened to Bishop Tutu, Billy Graham, Martin Luther King. \\

<u>When we want to celebrate -- we come here</u>. When the hostages were freed from our Embassy in Iran, there was a service of Thanksgiving. Later, a National Prayer Service for the 50th Presidential Inauguration. And bells peal out on national holidays. \\

<u>When we want to express our concern -- we come here</u>. To hold a memorial for victims of the American Embassy bombing in Beirut. A service of reflection on the 40th anniversary of Hiroshima. And, even now, prayers for our brave young servicemen and women in the harsh, distant deserts. \\\

And so today, we prepare to raise that final 1,008-pound Grand Finial (<u>FIN</u>-ee-uhl) to its spot on one of the Great Pinnacles of St Paul's Tower. The last step in an eight-decade-

long journey. \\\

**Now that our national treasure is complete, how will it fit into our lives?** \\\

I would love to see the entire country discover this Cathedral as America's resource, refuge, and reminder. Somewhere to strengthen the nation's heart. \\ **We should consecrate this place in the words of Isaiah: "For mine house shall be called a house of prayer for all people."** \\ All people. All America.\\

And we should come here to pledge ourselves to the work Martin Luther King envisioned from the splendid Canterbury pulpit in his last sermon, three days before he died. He said: **"We will bring about a new day of justice and brotherhood and peace. And on that day, morning stars will sing together, and the sons of God will shout for joy."** \\\

For eight decades the dream of a completed Cathedral dominated this hill. Now, Dr. King's words should become our new vision. \\\

Eighty-three years ago on this spot, President Teddy Roosevelt said: "God speed the work begun this noon." \\ **Today I say: "God speed the work completed this noon ... and the new work yet to begin."** \\\

God bless all of you -- this magnificent Cathedral -- and our great country.

# # # #

THE WHITE HOUSE

WASHINGTON

September 27, 1990

9-28-90
90 SEP 27 PM 8:35

BH / Chriss - I like it. I have tried to shorten a little - cg

INFORMATION

MEMORANDUM FOR THE PRESIDENT

THROUGH: CHRISS WINSTON (cw)

FROM: BETH HINCHLIFFE

SUBJECT: FINAL STONE LAYING AT THE NATIONAL CATHEDRAL

## I. SUMMARY

On Saturday, September 29, 1990, at noon, you will take part in the Final Stone Laying Ceremony at the Washington National Cathedral. You will speak at approximately 12:30, half-way through the ceremony.

The event will be held outdoors. Nearly 700 special guests will be seated in front; 8-10,000 others are expected to stand. You will be speaking with your back to the main entrance. Many dignitaries from various faiths will be joined by representatives of government and other local and national organizations. You will be greeted by, and sit with, Bishops Browning and Haines, and Provost Perry.

## II. DISCUSSION

Your remarks (12 minutes) discuss the Cathedral's role in the historical, contemporary and spiritual life of the United States. They also include references to your family's personal relationship with the Cathedral.

(Hinchliffe/Grossman)
September 27, 7:15 p.m.
CATHEDRAL

PRESIDENTIAL REMARKS: FINAL STONE LAYING AT NATIONAL CATHEDRAL
Saturday, September 29, 1990 12 noon

Thank you, Bishop Browning. Bishop Haines, and all of you: so many bishops; members of this great Washington National Cathedral; interfaith leaders; representatives of our government and other countries; the men and women who have worked on this magnificent structure; and all our friends -- Barbara and I feel so privileged to be with you on this day of ecumenical thanksgiving.

But there's one man who has gone before us, yet who is in so many of our hearts today. ~~My friend~~, the late Episcopal Bishop of Washington, John Walker. Like many of you here, I treasured his friendship. I valued his counsel. **Were he still with us, this stone setting would be the culmination of his life's work -- and his life's dream.** But he passed away last year. Tomorrow, on the first anniversary of his death, the first service will be held in the completed Cathedral. I'd like to dedicate ~~my~~ these remarks to his memory.\\\

What an extraordinary moment this is. Eighty-three years ago this day, this hour, our predecessors here laid a cornerstone. Now, eight decades later, we look at Mount St. Alban and say -- **upon this rock, we have built our church.** \\

Not just a church: **a house of prayer for a nation built upon the rock of religious faith.** A nation we celebrate as "one, under God". A nation whose founding President George Washington said: "no people can be bound to acknowledge and adore the invisible hand -- which conducts the affairs of men -- more than the people of the United States."

And so we have constructed here this symbol of our nation's

spiritual life, overlooking the center of our nation's secular life. A symbol which combines the permanence of stone and of God -- both of which will outlast men and memories. \\\

**A symbol that carries with it a constant reminder of our moral obligations.** You know, whenever I look up at this hill and see the Cathedral keeping watch over us, I feel the challenge reaffirmed. Woodrow Wilson's last public words -- inscribed here on the wall next to his tomb -- say it best: **"Our civilization cannot survive materially unless it be redeemed spiritually."**\\

To do that, **we must govern by the imperatives of a strong moral compass.** A compass based on the kind of purity of vision and values that inspired our early founders. A compass that would lead us to enter this building through its oldest door, "The Way of Peace." And a compass oriented to the words of St. Paul, who gazes down from my left: "And now abideth faith, hope and love, these three; but the greatest of these is love." \\

**~~My own~~ our personal, family compass has for many years led ~~me~~ us here for public and private worship** -- ~~with my immediate family~~ and with ~~the family that is~~ my country. We were neighbors when we lived in the Vice President's residence. Before that our children went to school at St. Albans, and I was a board member at NCS. ~~I, former headmaster,~~ Canon Martin, baptized one of our grandchildren here. And Barbara's even read the Christmas story. \\ **One of the high points of our Inaugural weekend was the prayer service here -- part of a National Day of Prayer across the country.** I want to take a moment to say goodbye to Provost Charles Perry who so beautifully organized that service, and who's leaving tomorrow after a dozen years of devoted work.\\

I'd like to share with you some thoughts on why we find this Cathedral so moving. To begin with, **there is profound meaning in the physical beauty**. The devout say they can see here the invisible hand of God in the visible handiwork of man. **All** can see in this astonishing place of stone and light a massive 300-million pound mountain of Indiana limestone created as an act of worship.

I love taking my grandchildren here. We've sat in the North Transept for the Children's Christmas Eve service. Other times, we've just explored its incredible richness, because **I want them to come to know this as a place of deep beauty -- both physical and spiritual.** \\

I want my grandchildren to come here.

I want them to feel reassured that there will always be comfort here ~~in the regularity of the stonework design --~~ and in the presence of God. \\ I want them to delight in the colors and sounds -- from the tapestries and mosaics to the fine old hymns. \\ To lose themselves in wonder of the sculpture, that is itself a kind of frozen music. \\ ~~To wander freely and experience the soaring sweep of vision and heart.~~ \\\

like it But Trying to shorten

And I want them to know a very special way of understanding this wondrous place: studying the brilliant stained-glass windows. From where we stand, the rose window high above seems black and formless. But when you enter and see it backlit by the sun, it dazzles in astonishing splendor. And it reminds us that -- **without faith, we too are but stained-glass windows in the dark.**

But the magnificent story of this place is a human, as well as a spiritual, one. Just as stained glass tracery binds all pieces together into one, and gives the fragile beauty of the window its

strength - so have the contributions of thousands of people bound together by a common purpose given this Cathedral its strength.\\

The greatness of this masterpiece comes from the loving -- and sometimes lifelong -- dedication of the finest craftsmen. For some it has been a multi-generational work: son following son following son throughout the birth of this house of worship. In the inspired work of these men we can read the dreams that unite craftsmen of 1907 with craftsmen of today. I was told even the statues which are too high ever to be seen are still perfect in each detail: their sculptor's gift of devotion. Many of these workers are now gone. \\ For their memorial, look around you.

But most of the gifts that made this great American dream a reality -- funds, work, love, spirit, and prayer -- were from the people who are its congregation: the millions across America. They caught the exhilaration of the dream that seized those who envisioned this Cathedral; yet who didn't live to see it a reality. Men like Pierre L'Enfant, whose 1791 plan for Washington included "a great church for national purposes." Or Henry Satterlee, this city's first Episcopal Bishop, who yearned for a place "forever open and free." And the members of Congress who voted the 1893 charter of foundation.

There are some here who share that dream in a unique way. They were also here 83 years ago today, for the laying of the cornerstone -- and they remember sunlight shining through the rain while 10,000 watched and cheered. For instance, Elsie Brown is 90 now but was 7 when her mother took her to the ceremony. 95-year-old Taylor Eiker was 12 when he donned his cassock to

sing in the boys' choir that noon. Ruth Oliphant, now 98, walked over with her other 15-year-old Cathedral School classmates.

It was a very American ceremony. President Teddy Roosevelt spoke and Bishop Satterlee tapped the stone with the gavel George Washington had used to set the cornerstone of the U.S. Capitol.

That was only right for a Cathedral whose style is 14th century Gothic and yet also very much American. **A Cathedral that's not just about faith but which is also about a nation and its people.** A Cathedral where mosaics of the Great Seal of the United States and the state seals are set into the floors. Where bays honor Lincoln, Stonewall Jackson and Robert E. Lee. Where you can find an eagle, a bison, even a stained-glass codfish. Where needlepoint memorials are to Herman Melville, Alexander Graham Bell, Harriet Tubman and John Kennedy. Where lie the graves of President Wilson, Adm. George Dewey, Helen Keller.

Where the mesmerizing stained-glass Space Window encloses a moon rock given by astronaut Michael Collins, who went to school on these grounds at St. Albans. And where an unexpected shaft of sun can leave a stunning memory -- the statue of George Washington, strong and solid and earthbound -- suddenly dappled by the brilliance of stained glass light. \\

It's a place where the history of the Cathedral and of the country have been interwoven.

**When we need to grieve -- we come here.** We held funerals for Presidents Truman and Eisenhower and Vice-President Humphrey. The burial of President Wilson. A memorial service for Churchill.

**When we want to understand -- we come here.** Over a three-

day period at the dedication of the Vietnam Memorial, the names of 57,939 lost Americans were read in chapels. Other times, we listened to Bishop Tutu, Billy Graham, Martin Luther King. \\

**When we want to celebrate -- we come here**. When the hostages were freed from our Embassy in Iran there was a Thanksgiving service. Later, a National Prayer Service for the 50th presidential Inauguration. And bells peal out on national holidays. \\

**When we want to express our concern -- we come here**. To hold a memorial service for victims of the American Embassy bombing in Beirut. A service of reflection on the 40th anniversary of Hiroshima. And even now, prayers for our brave young servicemen and women in the harsh, distant deserts. \\

And so today we prepare to raise that final 1,008-pound Grand Finial to its spot on one of the Great Pinnacles of St Paul's Tower. The last step in an 8 decade-long journey. **Now that our national treasure is complete, how will it fit into our lives?**

I would love to see the entire country discover this as America's resource, refuge, and reminder. A place to strengthen the nation's heart. **We should consecrate this place in the words of Isaiah: "For mine house shall be called a house of prayer for all people."** All people. All America. \\\

And we should come here to pledge ourselves to the work Martin Luther King envisioned from the splendid Canterbury pulpit in his last sermon, 3 days before he died: "We will bring about a new day of justice and brotherhood and peace. And that day morning stars will sing together and the sons of God will shout for joy."

For 8 decades the dream of a completed Cathedral dominated

this hill. Now Dr. King's words should become our new vision.

83 years ago on this spot, President Teddy Roosevelt said: "God speed the work begun this noon." Today I say: "God speed the work completed this noon ... and the new work yet to begin."

God bless all of you -- this magnificent Cathedral -- and our great country.

# # # #

cathedral age
FALL 1990
Commemorative issue

## Comment

### CONSECRATION

What does it mean for a building to be consecrated? After more than a century of visioning, and eighty-three years of construction, the final action that will complete this portion of the Cathedral's life, and move it into the next, is the Cathedral's consecration on Sunday morning September 30.

The Oxford Dictionary of the Christian Church defines consecration as "the separation of a thing or person for Divine service." It differs from a blessing or dedication in that consecration is held to be an irrevocable act: "the building can never be secularized."

Loosely translated, it means that in the eyes of the church this Cathedral Church of St. Peter and St. Paul will never become merely a great hall for concerts, or a space to make movies in. It will always be, now and forever, for as long as stone stands upon stone, a place set apart and dedicated to accomplishing the works of God.

To paraphrase the words of a baptism service: "You are marked as Christ's own, forever."

The striking element is the irrevocability of the thing. From our usual human standpoint, almost everything can be taken back . . . revoked. Oh, we can make promises, and we can commit ourselves and strive to live up to those promises. But if need be, most things in life, short of death, appear to be revocable.

The difference with a consecration, as with a baptism, is that we are dealing with something more than a human commitment. We are marking apart for, and believing in, God's action. And God will not let go.

There is something about what is at work in this place that is more than human hearts and hands. Yes, they were the vehicle, but almost the quintessential experience of the Cathedral is that "something greater" than oneself is at work here.

Christianity has proclaimed that reality for nearly twenty centuries now: the assertion that while the locus of action is the world of human experience, the actor premier is the Lord of History himself. Not a colloquial cover-name for the collective of human action, but a real, genuine "other."

That is what the word Holy means — "other." And the act of consecration, which designates things as holy, is specifically about this "otherness."

To cut-to-the-chase, as they say in the movies, the consecration of Washington National Cathedral makes specific our belief that God has, is, and will be using the complex of this Cathedral to do His work, regardless. Regardless of how well or how poorly we work at it; regardless of whether or not we remain faithful to the task.

Will it matter what we do and how we do it? Of course. Conscious cooperation with God in His action has always helped move and smooth things along. And the active collaboration of humanity with the Creator has been a hallmark of Christian theology since St. Paul first clarified that our call was to be "co-workers with God in Christ."

But the affirmation of the consecration is our trust and our hope that no matter what, God will use what we have offered and set apart, for the coming of His kingdom on earth as in heaven. And that our labor will never be in vain, in the Lord.

Thanks be to God for the gift. And for His cathedral.

LEONARD FREEMAN

# cathedral age

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*Washington National Cathedral, one of the most prominent features of the Washington cityscape.*

# A CATHEDRAL FOR WA

by **MARJORIE HYER**

"If you've nothing better to do tomorrow, you might look in on the open house at the Cathedral for a couple hours. I think you'd enjoy it."

The comment from my colleague at *The Washington Post* came late on a Friday afternoon as we wrapped up one week's work and made tentative plans for the next.

I still remember my reply. "To tell the truth, I don't have much use for cathedrals," I said.

The year was 1972. I had just begun work as religion writer for the *Post*, and I perceived as the cutting edge the news of religion in such issues as the churches' involvement in civil rights, the Vietnam war, the struggle for freedom and justice in Africa, Latin America, on Indian reservations of the Southwest and Harlem's slums. Except as repositories of history and art, cathedrals seemed to me to have little relevance to the sweaty, muscular Christianity of the Sixties and Seventies. The churches' resources, I believed, were better spent on meeting human need than in piling stone on stone for the gratification of an elite few.

I suppose the reason I still remember that conversation all these years is that my judgment of cathedrals—at least of the one I was to become very well acquainted with—would prove so totally, smashingly wrong. I soon learned that while this Cathedral may stand apart physically on a hilltop removed from the hubbub of life, it was and is deeply involved in the critical issues of our time—local, national, and international. In the seventeen years I wrote about religion for *The Washington Post,* the only institution that generated more stories for me than the Cathedral was the Vatican.

I quickly learned to value the Cathedral's high standards in art, architecture, music, liturgy, and

# HINGTON & THE NATION

scholarship. Whatever the Washington Cathedral did, from funeral to flower show, it did it well.

Far from being the proverbial ivory tower, the Cathedral seemed to be a crossroads of history, taking its agenda as much from the daily headlines as the Book of Common Prayer. Presidents came there, and kings. At the Cathedral I covered the Queen of England, Prince Charles (I was impressed at how well he read the lesson), Nobel Laureate Archbishop Desmond Tutu, musicians, scientists, scholars, theologians and, of course, church men and women without number.

The Cathedral was splendid in its "Westminster Abbey" mode, conducting funerals or memorials for national leaders: President Harry S. Truman, Vice President Hubert Humphrey, Ambassador Averill Harriman. Outside would be the procession of sleek black limousines delivering Supreme Court justices, Cabinet members, members of Congress. Inside would be the majestic swells from the organ, the crisply robed choristers in stately procession followed by the clergy in the splendor of Cathedral vestments, the light streaming through the magnificent windows—all so appropriate to the occasion.

But when great tragedy struck, Westminster Abbey became the local parish church ministering to a stricken people. When Iranian mobs broke into the United States embassy in Tehran in 1979, taking captive diplomatic and other American personnel, an anguished President Jimmy Carter, more than 1,000 officials from the Department of State and the families of the hostages gathered at the Cathedral November 15 for an interfaith prayer service. There were other, more intimate prayer services in the months to come, and as the hostage crisis dragged on, the Cathedral arranged simple hourly prayers throughout the day.

The Cathedral also responded with special services to the series of murders of black children in Atlanta,

*Presidents and kings have come to the Cathedral from earliest days. Here President Franklin Roosevelt with son, James, and Bishop Freeman, 1933.*

*President Jimmy Carter in prayer during 1979 Cathedral service for Americans held hostage in Iran.*

*The Reagans and Bushes at an Inaugural Prayer Service.*

*A sliver of the moon: an American artifact is examined by Dean Sayre before permanent placement in the Cathedral's Space Window.*

the assassination of Egyptian President Anwar Sadat, the 1982 slaughter of hundreds of Palestinian refugees in camps in Lebanon, the shocking and unexpected death of Pope John I little more than a month after his elevation—to name a few.

### *Nooks & Crannies*

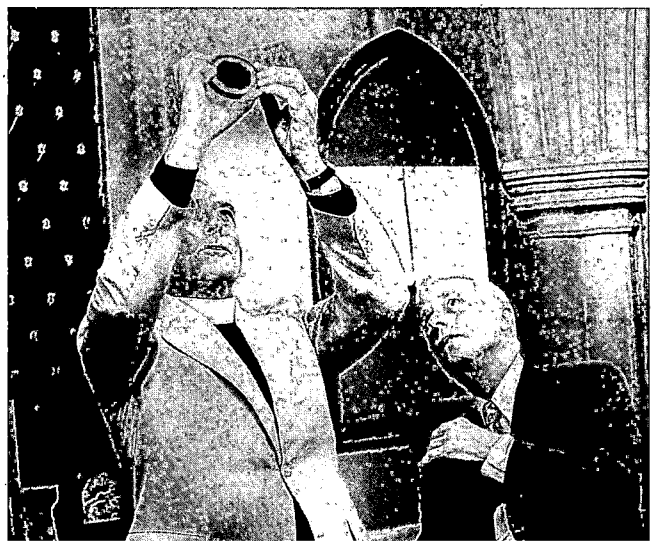
My love affair with the Cathedral developed gradually. With every assignment, every event I covered there, and sometimes when I was just passing by, I tried to squeeze out a few minutes to explore another nook or cranny, to check out the changing colors of the west rose window in different light. I got to know the place well enough to guide out-of-town guests, for whom I prescribed the Cathedral as a must on their sightseeing list.

Once, on such a run, we encountered scaffolding inside the nave before one of the windows. "We're getting ready to install the moon rock," a workman explained. I had known that artist Rodney Winfield had designed the space window to feature a fragment of rock picked up by Apollo astronauts. The artifact, the only piece of moon rock NASA made available to a non-governmental party, had remained in the vault when the window went in because it was feared that construction scaffolding outside the Cathedral at the time might make pilfering the rock too tempting.

I made certain to be on hand when the rock was to be installed. "Want to hold it?" Dean Francis Sayre asked as we waited for the workmen to make the final preparations. I put out my hand and into it he placed a dark gray silver dollar-size disk that until recently had been resting on the Sea of Tranquility for the past three and a half billion years.

### *As Timely As Headlines*

Cathedral programs were as timely as the morning headlines. Over the years I covered seminars on bioethics, Northern Ireland, southern Africa, the Middle East, ministry to persons with AIDS. While Ronald Reagan was still denouncing the "Evil Empire," the Cathedral and its College of Preachers hosted a delegation of religious leaders from the Soviet Union. Later, when detente did set in, the Cathedral was the site of continuous prayer vigils for peace by both Soviet and American Christians during both visits to Washington by Soviet Premier Mikhail Gorbachev.



### *Turmoil*

The Cathedral did not escape the turmoil over the changing role of women in church. In March 1976, I wrote a story about an experimental non-sexist liturgy celebrated in the St. Joseph chapel. In it Sue Rich, then president of Episcopal Church Women, modified the Lord's Prayer to, "Our Creator in Heaven, hallowed be your name . . .," and changed the blessing to "in the name of the Mother, Daughter and Holy Ghost." Pretty tame stuff by today's standards, but my story of the event was picked up by the news service and reprinted in England, where it kicked up a lively row, judging by the mail I received.

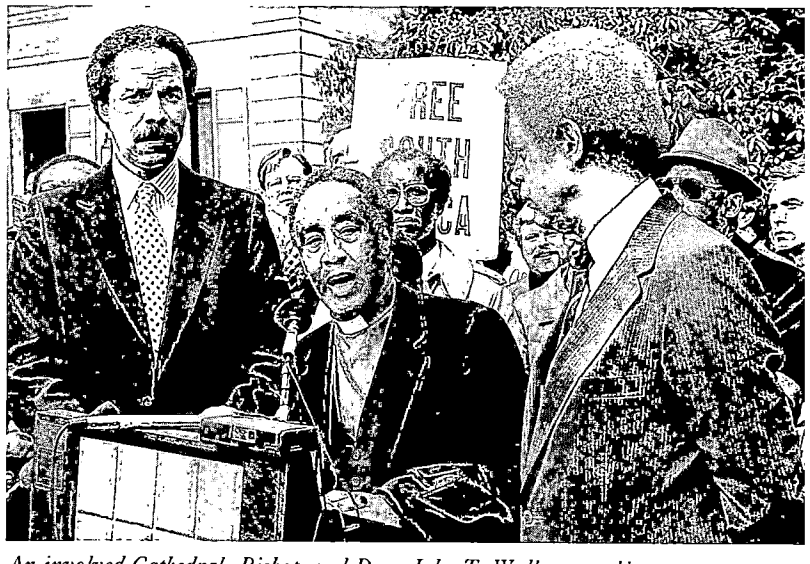
There was always something going on at the Cathedral worthy of note in the newspaper. My problem, in fact, was to keep the Cathedral from dominating my columns and still keep readers informed of the highlights. One day a press release announced the installation of a statue of Martin Luther King Jr. The civil rights leader had preached from the Cathedral pulpit shortly before his murder in Memphis in 1967. I arranged for a photograph of the statue and when it arrived, tossed it onto the desk of the normally unflappable black woman who was then my editor. She took one look and gasped. "My God," she said as she saw the familiar features of the black martyr chiseled in the Cathedral's trademark white limestone. "He's white!"

In a city that is more than 70 percent black, I always made it a point as I visited churches to check out the racial composition of the congregation. I noted that there were always some blacks in Cathedral congregations, even though church-going blacks

*Martin Luther King, Jr. in the Cathedral pulpit. Plaster model for sculptor James Earl Reid's statue.*

*The changing role of women. Elizabeth Wiesner distributes communion during first service of ordination for women at the Cathedral.*

*Programs as timely as the morning news. (Left to right) James H. Webb, Jr., David A. Martin, Joseph C. Zinglerle, and Bishop John T. Walker during conference: "The Vietnam War-Unfinished Business."*

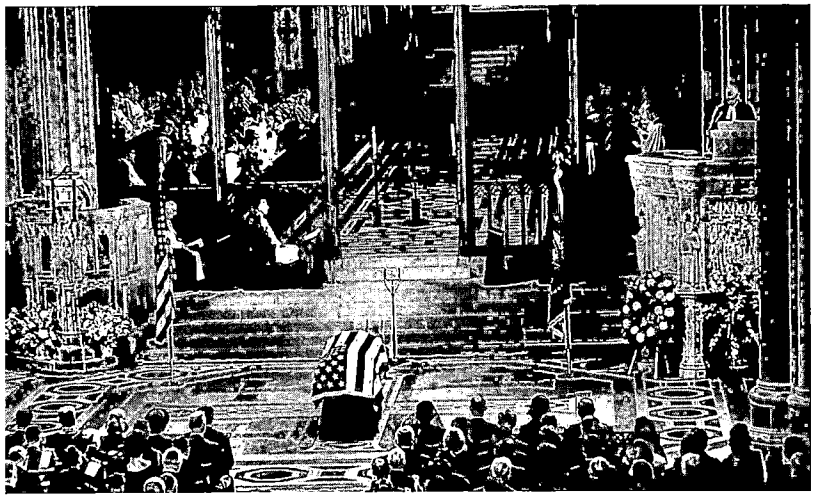


*An involved Cathedral. Bishop and Dean John T. Walker, speaking at anti-apartheid rally at the South African Embassy, 1985.*

in Washington are overwhelmingly Baptist. But when John Walker was installed as diocesan bishop in 1977, African-Americans turned out in unprecedented numbers. It was a glittering occasion with all the banners, choirs, ritual, music, and ceremony that the Cathedral does so well. His sermon, pledging to devote his ministry to problems of the whole community , was punctuated with "Amens" and shouts of "Right on!"

### *The Bishop's Autograph*

When the two-hour service ended, I went outside to the reception, hoping to get a quote or two from the newly installed bishop when he appeared. Nearly an hour passed and no bishop. With my deadline approaching, I headed back to see what had detained him. There he was on the South Steps, resplendent in his robes and miter, surrounded by clamoring youngsters, happily signing autographs. *Signing autographs! A bishop!*



*The Cathedral's "Westminster Abbey" mode. State funeral for President Dwight D. Eisenhower.*

In a culture dominated by adulation for sports and entertainment stars, it struck me that the scene gave new meaning to the term "role model." But then John Walker consistently gave new meaning to contemporary Christian life and ministry before his tragic death last September.

### *House for All*

Bishop Walker insisted that the Cathedral live up to its billing as "a house or prayer for all people." Roman Catholic prelates and clergy of many denominations regularly spoke from the Cathedral pulpit. On special occasions, the circle was widened to include Jewish rabbis and representatives of Islam and Buddhism as well. In 1978, the bishop invited leaders from all these groups to a meeting in the Cathedral library. Out of their discussions came the Interfaith Conference, a confederation of many religious leaders who could speak with a single moral and ethical voice on community problems. It remains a memorial to the kind of leadership Bishop Walker brought to the Cathedral.

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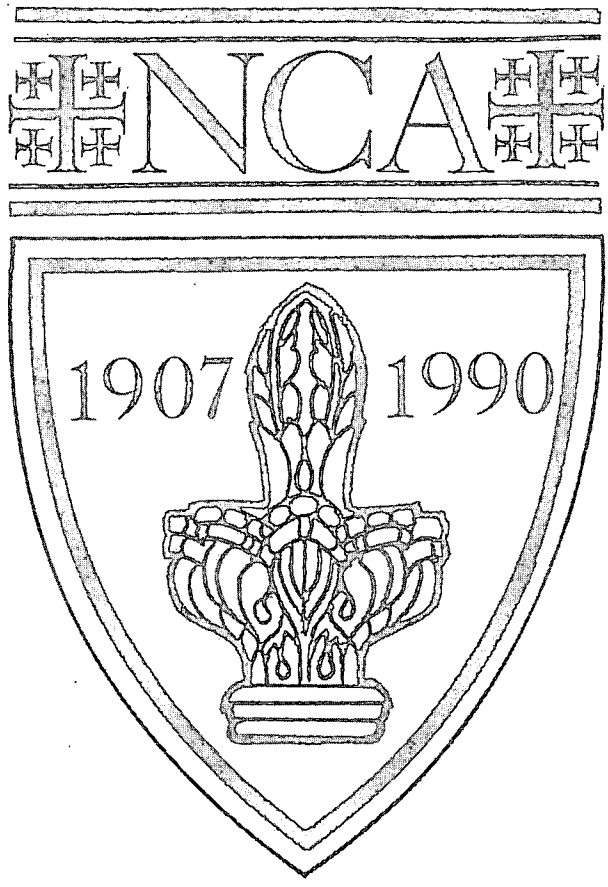
MARJORIE HYER was religion editor of the Washington Post for seventeen years.




## The National Cathedral Association

# CATHEDI

by **NANCY S. MONTGOMERY**

BISHOP HENRY YATES SATTERLEE, the first bishop of Washington, was a man of rare vision, a man "seized by the dream" of creating in the nation's capital a great Gothic Cathedral. From the beginning, however, he knew he alone could not accomplish this task. He knew also that the members of the newly formed Diocese of Washington, while strongly supportive, were occupied in establishing their own identity as a diocese.

Widely known and well-traveled, Bishop Satterlee had many prominent friends in the Episcopal Church and it was to them he turned, asking them to be not only his friends but friends of the new National Cathedral. From these original committees in New York, Philadelphia, Boston, Washington, Chicago and San Francisco came the organization which has supported the Cathedral for almost one hundred years, the National Cathedral Association. Today, the NCA membership includes those of many different religious traditions and backgrounds.

### *Building a True Cathedral*

As a true Cathedral, the Cathedral Church of St. Peter and St. Paul—Washington National Cathedral's ecclesiastical name—has no members. It is a "House

*The National Cathedral Association gathers in its newly completed* NCA *auditorium.*

# AL AMBASSADORS

of Prayer for all People, forever free and open." Yet in a special sense it does have members, twenty thousand, who can be found in every state and abroad.

The NCA has never turned away from the challenges involved in building the Cathedral and in telling its story nationwide. By 1918, the NCA had raised $284,786, an amazing amount when one compares the 1918 dollar with that of our own time. And this was only the beginning.

In 1933 the NCA was incorporated under the laws of the District of Columbia so that it could receive gifts and bequests in a legal and approved manner. The organization, based primarily in cities, became a formal entity with officers and a board of directors. The first NCA president, William R. Castle, was one of the incorporators, together with Corcoran Thom and the dean of the Cathedral, The Very Reverend George C. F. Bratenahl.

### *Excellence to the Glory of God*

At the same time that NCA Regional Chairmen and their committees were raising money for construction and fine arts, they were also contributing to worship and program. Their vision was that of the Cathedral's

*Mrs. Herbert Hoover places first stone in the Woman's (North Transept) Porch, April, 1931.*

leaders, that the Cathedral should be used to the glory of God and that the same standards of excellence which obtained in the physical fabric of the building should hold true for music, preaching, liturgy and educational work.

There is strong evidence of the NCA's balanced interest in all areas of the Cathedral's growth, its witness and its mission. When one considers what the organization has given as a whole, not counting the thousands of individual gifts, the range and quantity is impressive indeed.

The North Porch (the Women's Porch begun in 1931), the National Cathedral Association bay with its exquisite Bossanyi window, the west narthex marble floor incorporating seals of all the states, the Pilgrim Observation Gallery, the NCA auditorium and the NCA pinnacle on the southwest tower—and this is by no means a complete list—demonstrate the organization's dedication to completing the Cathedral.

Chairmen and members, understanding fully that what they were about was not simply to create a work of art, have also raised funds for such projects as the College of Church Musicians. During its exciting five-year life the college trained organists and choirmasters of talent and commitment, many of whom now serve in churches and Cathedrals around the country. Even though the college is no longer operating, the income from its endowment has been used to fund the highly successful organ fellows program through which gifted young organists come to the Cathedral for a year to gain training and experience in all aspects of church music.

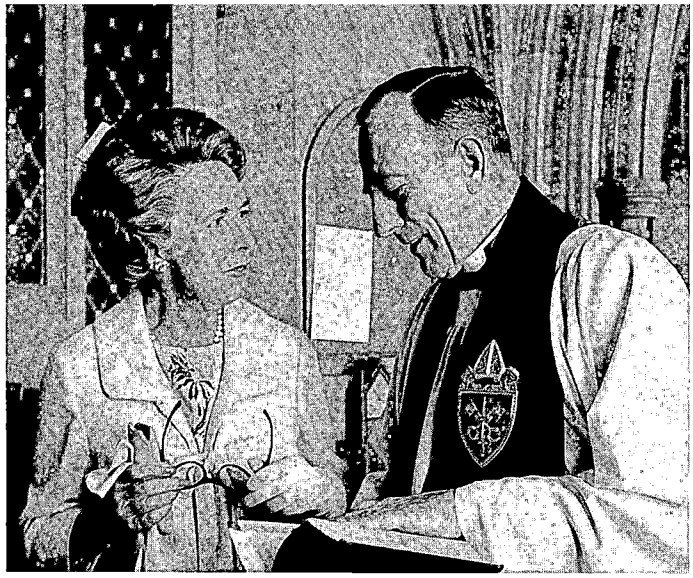
### *Creative Communicating*

When the Cathedral was preparing for the major thrust to completion, the NCA raised the funds necessary for the production of a motion picture which was widely used in fund raising and in telling the Cathedral's story around the country. The NCA has been creative in its use of audio-visual materials from the days of the old hand-tinted glass slides to the new field of video, using each new development in communications for the various audiences it is attempting to reach.

From the era of ladies' teas and bridge luncheons, when dedicated and serious-minded society matrons prevailed upon their friends to support the Cathedral, to today's wider outreach, NCA chairmen have consistently shown imagination and determination in their work.

### *Imagination and Determination*

In 1961, the Michigan NCA brought the Cathedral's Choir of Men and Boys to Detroit for a special concert at the Episcopal Church's General Convention—the first time the choir had sung outside Washington. This year the Washington state NCA in Seattle re-created a Cathedral program based on the life of abbess, poet and musician Hildegard of Bingen. The success of this event, which drew over five hundred people from surrounding states and Alaska, has provided impetus both for the Cathedral and the regions to create



*Mary Mann DuBose, first woman president of the National Cathedral Association, with Dean Francis Sayre, Jr., 1968.*

programs which can be shared throughout the country. Over the years regions have turned to Cathedral experts to speak on architecture, fine arts, and the ethical, political and environmental issues of the day.

The NCA has consistently sought and found the leadership it needed. Presidents, officers and trustees have represented the diversity of membership while lending the strength of their names to the organization. Statesmen, bankers, government officials, physicians, art experts and others have given their talents and their dedication without stinting. Mary Mann DuBose was the first woman president. Elected in 1964, she brought wit, wisdom, enormous vitality and great warmth to the position.

### *The Future of the NCA*

In 1984 a long-range planning committee, headed by Nancy Ignatius, NCA president 1986-1990, began studying the future of the NCA, attempting to define its post-completion role in the life of the Cathedral. According to Mrs. Ignatius, the regions have begun serious consideration of what they hope to achieve in the next decade and enthusiasm is high.

NCA *President Huntington Harris passes the keys of authority to his successor, U.S. Senator Stuart Symington (left).*

NCA *leaders Margot Semler (left) and Nancy Ignatius (right) discuss future goals with consultant Edie Seashore.*

To enable the new work to go forward, the NCA by-laws have been re-drawn—a two-year project undertaken by Virginia Glover, president 1983-1986. While bringing the NCA into conformity with new District of Columbia regulations, the present by-laws allow for the election of retired as well as active regional chairmen to the Board of Trustees, thus making use of their expertise on the national level.

The Washington committee of the NCA is unique in that it exists within the shadow of the Cathedral and is called on to serve both Cathedral and association in many different ways. Members act as hosts for the annual meeting; many of them are volunteer docents for Cathedral visitors; they take part in the annual Flower Mart in May (many are members as well of All Hallows Guild, the sponsoring organization); and they welcome delegations from other regions during their visits.

### *Pilgrimage Tours*

An extension of this activity is a new program of Pilgrimage Tours. Religiously oriented, these tours revolve around the daily worship services of the Cathedral, involve the priest-on-duty in discussion and include lectures on stained glass, stone carving and other works of art, emphasizing their religious significance. The Pilgrimage Tours, with time for prayer and meditation, appeal to people of many denominations. Choral Evensong in the Cathedral, with the Choir of Men and Boys singing, is for many, an unforgettable experience.

When you visit Washington National Cathedral, look about you. The NCA's mark is everywhere. From the delicate needlepoint cushions to entire sections of the structure, the women and men of the NCA have, corporately and individually, helped to create what you see. Now, with the structure for which they have labored complete, the NCA officers and members take on the new challenge of helping to utilize this sacred space to the glory of God. They will continue to bring in thousands of new members to join in the work. And they will never tire of telling the story of the "miracle in Washington" which is the Washington National Cathedral.

*(Author's Note: I am grateful to Nancy Ignatius for her splendid overview of the National Cathedral Association which was printed in* Cathedral Age *magazine in 1983. If you wish a more detailed history of the NCA, up to 1983, reprints may be ordered from the NCA office.)*

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NANCY S. MONTGOMERY was associated with the Cathedral from 1961 to 1986. During that time she served as editor of *Cathedral Age* and Communications Director. She has written extensively on the Cathedral and its programs both for Cathedral publications and others.

**Presidents of the National Cathedral Association**

1934 The Honorable William R. Castle Jr.
1939 Walter B. Clarkson
1947 Joseph C. Grew
1950 The Honorable William R. Castle Jr.
1953 Orme Wilson
1956 David E. Finley
1959 Rear Admiral Neill Phillips
1962 The Honorable Hugh S. Cumming Jr.
1965 The Honorable James J. Wadsworth
1968 Mary Mann DuBose (Mrs. W. Jasper DuBose)
1971 Huntington Harris
1974 The Honorable Stuart Symington
1977 David Acheson
1983 Virginia Glover (Mrs. Charles C. Glover III)
1983 Dr. John W. McTigue
1986 Nancy Ignatius (Mrs. Paul Ignatius)
1990 The Honorable Robert S. Smith

**NCA Executives**

1924 Edwin N. Lewis
1940 Alfred G. Stoughton
1949 Tommie Thompson (Mrs. Frederick Thompson)
1953 Evelyn Keegan (Mrs. Kevin Keegan)
1958 Mary Zabriskie (Mrs. Alexander Zabriskie)
1960 Jillian Poole (Mrs. Richard Poole)
1964 Lee A. Carty (Mrs. Winthrop Carty)
1974 Margot S. Semler (Mrs. Ralph Semler)

*An early hand-tinted drawing of the proposed Cathedral. Note baptistry building, upper left, that was never built.*

# A Great Church For National F

by **DAN STONE**

When President Theodore Roosevelt declared "Godspeed the work begun this noon," at the laying of Washington National Cathedral's foundation stone on September 29, 1907, he was referring to a dream that had begun more than one hundred years before—and that would take another eighty-three years to fulfill.

In 1791, when Congress selected Washington to be the capital of the United States, President George Washington commissioned Major Pierre L'Enfant to design an overall plan for the future seat of government. Included in L'Enfant's plan was a church, "intended for national purposes, such as public prayer, thanksgiving, funeral orations, etc. and assigned to the special use of no particular Sect or denomination, but equally open to all."

There was early support for the idea of a cathedral in Washington, but no real movement until the late 1800s. On January 6, 1893, Congress granted a charter to the Protestant Episcopal Cathedral Foundation of the District of Columbia, empowering it to establish a cathedral and institutions of higher learning. Signed by President Benjamin Harrison, this charter was the birth certificate of Washington National Cathedral.

*"Godspeed the work begun this noon," declares President Theodore Roosevelt at the laying of the Cathedral's foundation stone on September 29, 1907.*

*An overview of the construction site. From early hand-tinted photo.*

# irposes *A History of Washington National Cathedral*

The first Board of Trustees, or Chapter, was elected, and the following spring, the new Diocese of Washington held its initial convention. After his consecration in 1896, the first bishop of Washington, Dr. Henry Yates Satterlee, managed to secure on Mount Saint Alban the most commanding spot in the entire Washington area.

### *The Word Made Flesh*

A crowd of ten thousand gathered for the laying of the foundation stone on September 29, 1907. The stone itself came from a field near Bethlehem and was inset into a larger piece of American granite. On it was the inscription: "The Word was made flesh, and dwelt among us" (John 1:14).

With the laying of the Cathedral foundation stone, fifty-seven grassy, tree-shaded acres became home to the longest-running construction site in the nation's capital. When Bethlehem Chapel opened for services in 1912, it was designated as a memorial for Bishop Satterlee, who had died in 1908.

In the early years of World War I, the apse and sanctuary of the Cathedral took shape. Construction was halted in 1919 due to the country's involvement in World War I. However, in 1921, the building effort resumed, headed by architect Philip Hubert Frohman and under the leadership of the third bishop of Washington, James Edward Freeman.

The choir, begun in 1922 and completed ten years later, marked the beginning of the third phase of Cathedral construction. By 1928, work had gone so well that in October, President Calvin Coolidge came to open the General Convention of the Episcopal Church at the Cathedral. A service was held on the main level even though it was open to the sky.

The stock market crash of 1929 and the subsequent Great Depression slowed construction but did not stop it. Bishop Freeman was able to raise enough money to keep building and to offer jobs to men who might otherwise have been on the bread line. The north porch, begun in 1930, was completed in 1942, just as the nation entered World War II. Construction was halted from 1942 to 1948.

In 1951, Francis B. Sayre, Jr., grandson of President Woodrow Wilson, was named dean of the Cathedral. After the war, construction resumed, and work began on the nave and the south transept. Although Bishop Freeman had broken ground for this

*Bishop James Freeman talks with the Cathedral's construction and architectural crews. From early glass slide.*

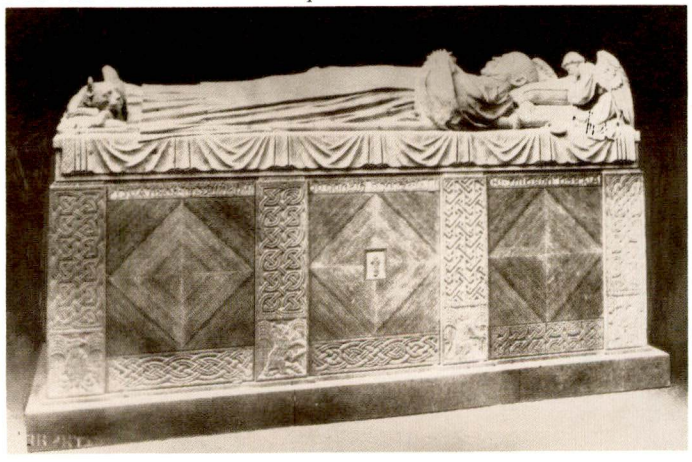
transept in 1930, it was not completed until 1962. In 1964, the 301-foot central tower was dedicated—the only tower in the world to contain both church bells and a carillon.

By October 1972, the Cathedral nave was enclosed as the north and south walls met at the west facade. The completed nave was dedicated in 1976 in a series of ceremonies attended by the Queen of England, the President of the United States, the Archbishop of Canterbury and thousands of other worshippers.

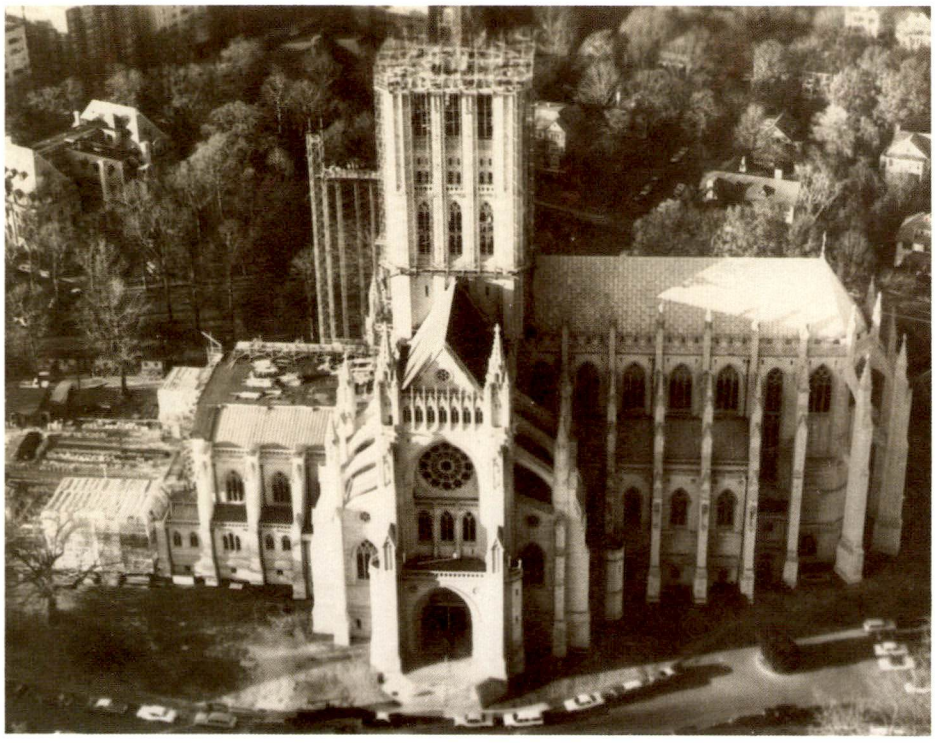
### *A New Vision*

Construction stopped again in 1977 due to a shortage of funds. When Dean Sayre retired in 1978, Bishop John T. Walker succeeded him as the new dean of the Cathedral. In 1980, under Bishop Walker and Provost Charles A. Perry's leadership, work resumed on a pay-as-you-go basis. The Pilgrim Observation Gallery was completed and opened to the public in May 1982, and on April 5, 1983, the final phase of

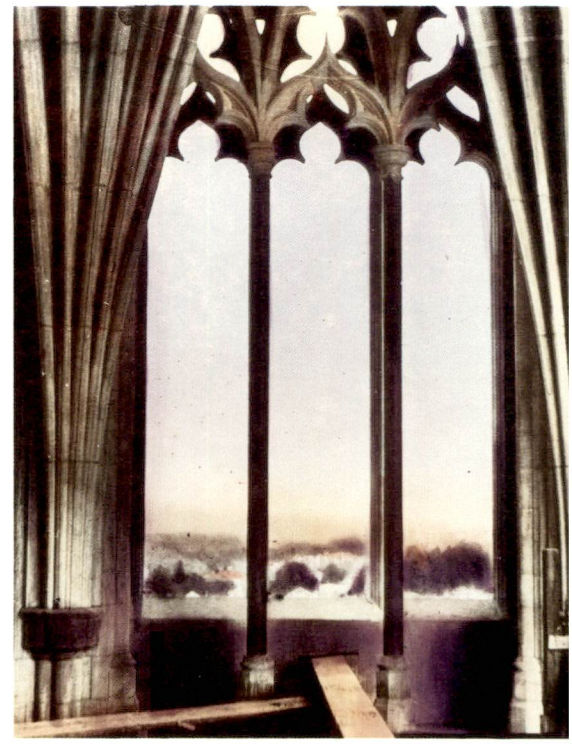
*Early photo of Founding Bishop Henry Yates Satterlee's sarcophagus. Now rests behind Bethlehem Chapel altar.*



*Earliest known photo of the completed apse.*



*Mid-1960s saw completion of the great central tower.* Photo: Stewart Brothers.



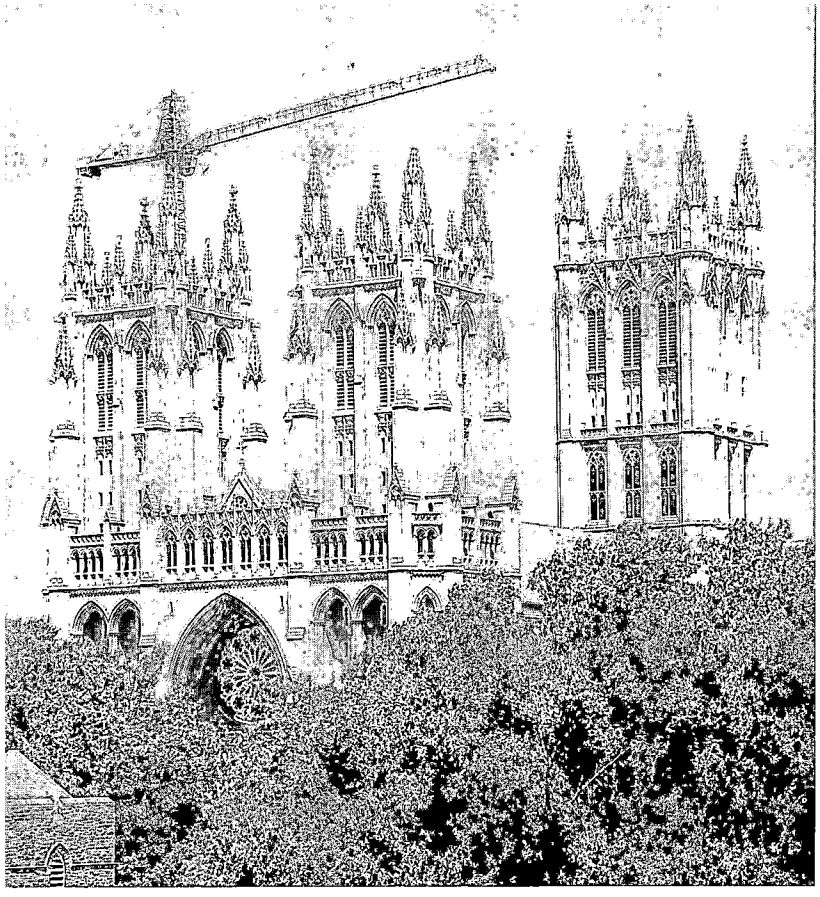
*The apse tracery under construction. From early hand-tinted glass slide.*

*A Cathedral for the nation. Statues of George Washington and Abraham Lincoln flank main doors.*

*A gathering place for the nation and the world. Vice President Hubert H. Humphrey presiding at the memorial service for India's Prime Minister Shashtri, 1966.*

construction began with the setting of the first stone for the west towers.

The first black Episcopal bishop of Washington, Bishop Walker also was responsible for involving the Cathedral on a more personal level with the Washington community. He enriched the Cathedral's ministry by attracting black and women priests to the diocese, and he broadened the scope of the Cathedral's outreach by addressing issues such as drug abuse, AIDS, racism and sexism. He died after heart surgery on September 30, 1989, just as Cathedral leaders were celebrating the beginning of the final year of construction.



*The all-but-completed Cathedral awaits its final stone, August 1990.*
Photo: John Wrigley.

### *Fulfilling a Dream*

Since the first services were held in the Bethlehem Chapel in 1912, the Cathedral has served as a house of worship not only for the Washington community, but for the entire nation and some of its most influential public figures.

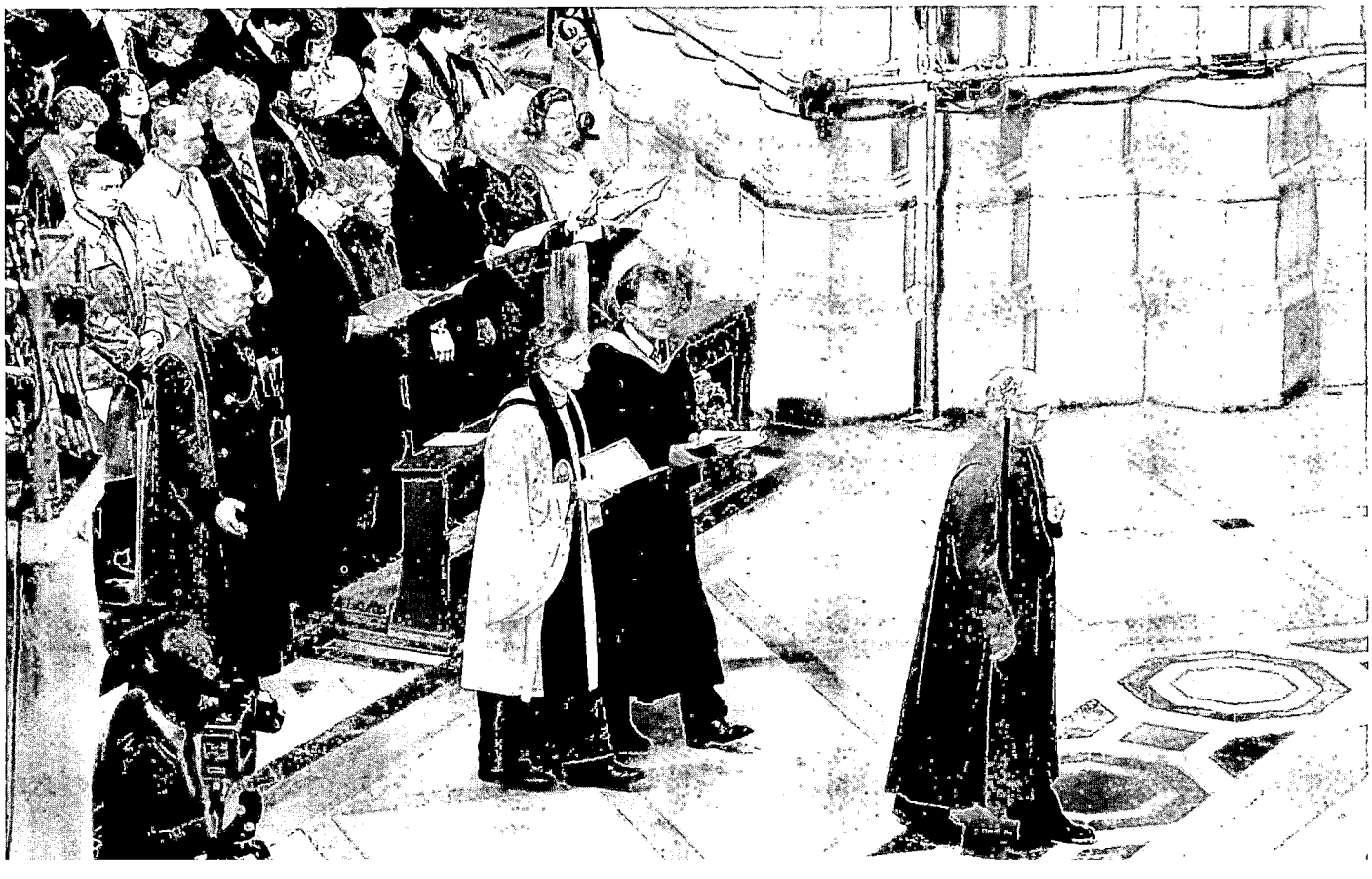
President Woodrow Wilson is buried here—the only president buried in the District of Columbia—as are Helen Keller, Secretary of State Cordell Hull and Admiral George Dewey. Funeral services for President Dwight D. Eisenhower and the Inaugural prayers for Presidents Ronald Reagan and George Bush were offered here. Martin Luther King, Jr. preached his last Sunday sermon in the Cathedral's Canterbury pulpit a few days before he was assassinated.

Washington National Cathedral has opened its doors to people of all faiths as they have gathered to worship and pray, to mourn the passing of world leaders, and to confront the pressing moral and social issues of the twentieth century. More than 600,000 people visit or attend services at the Cathedral during the year. Cathedral-sponsored programs and conferences address topics ranging from twelfth-century mysticism to twentieth-century environmentalism. And it remains a place for spiritual reflection on the important events shaping the world, as during prayer vigils for the American hostages in Iran and most recently, the Soviet-American summits.

The setting of the last stone on September 29, 1990, marks the realization of a dream and the culmination of years of tireless effort by scores of clergy and craftsmen, artists and administrators, builders and benefactors. Through their labors, after more than three quarters of a century, Washington National Cathedral stands as the great symbol of the religious heritage and foundation of this nation, and the continuing fulfillment of a purpose first, and perhaps best, expressed by Bishop Satterlee himself:

" . . . a house of prayer for all people means a spiritual home to which men of every class, rich and poor, statesman, tradesman, and laborer, may come without money and without price, with the consciousness that it is their common Father's house."

*Provost Charles Perry and the Rev. Billy Graham during inaugural services for President Ronald Reagan, 1980.*



*The procession for the laying of the Cathedral's first stone, September 29, 1907.*

# *The Greeting of President Theodore Roosevelt September 29, 1907 upon the occasion of the laying of the Foundation Stone*

Bishop Satterlee, and you, my friends and fellow countrymen, and you, our guests: I have but one word of greeting to you today and to wish you God-speed in the work begun this noon. The salutation is to be delivered by our guest, the Bishop of London, who has a right to speak to us because he has shown in his life that he treats high office as high office should alone be treated, either in Church or State, and above all, in a democracy such as ours—simply as giving a chance to render service. If office is accepted by any man for its own sake and because of the honor it is felt to confer, he accepts it to his own harm and to the infinite harm of those whom he ought to serve. Its sole value comes in the State, but above all its sole value comes in the Church, if it is seized by the man who holds it as giving the chance to do yet more useful work for the people whom he serves. I greet you here, Bishop Ingram, because you have used your office in the aid of mankind; and because while you have served all, you have realized that the greatest need of service was for those to whom least has been given in this world.

I believe so implicitly in the good that will be done by and through this Cathedral, Bishop Satterlee, because I know that you and those with you, the people of your Church, the people of your kindred Churches, to one of which I belong, are growing more and more to realize that they must show by their lives how well they appreciate the truth of the text that they shall be judged by their fruits. More and more we have grown to realize that the worth of the professions of the men of any creed must largely be determined by the conduct of the men making those professions; that conduct is the touchstone by which we must test their character and their services.

While there is much that is evil in the times, I want to call your attention to the fact that it was a good many centuries ago that the Latin hymn was composed, which said that the world is very evil and that the times were growing late. The times are evil; that is, there is much that is evil in them. It would be to our shame and discredit if we failed to recognize that evil; if we wrapped ourselves in the mantle of a foolish optimism and failed to war with heart and strength against the evil. It would be equally to our discredit if we sank back in sullen pessimism and declined to strive for good because we feared the strength of evil. There is much evil; there is much good, too; and one of the good things is that more and more we must realize that there is such a thing as a real, Christian fellowship among men of different creeds, and that the real field for rivalry among and between the creeds comes in the rivalry of the endeavor to see which can render best service to mankind, which can do the work of the Lord best by doing His work for the people best.

I thank you for giving me a chance to say this word of greeting today.

# Passing The Flame

EDITOR'S NOTE: *One hundred and thirty years of Cathedral experience come together in the persons of Canons Charles Martin, R. Wayne Dirksen and Richard T. Feller. As the completion and consecration of the Cathedral came into view, these three "bearers of the tradition" sat with the Chapter to pass along what they felt should be known by those who would come after them. The following is excerpted from those lengthy conversations.*

**FELLER**

The first tradition that I think we have here, and it's one that I inherited—and it's been so strong—is a tradition of excellence. Excellence in architecture, excellence in art, excellence in liturgy, music, conferences, whatever we do. That's a tradition that I think should be carried on. It was handed to me with great seriousness, and I would like to recommend that in whatever is done that tradition be carried on. Satterlee said, "To do a thing perfectly and to do it to God" (or some words to that effect), and that's what we try to carry on.

**MARTIN**

The first thing for us all is to have a vision which is large, demanding and exacting, ever expanding, and ever related to the real, ever-changing world.

Bishop Satterlee came here and saw a great Cathedral which would hold high, in the capital of the nation, the values of the nation and the values of the church. To see what he did in this then-southern town and to have Congress pass a resolution creating a national cathedral would today be impossible!

But the bishop had a vision and held to it. For example, in picking the current location for the Cathedral—the Chapter as a whole was completely against it because it was so far out in the country that they thought nobody would possibly come to it. Remember these were the days of horses and buggies. But the bishop chose the greatest location the Cathedral could have in this city or perhaps in any city; the highest spot overlooking the Capitol and the city as a whole. And he stuck to it. They had the vision and the commitment to hold to it.

**DIRKSEN**

Isaiah begins Chapter 56 with "Thus says the Lord. Keep justice and do righteousness for my salvation will come and my deliverance will be revealed. . . . " Then he goes on to say for all who believe in Him, His promise is to bring to His holy mountain all who keep the Sabbath and hold fast the covenant, and to make them joyful and to accept their gifts at His altar. And then the Lord reveals the name of His house when He says,"For my house shall be a house of prayer for all peoples."

The earlier builders adopted this as the motto—dared use it to describe the Cathedral Church of St. Peter and St. Paul, but used "people" singular instead of "peoples." I've thought a lot about this, and I think it's too bad [that they chose the singular form]. Especially in these latter years of greatly heightened political and social and religious awareness. Mark uses the word "nations" when quoting this, and how mightily inclusive of our native Americans it would be if we used that word. It would also be powerfully specific in identifying the present constituency of the Anglican Communion.

Luke has Jesus saying to those who sold in the Temple, "My house shall be called a house of prayer, but you have made it into a den of robbers." By this Jesus meant, I think, not just money changers, but robbers of faith and despoilers of spirit, and despoilers of the vision.

Is this perhaps a prophetic warning for the Cathedral? And for all churches? It seems to be a broad and maybe eternal warning. What is to be avoided? The despoiling of God's house. If it becomes corrupted, it will be taken notice of.

A house that is built on a hill cannot be hid, and "in my Father's house are many mansions." There are all sorts of spaces that are in this building. This house is The House. God's House. "I am Alpha and Omega," claims the house. It is the prophecy in stone. This house will not reinforce rhetoric nor tolerate the artificial or pretentious, the unlovely or unloving. None of those will His house tolerate.

**MARTIN**

In terms of "a house of prayer for all people," the Cathedral has made, through its leaders, an effort to bring together religious faith which has carried on through the years and rendered a real service.

The fact that it is such a house for all brings an enormous number of visitors to the Cathedral. You have people of all faiths coming and going away impressed with that which is built.

As to the building of this Cathedral: it wasn't any easy decision to make a decision on the nature of the architecture. Gothic is great architecture, but during the liturgical revival they were attempting to bring in corporate worship and saying "the altar way up there is remote from the congregation and doesn't have any meaning. You ought to rethink and redesign the whole doggone Cathedral and get your altar out in the center of people where they can join in and participate!"

It was seriously considered. Bishop Dun brought it before the Chapter and the Building Committee, and it was rejected. But on the other hand it brought about the placement of the Sunday morning altar to

where it presently is—out in the Crossing.

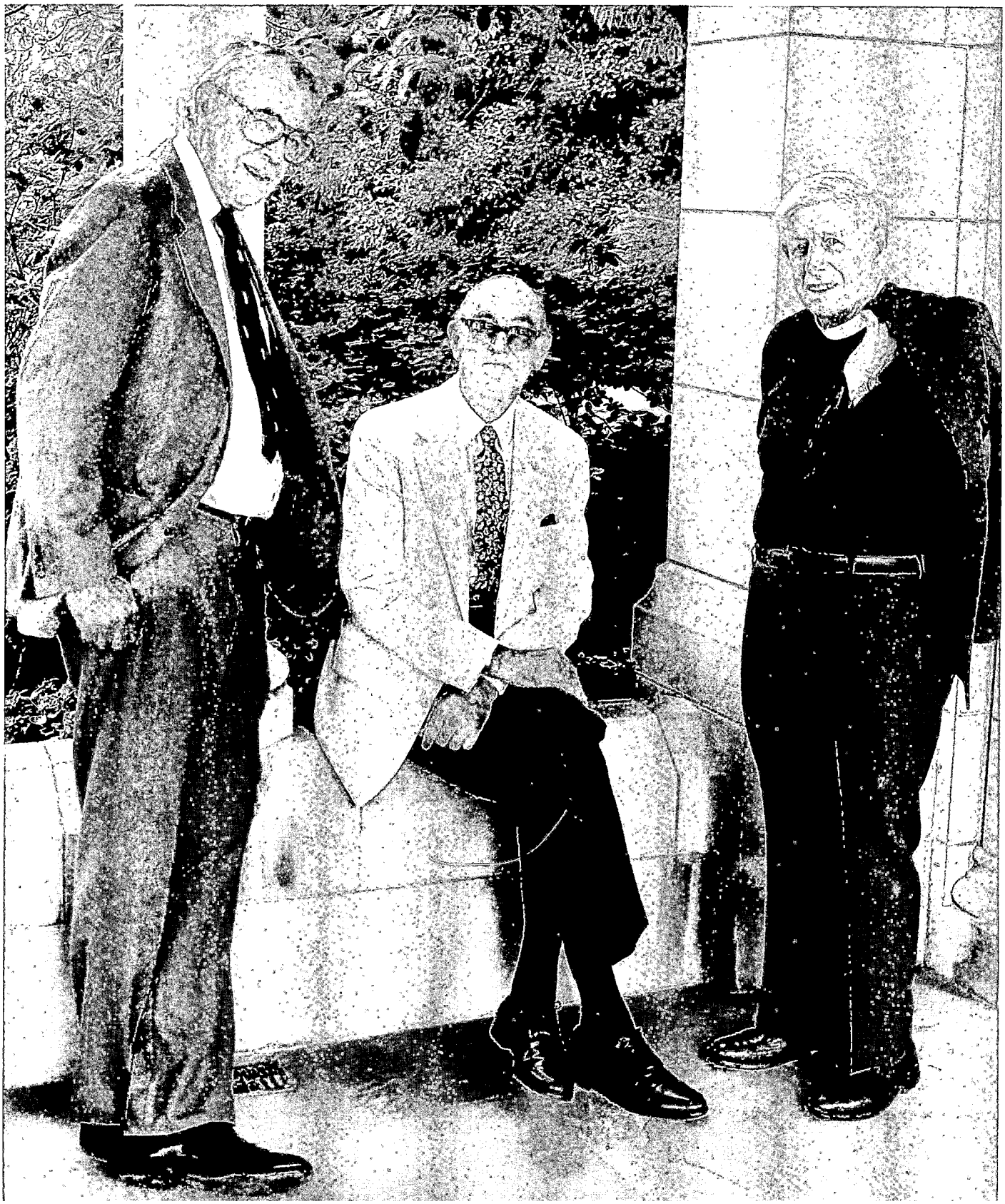
Magnificent as the Cathedral building is, it must, from my point of view, be used creatively and imaginatively in its worship.

**DIRKSEN**

Worship in the Cathedral is distinguished most by its quality. Much prayerful thought and concentrated attention to well-prepared detail is given to it. It is faithful to our book. In the preparation and selection of music it is faithful to a long tradition, while equally promoting the best that new creators are offering to God. The preaching is carefully prepared and faithful to the Word. This has been consistently so since its beginning.

This is provided for the faithful of all denominations, not only on Sunday but during the week. Nothing we do now permits a dissembling for popular appeal, for to do so would despoil the offering presented. What the Cathedral's larger mission requires, however, is yet to be met: regular opportunity for the traditions of *other* worshippers to be offered by those who would and could make the best of offerings, not

*Three voices of Cathedral history: Canons R. Wayne Dirksen, Richard T. Feller and Charles Martin.*



the occasional, but as a part of the weekly rota of services.

Not to be crowded in among other services, and thereby diminished in comparisons of attendance or attention paid, but a rota developed and staffed for the Cathedral, and with the financial and liturgical support of the Cathedral. It should not replace what we do well. Rather it would enhance and broaden our whole offering to Him in His house for all the believing and all the faithful—foreigners as well as us.

It is not a parish mission we would supplant; but that is where it would have to begin. I would like to see that all, who in any parish have a special offering of prayer and praise to make in their tradition, find a place and a time set aside regularly to make it in the Cathedral. The Cathedral's mission is to promote the Word.

**FELLER**

We need to continue as a true cathedral, not as a parish church. To make it a true cathedral, and I believe we may be the only true cathedral in America, I urge that we continue it as a true cathedral, without Cathedral membership. The truth is that the National Cathedral Association are the members of this Cathedral.

And we need a continuation of our tradition of strong lay leadership. Lay leadership was started in this Cathedral by Charles Carroll Glover in the 1890s. Through his leadership other strong leaders were endorsed and it has continued. This Cathedral has never been dominated by the ecclesiastics as many churches and cathedrals are.

And along with that goes the tradition of integrity; especially integrity with regard to large gifts. There is no doubt that there are at least two kinds of donors who come to us. There are the donors who wish to return to God something that was given to them. The other kind of donors are those who come and want to give a gift for their own enhancement and for their own name. What I'm recommending, is to be careful of the second type of donor. Don't take a large gift and sell your soul for it. Don't take a gift with too many strings attached.

**DIRKSEN**

Mission—how many committees have studied the mission of this Cathedral? I cannot begin to tell you. What is the Cathedral's mission in this age? Promotion. Promotion of religion, promotion of education, promotion of charity, of loving kindness, of attention, of compassion.

Many other institutions or organizations are like the Cathedral when you come down to it. Colleges, universities, think-tanks. All of them can do this conference type of thing, but none of them can do it with what is carried in the tenor, in the tone, in the name of that stone bible. None of them can do it amidst all of that eternity and glorious history that surrounds us and moves us and frames us.

Our mission is right there. It is all of those things. It is the broadest mission you can possibly make. If you make it authentically, and you do it perfectly, and if you put it in the framework of what we are taught by God's great promise to us as exemplified in the building, then that will be the mission of the Cathedral.

**MARTIN**

This is a national cathedral that can speak of the values which it stands for to the nation as a whole, to the people in government, to the authorities that are here, and to all of the varied life that is in the capital and the nation.

A tension which has been real, is [the Cathedral's] relation to the diocese as a whole. It is a cathedral of the diocese. The Cathedral has done much imaginatively in trying to bring together and to lessen that tension. Yes, the Cathedral must be ever seeking to minister to the diocese of Washington, but to the ever changing world which is its diocese as well.

I was for twenty-seven years a headmaster of a school on these grounds. There are enormous resources here in the schools which the Cathedral must nurture, and for which it must be grateful. First, there are roughly 1200-1500 students, and their parents.

Then, there are several thousand alumni who have been nurtured in the life of the Cathedral, and among them some of the leaders of the nation. That richness must be nourished, recognized and brought into the total life of the Cathedral.

This is the Cathedral of St. Peter and St. Paul. St. Peter was an impetuous cuss, he often failed to exercise good judgment—at a critical moment, when Our Lord was being crucified, he denied him, he didn't have the courage. He also often made judgments which were obviously not too wise, yet he did have a remarkable position among the apostles and still does. He had a depth of commitment, he had an understanding of the Teacher's view of life, that ultimately enabled him to give his life, both physically and in the work he did, and in martyrdom. I believe that we don't ask enough of each other. We ask too little of each other rather than too much.

St. Paul, ye gods, he was to the right of good Senator Helms in his presentations! Then he saw the weakness of his point of view, his understanding, and he was converted.

I've always distrusted a little bit people who are converted and who change radically from one position to another, but I read 13th Corinthians—and what understanding this man had, what gifts he had. What I'm saying is that St. Peter and St. Paul were human beings, and with a new bishop—well he will be human and have weaknesses and it will be our responsibility as Chapter to have understanding, sympathy, and to help him to hold up his hands, and above all to have imagination to be able to see the opportunities here.

A cathedral lifted high on a hill in the capital of what is still the greatest nation in the world. Here is an opportunity and a responsibility.

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*Excerpted from transcripts by* LEONARD FREEMAN

*R. Wayne Dirksen, third organist-choirmaster of the Cathedral, conducting.*

# Making a Joyful Noise

## THE MUSIC OF THE CATHEDRAL

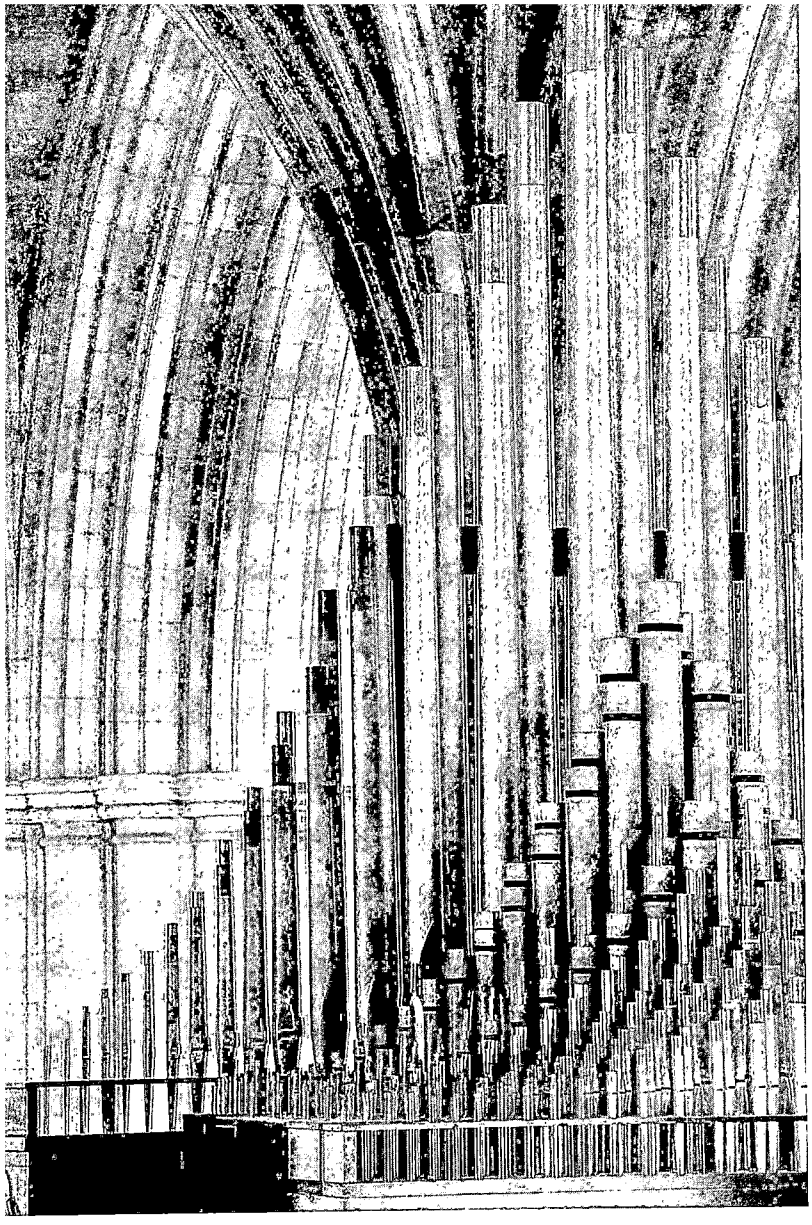
by JO and WAYNE DIRKSEN

*The first music of the Cathedral was the singing of a choir walking on a hill toward a beginning. The choir was there to be a part of the laying of a foundation stone. They were there to celebrate and partake of a commitment, and the people sang of hope for the future and belief in God.*

In 1901 the Peace Cross was placed on the hillside just east of St. Alban's Church. Thereafter, every "good weather" Sunday afternoon in a natural hollow called the amphitheater, just below the church, prayer services were held. United States Marine Band members played and the people sang hymns. Sermons spoke of the hope for a great church to be built on the hill someday. National Cathedral School for Girls had been founded, and its (Phoebe) Hearst Hall built (1900) for the classes already underway. The Harriet Lane-Johnston Building (1904) was next to rise and house the choir school, later to become Saint Albans School for Boys.

That choir singing the first Cathedral music numbered several hundred. It was the combined singers of many Washington churches, and it processed and sang at noon on September 29, 1907. That day was the Feast of St. Michael and All Angels, and among Michael's band would have been the angels who sang "Glory to God in the highest, and peace to his people on earth," as noted in the gospels. Also included in his angel band would have been those spoken of in Genesis, ascending and descending Jacob's dream ladder, and also those angels who sang for joy at the creation of the earth, as told in the story of Job. We should add to Michael's band other noisy but invisible artists who always show up for feasts and parties—the many singers; dancers, lute, harp, and timbrel players that the psalm writers mention as being present on celebratory occasions.

On that day, the Laying of the Foundation Stone, the congregation of several thousand and the whole United States Marine Band were undoubtedly augmented, if not completely overwhelmed by a multitude of heavenly music makers, all joining in highest



*When the deep ribs of the Cathedral were formed, music was there.*

*Edgar "Daddy" Priest, first organist and choirmaster of the Cathedral.*

*Dr. Paul Callaway, second Cathedral organist-choirmaster, with Princess Margaret of England.*

praise to God's glory.

*When the deep ribs of the Cathedral were formed and while the foundations were dug with horses and steam shovels, people sang hymns of praise. Music was there when the strong arms of the buttresses were raised, and the great* Alleluia *inscribed on the apse of the Cathedral.*

We speak not of large congregations standing ranks deep around the dusty-in-the-heat, mired-in-the-rain excavation, serenading the toiling workmen each day as they poured hundreds of thousands of cubic yards of concrete. No, the people weren't singing those hymns every day—just on Sundays, in their good clothes, and in their parish churches. We are speaking here of the distant, mystical reverberations of the angel's songs, anticipating their arising, singing, dancing and playing place of new celebrations—an acoustic home on earth, a house of praise and prayer for all people. They were ever on watch close by, participating throughout the decades of building. We refer to their work as "providence." There are numberless examples of their input in the history of the Cathedral project.

*Music is woven into the Cathedral, into the stones of its fabric as well as its worship. Someone once said of a Cathedral that it was "frozen music." Indeed, you can almost "hear" the delicacy of the tracery, the soaring of the arches, the powerful theme of the west facade.*

This is quite true, but because it is never "heard" by everyone in the same time and key, it is pretty hard to just "pitch" in and get with it all at once. The music which we associate with the Cathedral is carefully chosen, rehearsed, and performed. Once the Bethlehem Chapel was opened in 1912, and an organ was installed, and the excellent Edgar "Daddy" Priest, who was already the Organist and Master of the Choir, moved in with his singers trained in the four-century-old Anglican tradition of church music, things began to change. The *al fresco* music of the first decades was not unworthy, but it must have been *ad hoc* because of weather, changing Marine Band musicians, rotating clergy assignments, few out-of-door "refreshment" facilities, and no sound system. No wonder they depended a good bit on "angel band" reinforcements and faintly heard reverberations for the larger inspiration.

We can well imagine that many breathed a vast sigh of refreshing peace and relief when they first heard the music of Wesley and Stanford, and Byrd and Bach, and Elgar and Tallis in Bethlehem Chapel. And when they sang the familiar old hymns in that resonant, intimate and beautifully arched place, with the English stained glass glowing at the matins or evensong hour, undoubtedly they felt the joyful reassurance of being closest to the angels and the heavenly city, exactly as we feel today, singing those same hymns in the finished Cathedral.

Ah yes, they knew, just as we know, why Cathedral music in kind and quality and space stirs thoughts and spirits to vibrate with angelic songs. It has the delicacy of tracery, the soaring of arches, the reverberations of unseen instruments and angel singers all about. Finally, it has two great powers: the

power to instill a mystical quietude with searching intimacy, or the power to overwhelm and shake with emotion: the gamut between the Incarnation and the Resurrection.

The great Cathedral music tradition of a gifted and well-trained choir of men and boys providing the liturgical music for all principal Sunday services and several week-day services was established in Washington's new Cathedral by Daddy Priest. It remains strong and foremost in our music today because Paul Callaway succeeded him in 1939, and I joined Paul in 1942. We were to work together for the next thirty-four years, training choir boys and men, playing and conducting music for thousands of services, as well as for hundreds of other events both in and outside the Cathedral. We worked with many other musicians in Washington and beyond. We were a team. Our talents were complementary; we sensed each other intuitively and compared notes often, and our objectives were never in doubt. When Paul retired in 1977, I continued with the able assistance of Douglas Major, and in 1988 the strong tradition of the Cathedral music was passed on with satisfaction. He is now the fourth Organist and Choirmaster.

*As the Cathedral grew, the music grew. Hymns, chants, anthems, the sounds people want to hear, the sound of themselves singing and the choir singing. The music that composers had given them. The great old hymns everyone knew, the exciting anthems not everyone knew, the music of the old churchman Bach, the lovely and new music of young composers.*

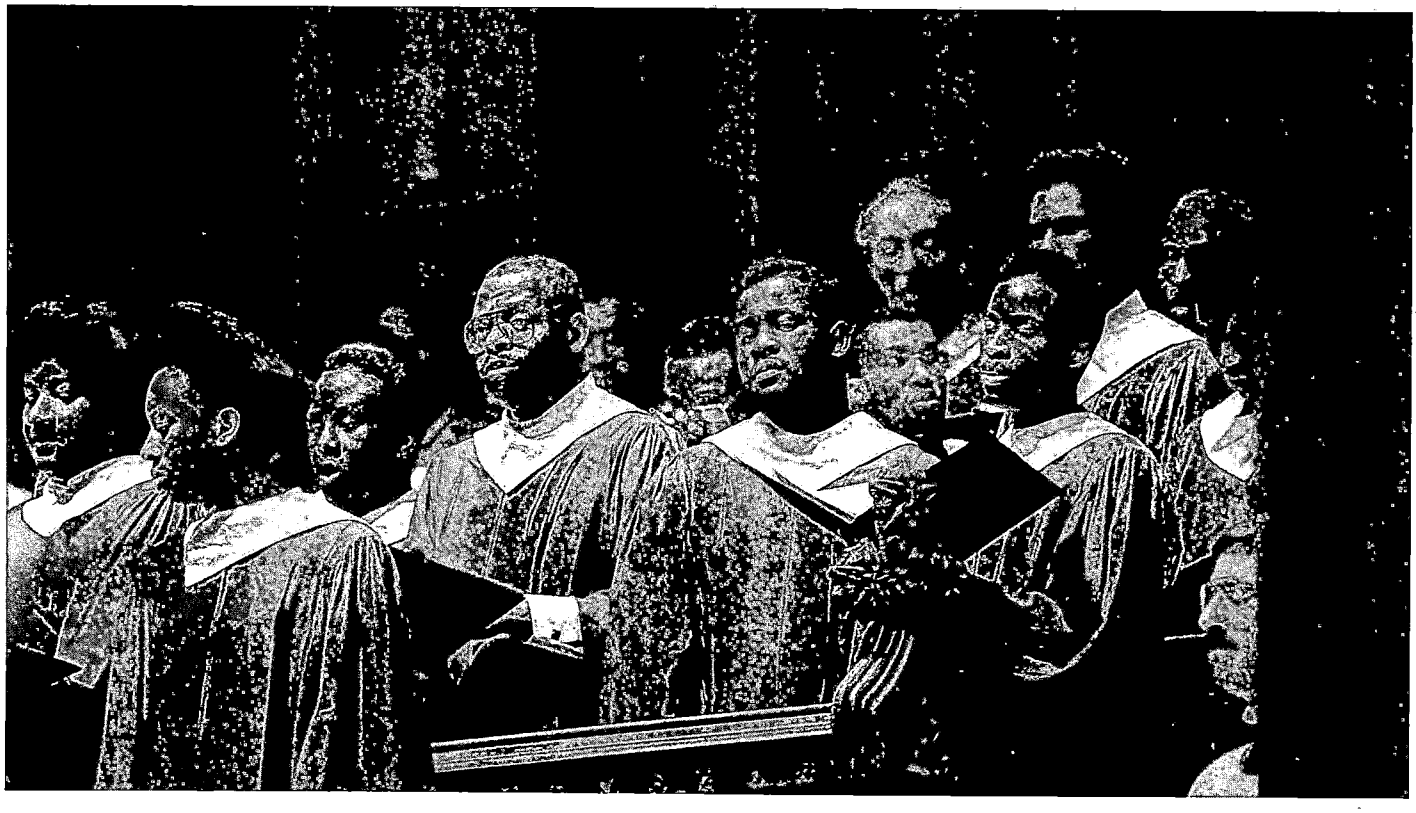
Over the ensuing years this "young composer" was to write over two hundred anthems, hymns, psalm chants, arrangements, two oratorios, and brassy fanfares for Bishops to enter and walk by. Paul encouraged new music of many gifted young composers, but he played and conducted all of my Cathedral music with enthusiasm, great skill and love. He encouraged and embraced my talent, thereby enriching our work and the Cathedral. Most occasions for which I composed were joyful, and the music was inspirited by, and offered to "God's Glory alone"- *A Soli Dei Gloria*, as Johann Sebastian Bach wrote at the end of every one of his hundreds of compositions. That phrase defines the offering of every gift made to the Cathedral—all the gifts of substance, of talent, or of devoted service. To do a thing perfectly and for God has been the sole aim of many who helped to build the Cathedral.

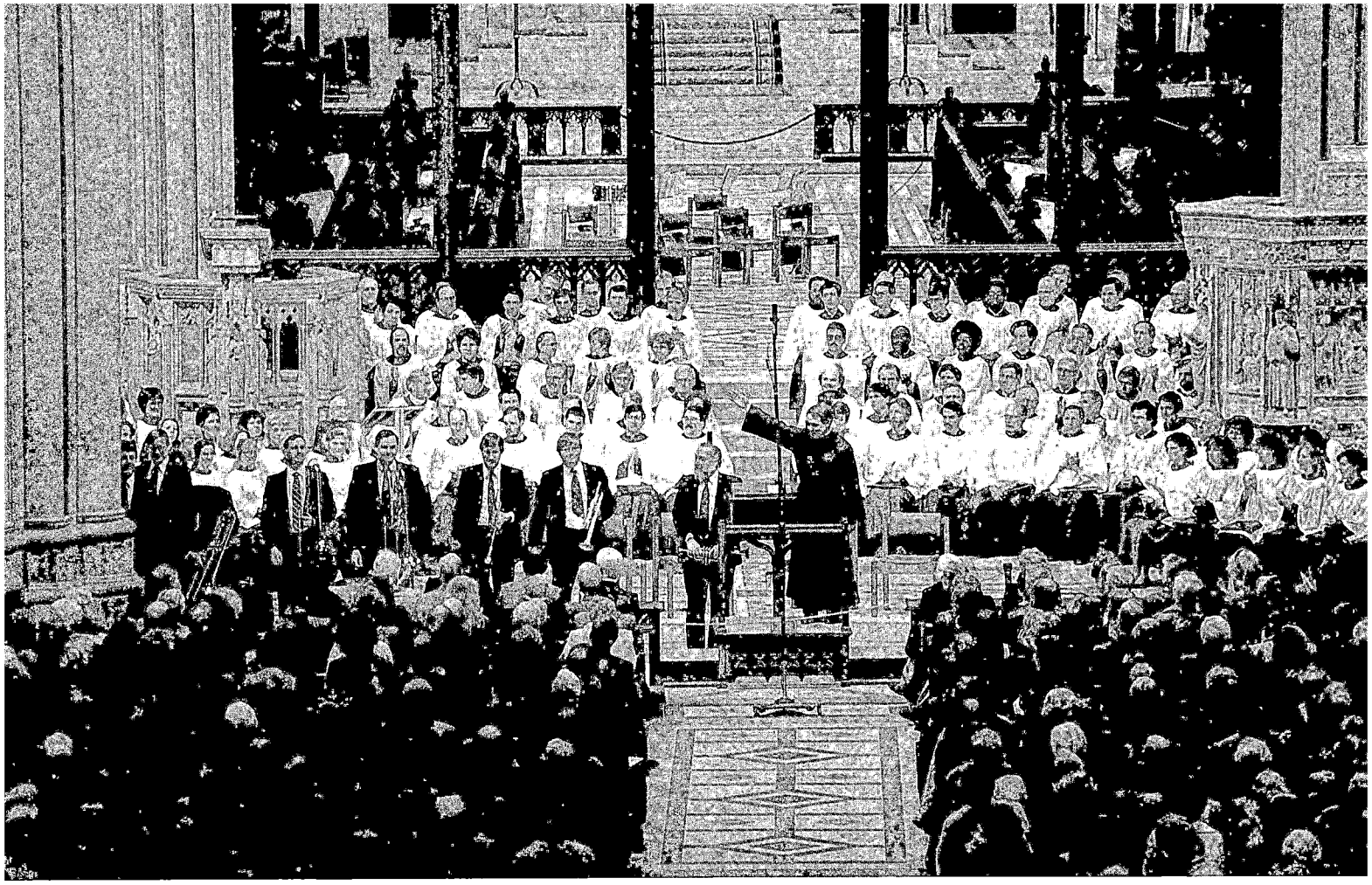
*Voice had to be given more space for the transepts were full. But the nave had to be filled. More human voices were needed; the choral society broadened the reach of the music, pushing toward the west wall. Orchestras had to be there to augment and expand the music. The rising arches of the nave silently demanded that the Cathedral music should be as unforgettable as the "frozen music" of the flying buttresses . . . And the organ had to grow with the building.*

The greatest single influence on Cathedral music over the years has been the building process itself—the slow growing of the space and beauty.

The Great Organ built by Ernest M. Skinner and installed in 1938 was considered to be a crowning achievement of American organ building. It was superbly voiced to fill the length and breadth of the one-hundred-and-fifty-foot long Great Choir, side chapels, and the north transept. It had seventy-eight hundred pipes. In 1957 the console (keyboards and control center of the organ) had worn out completely, and the Cathedral was just at the beginning of the

*Groups from around the world sing at the Cathedral year-round. Here the Howard University Choir.*





*The Cathedral Choral Society is a rich part of the Cathedral's artistic offering.*

first large expansion of space since 1928—the south transept and additional height and two more bays of the Nave. It was time to begin planning the organ for the future.

The job that was before us was to envision and specify the organ that would someday be needed to "sound" the completed Cathedral from east to west and north to south; to design and build the new console that would control the future, finished instrument; and to lay out the time frame to propose, fund, plan, and complete such a project. All of that was to be accomplished by Cathedral people, under

*Douglas Major, fourth—and current—organist-choirmaster of Washington National Cathedral.*

*Cathedral Choir of Men and Boys, with Assistant Organist Robert Lehman.*

Cathedral management. A consortium was formed that lasted for thirty-three years. Some members were on the staff, some chief advisors, technicians, and others of special abilities were attached for the space of time needed to see particular work improved upon or new work added. The whole grand scheme was completed just this past year—forty years from the time it was conceived.

The organ is, in this year of the Cathedral's completion and consecration, an instrument of unequalled integrity of design and artistic intention. It is not a new organ, a reproduction or a restoration. It is a *non pareil* of the organ building art. It is not the work of a company or a committee, or an individual. It is the long work of a continuing and changing consortium whose uniquely gifted members accept the excellent work of those before them, and enlarge and create upon that foundation, knowing it to be worthy of their finest efforts.

In that observation may lie a key to understanding sound Cathedral ministry: that which has been well-conceived, understood, realized, and constructive in the past, is most worthy of credible, considered, and valuable change for the future. Think of a Cathedral and its work as "a refiner's fire." It is not particularly useful as a space laboratory, nor an archaeological dig.

In 1962-64 as the *Gloria in Excelsis* tower grew, the addition of the fifty-three-bell Kibbey Carillon and the ten-bell ring above it increased the making of music in both dimension and kind. The ringing of the peal changes could be heard for a couple of miles downwind, and the melodies of the carillon could be the softest of sounds or the most jubilant. To the evenings outside on practice nights was added a whole new range of chiming and pealing music that charmed and intrigued the ears and raised the spirits of those on the drives and lawns below.

In 1942 a small choral society was founded by Paul to sing the greater religious masterworks by the giants among composers. The masses and oratorios of Bach, Handel, Monteverdi, Mozart, Beethoven, and many others were heard year after year, with symphony orchestras and the finest soloists participating. A new cultural space was filled in the Cathedral, but it spread throughout the community as the Cathedral Choral Society grew in size and importance.

And so, as the growing building demanded more music-making facility, so it was added generously, wisely, and in good proportion.

*The music of the Cathedral was never created to be a "mission" to the city of Washington. It was always an immediate expression of worship, carefully rehearsed, shaped and crafted, but ever spontaneous and reflective of the needs of everyone who heard it.* Yet, without intention, a grace and a pattern formed in the city of Washington. The font of music at the Cathedral irrigated the city for the seedlings that would become the Washington Opera Society, the Choral Arts Society, and the fine, flourishing singing groups that gladden singers and listeners all around the town. The music flowed out of the transepts to summer concerts. It played for dancers in the crossing and carilloned and pealed from the *Gloria in Excelsis* tower.

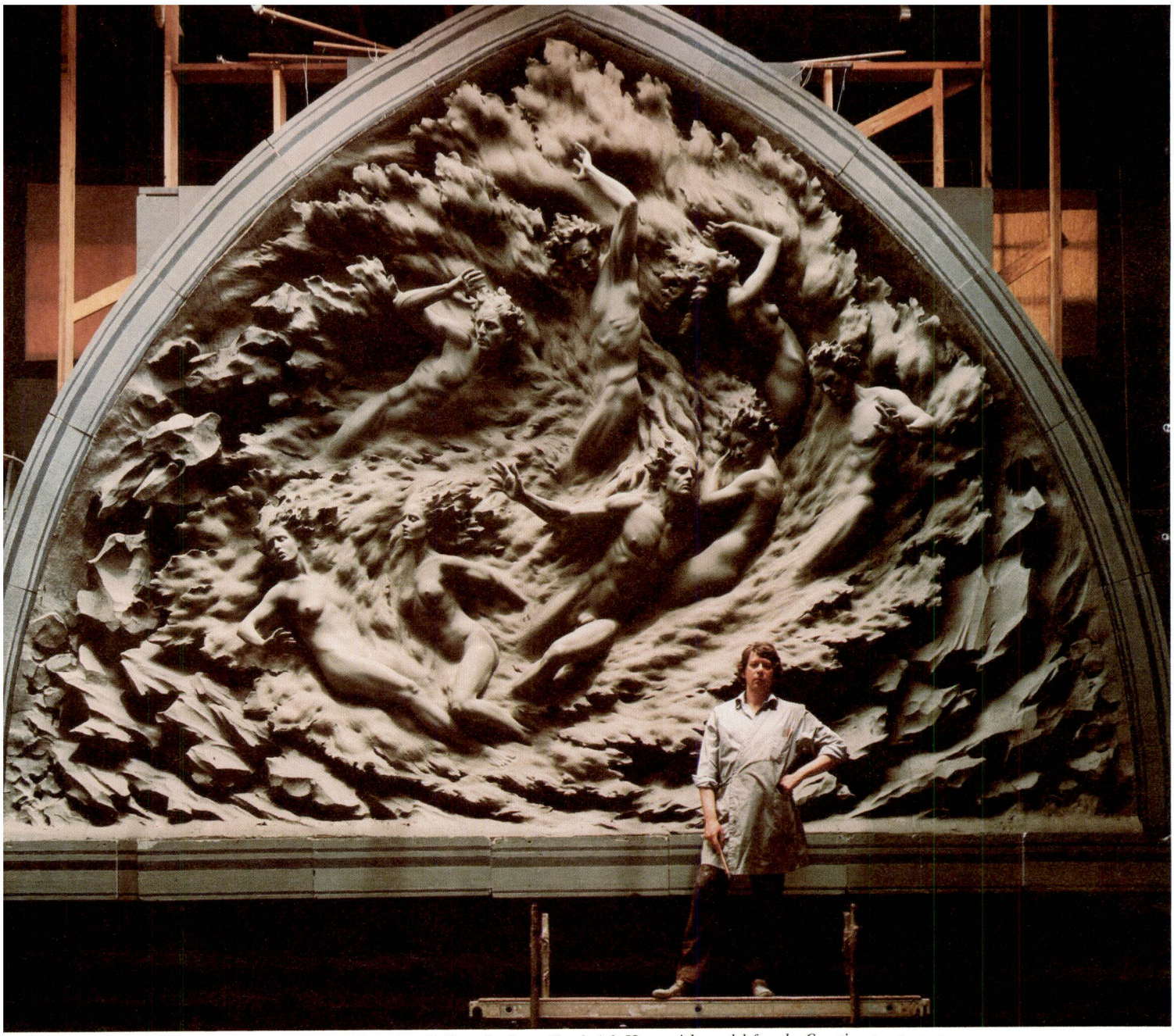
*Music "born of the occasions." Cathedral folk Eucharist began in 1960.*

The music also spills out of the hearts and through the voices and fingers of thousands of young people in visiting choirs from all over America who come to sing preludes, and visiting organists and instrumentalists to play recitals. The students in our own schools were singing spiritual songs in their chapel services here before the Foundation Stone was laid, and have continued to do so ever since.

The Cathedral music has washed like great healing seas over the aroused emotions of storms of people who came to the Cathedral during the sixties and seventies. In sorrow and outrage they protested injustice and decried war. On those occasions all of the Cathedral resonance sounded, and the music of the people was a part of it; and all of the bells and organs were heard, along with the guitars and folk singers who sang songs not in the Anglican tradition. But that was of no matter, for the Cathedral's invisible, spiritual music makers picked up easily on the strains and caused the people to sing and clap, and then join hands and sway back and forth, intoning a great hymn of conscience and impressive resolution. And the massive stone columns "moved," and the "frozen silence" melted into waves of the angelic music which seemed to presage once more, "Peace to his people on earth." And it was music in the Cathedral, concluding with that great last song of the Bach Mass in B minor—"*Dona nobis pacem.*" Grant us thy peace.

*The music of the Cathedral has been born of the occasions—human occasions. People rejoicing, mourning, inspirited, laughing. Responsive to the human need for harmony and spiritual refreshment, its music fills the Cathedral with warmth and ever expands the fabric beyond its parameters. It is one of the dimensions of the Cathedral that is as fleeting and hard to capture as a prayer. It is none the less real for its seeming fragility, any more than human life is less real because its tenure is brief.*

Music and cathedrals can never be "frozen." Love of God and song are too much in the human heart to be static.



*The Cathedral story begins with the "Creation." Here Sculptor Frederick Hart with model for the Creation tympanum.*

# What the Cathedral Says

## THE ICONOGRAPHY AND SYMBOLISM OF THE COMPLETED CATHEDRAL

by **RICHARD T. FELLER**

Although the leaders of Washington National Cathedral followed the ancient tradition of building it from east to west, its iconographic scheme begins at the west facade and reaches its culmination in the sanctuary in the east. The iconography begins with the west portal sculpture of the three tympanums (pointed areas above the doorways) symbolizing the creation of mankind, the visible, and the invisible universe. It includes the trumeau (canopied niche between doors) figures of Adam in the center and Peter and Paul, the Cathedral's patron saints, each in a tower portal. The lovely bronze gates amplify this creation symbolism.

Emerging in the nave from under the west balcony, the Lincoln Bay on the north, and Washington Bay on the south are visibly dedicated to two of the greatest American presidents. Aisles extending east from each of them until they intersect the transepts are filled with memorial bays to many distinguished

EDITOR'S NOTE: *Iconography is the technical name for the overall schema for the symbolic story that the artistic elements of a church or cathedral are meant to tell. Washington National Cathedral's art—its windows, statuary, carvings, etc.—has been created through the years to tell a story, and to convey a series of interrelated messages. The following article shares the iconography of this Cathedral.*

American families who have been a part of the raising of this Cathedral. In these bays are statues of saints of many Christian nations, and corbels carved as likenesses of renowned modern Christians exemplify the carrying of the gospel to many peoples.

### *Commandments & Creeds*

Over the west balcony, the high vaulting bosses at the intersection of the vaulting ribs graphically dramatize the Ten Commandments received by Moses. They are a prelude to those of the first bay of the nave, where begins the great credal statements of our faith. These credal statements, drawn from the historic Apostles and Nicene Creeds, one in each bay, march eastward through the nave and great crossing and are complete over the high altar with the statement, "I BELIEVE IN THE LIFE OF THE WORLD TO COME."

*High vaulting bosses at West End tell the story of Moses and the Ten Commandments.*

*Christ in Majesty, the centerpiece.*

*The Woodrow Wilson Bay.*

The large four-lancet clerestory (top level) windows of the nave portray events in the Old Testament history of the Hebrew nation until the two nave clerestory windows nearest the great crossing that depict the conversions of the mighty saints, Peter and Paul. The nave aisle window, at the level below the clerestory, portray figures throughout Christian history who have expressed their Christian faith through their life's work. Stone carvings on faces of the nave outer aisle bays depict Old Testament scenes on the north and encounters from the Book of Acts on the south side.

*A detail of wood carving, telling the story of the three wise men.*

*The Cathedral's West Rose Window, by stained-glass artisan Ronald LeCompte.*

### *Rose Windows*

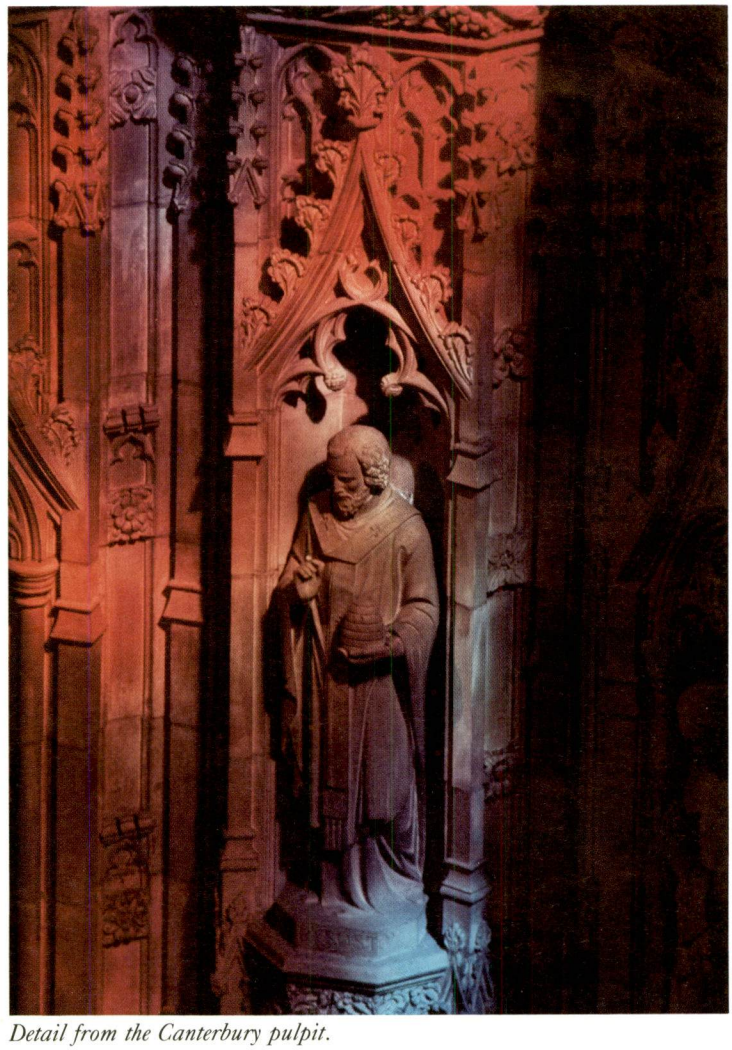
In the west wall above the nave balcony is the magnificent Creation rose window expressing in darting shafts of light the creation of this earth and all that is therein. Its predecessors were the north rose window depicting the Last Judgment and the Church Triumphant of the future in the south transept rose. The six clerestory windows of the south transept signify the great streams of Christianity that hopefully will one day become the Church Triumphant.

### *Canterbury Pulpit*

The centerpiece at the intersection of the cruciform-shaped Cathedral is the Canterbury Pulpit, constructed of stones from Canterbury Cathedral recalling the history of translation of the Bible into the English language. Mounting the steps into the great choir, the worshiper passes beneath the richly ornamented rood screen and above it, the rood beam with its crucifixion carvings under the soffit stone arch carvings of the nine orders of angels.

### *The Chapels*

The east aisle of the south transept is the setting of the War Memorial chapel as a tribute to those who paid the supreme sacrifice for our nation, and centered around Christ whose death was the supreme sacrifice for the sins of all mankind. Adjacent to it is the Children's Chapel in miniature scale devoted to children with scenes from the life of Jesus as he ministered to children. Its counterpart on the north side is the chapel devoted to symbolism of the third per-



*Detail from the Canterbury pulpit.*

son of the Trinity and known as the Chapel of the Holy Spirit.

In the crypt of the Cathedral the three chapels are symbolic of the birth, death and resurrection of Jesus. His birth is again recalled in the tympanum carving of the north transept entrance. Parallel to it, the carved tympanum of the deeply recessed south transept depicts Jesus among his disciples for the Last Supper and, beneath it, His Resurrection appearance on the road to Emmaus.

There being no traditional "Virgin chapel" to the east of the high altar reredos in this Cathedral, the north choir aisle features a chapel devoted to the symbolism of Mary, Mother of Jesus. The chapel in the south choir aisle contains sculpture portraying the beloved disciple Saint John. In traditional religious art, Mary is on the left and John to the right at the foot of the cross.

### *The Sanctuary: Christ in Majesty*

Passing through the choir the worshiper approaches the sanctuary altar railing with depictions of the disciples and their symbols. Inside the sanctuary is the Glastonbury bishop's throne for the Bishop of Washington. Before it is the Compass Rose, symbol of the Anglican Communion. Ascending the steps to the high altar, the priest stands on stones brought from Mount Sinai where the Ten Commandments were given to Moses. The high altar itself is erected of stones from the ancient quarries outside the walls of Jerusalem. Above and behind the high altar is a richly carved stone reredos with a seated Christ in majesty as its centerpiece. Around this Majestus are nearly one-hundred statues of all manner of persons who in the history of the church, have met the six biblical tests.

*High above the high altar, Credal boss.*

The architectural carvings in the apse are all symbolic of the ancient hymn, *Te Deum* ("We Praise Thee O God"). From the emerging Adam in the center west portal trumeau to the Majestus of the great reredos above the high altar, an iconographic theme is carried forward that fulfills the inscription embedded in the 1907 foundation stone, "THE WORD WAS MADE FLESH AND DWELT AMONG US."

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As Canon Clerk of the Works, RICHARD T. FELLER has been deeply involved in the execution of the Cathedral's iconographic story, working with artists and artisans for nearly four decades.

*The Cathedral, from West to East, proclaims: "The word was made flesh and dwelt among us."*

# The Year of Consecration in Review

by LEONARD FREEMAN

THE SLOW ASCENT OF A GRAND FINIAL STONE, to the top of the Phillips Memorial Great Pinnacle on the Cathedral's northwest (St. Peter) tower, on Saturday, September 30, 1989, marked the beginning of a year-long series of events to celebrate the completion and consecration of Washington National Cathedral. It was a symbol of construction completed, and of a building rising to its heights; moreover, the ceremony marked the effort and sacrifice borne for nearly a century for the vision of such a "great church for national purposes" to come into existence.

The movement of the stone provided an echo of what would be—the placement of the Cathedral's very last stone on September 29, 1990 on the National Cathedral Association Great Pinnacle atop the southwest (St. Paul) tower. But it also marked the passing of one who had labored for more than a decade to see the dream become a reality. Within moments of the ascent, word came to the assembled crowd that Bishop and Dean John T. Walker was dead. Said Provost Charles Perry: "He wanted to celebrate where we had come from to where we are now . . . And I hope that this year of celebration will be, in fact, a year of dedication, celebration and consecration in his memory and to his honor."

### *Bishop Walker*

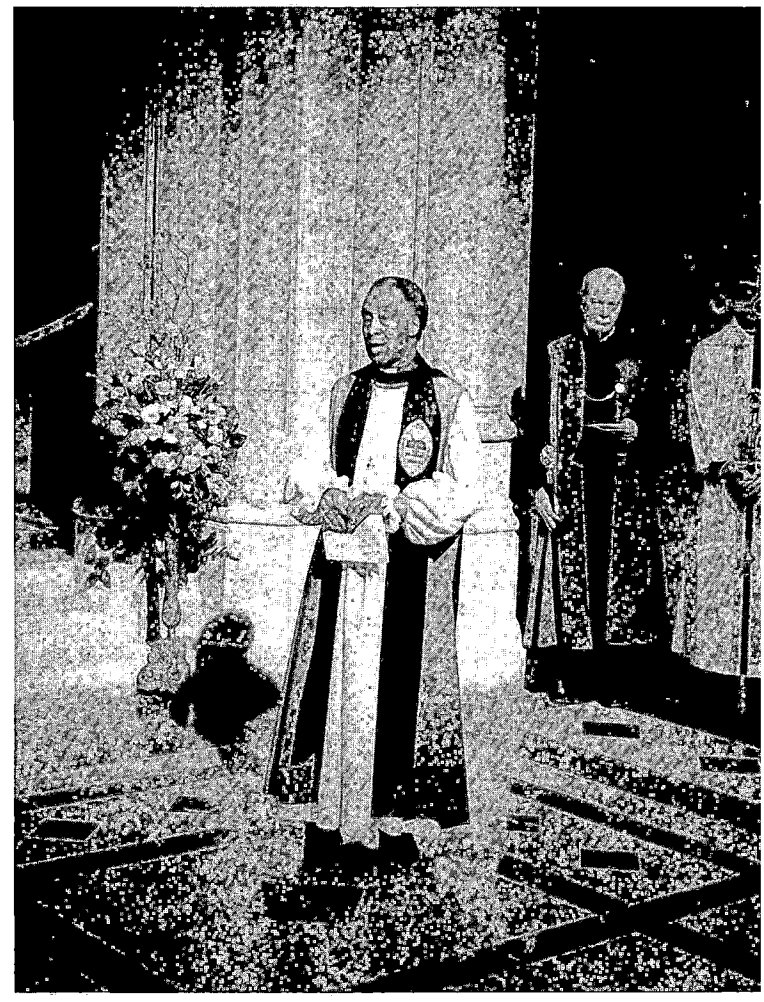
The vision of Bishop Walker, and of those who had labored before him and with him, was that the Cathedral would be more than simply a monument, a great Gothic edifice. That it would truly be a church of God, a house of prayer for all people, "a great church for national purposes." In the spirit of that vision the events of the year marked milestones of both building completion and of program and mission focus. The five themes of the consecration year were: Thanksgiving, Stewardship, Learning, Compassion, and a Celebration of Heritage.

### *What's in a Name*

The "national focus" was exemplified in the decision made even before the year's start, to combine the previously used forms Washington Cathedral and National Cathedral, and to adopt the name *Washington National Cathedral* for popular usage. The intention was to mark both the Cathedral within its location as a great house of prayer in and for the community of Washington, and its service as a consciously raised up symbol of the deepest religious roots and heritage of the nation as a whole.

### *Celebrations of Heritage*

The theme of Celebrating Our Heritage was evident in a series of opening services and events which highlighted the Cathedral's roots in the Episcopal and Anglican traditions. During October 1989, the 200th anniversary of the American Book of Common Prayer and the 100th anniversary of the Episcopal Church's United Thank Offering were honored with special services and events, including an exhibition in the Cathedral's Rare Book Library featuring first editions of the Book of Common Prayer.



*The passing of Bishop John T. Walker at year's opening shocked the Cathedral family.*

In April 1990 Archbishop of Canterbury Robert A.K. Runcie preached to the assembled North American (Anglican) Cathedral Deans, and dedicated a Compass Rose, symbol of the sixty-four-million-member Anglican Communion, in the Cathedral's altar pavement floor. Earlier, in February, Dean John Simpson of the mother church of the Anglican Communion, Canterbury Cathedral, presented a silver chalice to the Cathedral as a symbol of the common ministry and mission of the two centers of the faith. And in mid-September 1990, just two weeks before the final consecration, the assembled bishops of the

Episcopal Church USA gathered to worship in a special celebration of the Cathedral's Episcopal heritage.

### *Compassion, Stewardship, Learning*

The cathedral's ministry to raise up issues of importance and to contribute to the common good were evident throughout the year in a carefully planned series of programs. From a "Women and Power" conference on the roles and power of women in our world, to explorations of the relation between the new physics and the biblical tradition in "Heavenly News: Scientific and Biblical Concepts of the Universe," to a call for a new partnership between the faith and conservation communities in a springtime "Festival of Creation," the Cathedral used its visibility and integrity as a platform for clarifying and rallying public thought.

Similarly, special occasions of worship and prayer spoke to topics and human concerns as diverse as: AIDS, crime and drugs in the capital city, the church's ministry to higher education, the ministry of those who serve as police, fire and safety professionals, the Bush-Gorbachev summit meetings, and the public servants and service of the city of Washington. A week-long program of prayer and study focused on the spiritual journey through the life and work of Evelyn Underhill.

### *With a Voice of Praise*

Numerous occasions of thanksgiving dotted the year, with praise through music taking a high profile. Amongst these were: a concert of Music for Royal Occasions by the Cathedral Choir of Men and Boys; a special presentation of Haydn's "Creation" by the Cathedral Choral Society in conjunction with the "Festival of Creation" and the dedication of the west facade; the world premiere of Leo Sowerby's "La Corona" by the Choral Arts Society of Washington; a "Great Organists" master recital series in February/March 1990, as well as the offerings of the Summer Festival; an American Guild of Carillonneurs conference; the tenth annual Interfaith Conference Concert; and the *Sursum Corda* ("Lift up your hearts") musicale evening during the final consecration weekend.

Flower Mart 1990 focused on the American heritage, bringing together foods and crafts and entertainment representing of the whole country, with First Lady Barbara Bush, and television personality Willard Scott.

The Episcopal Diocese of Washington celebrated the Cathedral's role as "chief mission church of the diocese," dedicating the spacious West Portal Court in memory of Bishop John Walker, and topping off its contribution of the diocesan pinnacle with a grand finial honoring Bishop William Creighton.

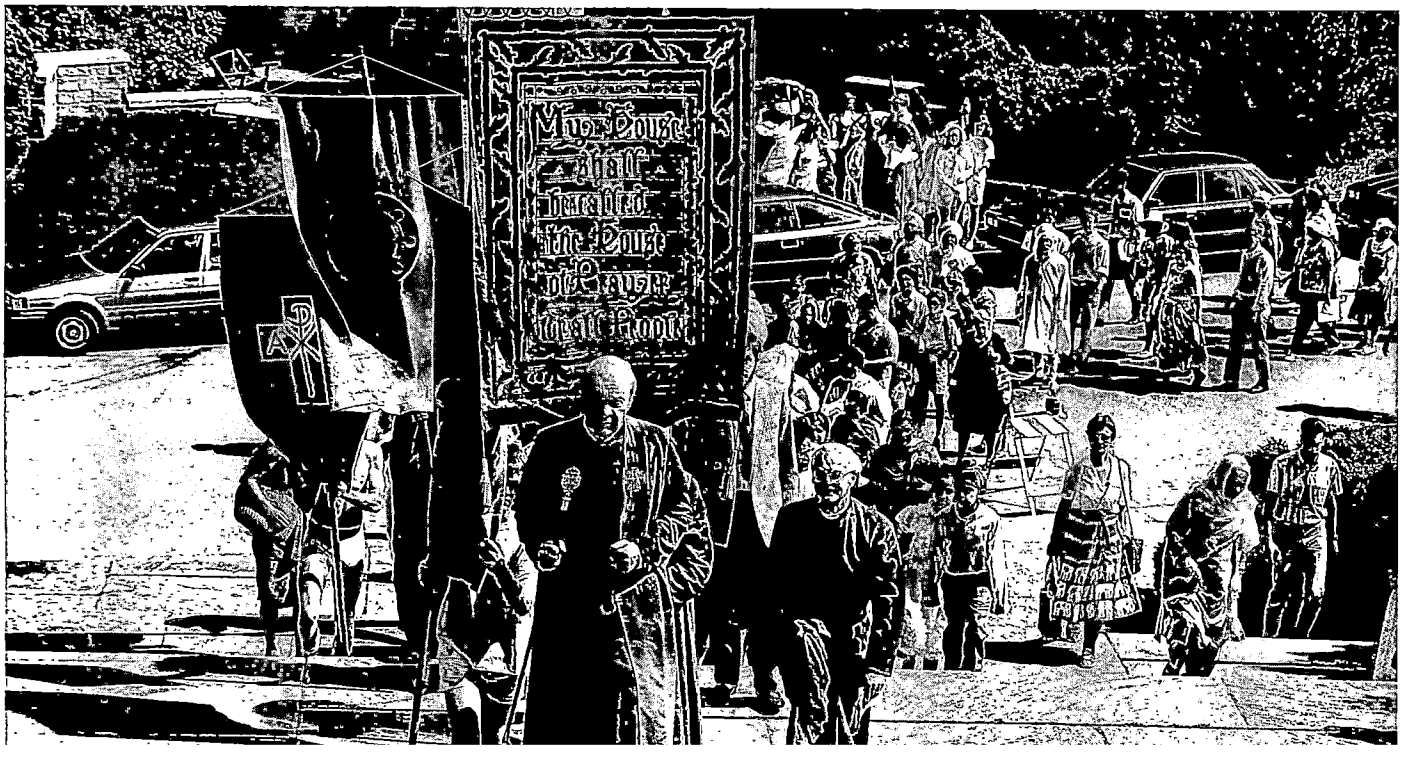
### *Public Participants*

Numerous public figures participated in the year's activities, from President and Mrs. Bush, to His Royal Highness Prince Philip, Astronauts Michael Collins and Frederick Gregory, Archbishops of Canterbury Robert A.K. Runcie and Donald Coggan (retired), the Presiding Bishop of the Episcopal Church USA Edmond Browning, theologians Jurgen Moltmann and Walter Bruggeman, scientist Owen Gingerich, environmental leaders Jessica Mathews and William K. Reilly, the Mayor and City Council of the City of Washington, and the Episcopal Church's House of Bishops and gathered Cathedral Deans.

Special appreciation of those who contributed to the building of this edifice was expressed in a warmly received Cathedral Builders series featuring presentations about and by many of those whose inspiration, artistic genius, and hard work have become so amply visible. And artists Rowan LeCompte, Frederick Hart and Ulrich Henn were present for the dedication of the Creation Facade.

The schools and colleges of the Cathedral Foundation each participated. An Ascension Day "celebra-

*The "Festival of Creation" focused on ecological and religious cooperation.*

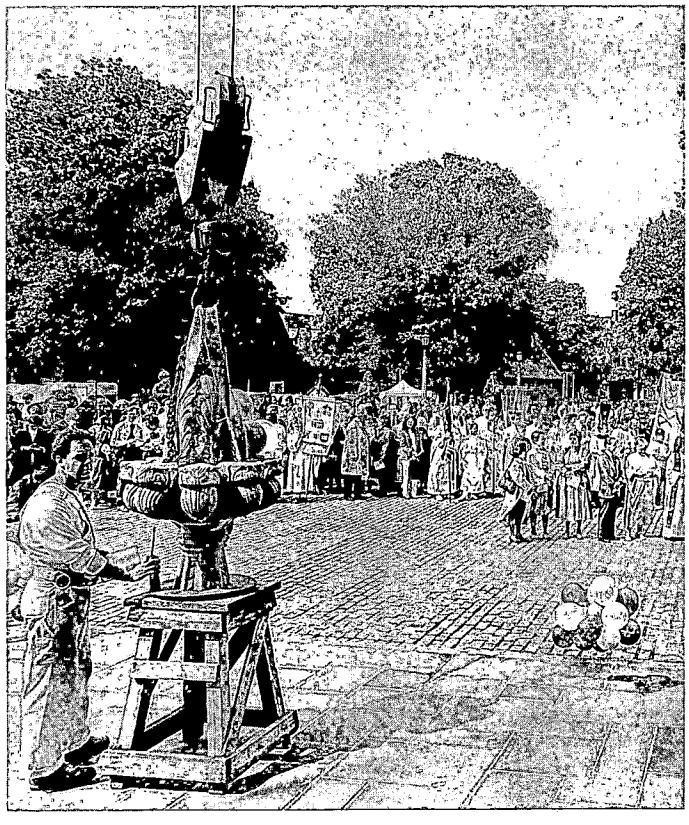


*Heavenly News: theologian Walter Bruggeman (center) and scientist Owen Gingerich (right) explore theories of creation with Canon Hamilton.*

tion of learning" brought together the students and faculties of St. Albans, Beauvoir, and National Cathedral School. The College of Preachers held a Fall 1989 weekend of events focusing on its ministry from the Close, and the College of the Laity presented a special summer 1990 conference on "The Moral and Spiritual Dimensions of Work" for business and community leaders, educators, and others concerned with the spirituality of work.

### *Communicating*

The Cathedral's ability to reach out, as almost a mass media of its own, was also evident during the year. Visitor numbers reached new highs, with more than 5,000 touring the building on some days and being exposed to its implicit and explicit messages of the creator and the Christ. The great Christmas service was once more televised nationwide. Two separate PBS specials, one on the Cathedral itself, another an offering of music, were initiated during the Consecration Year. Numerous articles—some in-depth, many on specific aspects of the Cathedral's ministry—appeared in the press, both religious and secular. New brochures and books, retellings or completions of previous texts about the Cathedral, were published. New videos were begun to tell the story in a new way.



*Diocesan pinnacle and dedication of Walker West Portal Court.*

### *The More Things Change . . .*

In one sense the Year of Consecration was a very special year—a spectacular display of Washington National Cathedral's many gifts and possibilities. In another sense it was really a very typical year; for what occurred was consistent with, and an extension of, the life and commitments and program the Cathedral has been involved in almost since its birth.

A house of prayer for all, a great church for national purposes, a diocesan Cathedral, an institution of learning, proclamation, worship and ministry. All the changes were rung during the Year of Consecration. It was an echo and a foretaste, of what has been and what will be.

## Consecration Year Materials

Included in this special issue of *Cathedral Age* is an insert featuring products created to commemorate the consecration and completion of Washington National Cathedral. Several additional commemorative products will be available through the Museum Shop as well as those highlighted in the insert.

**A video,** based on the multi-image slide presentation produced for the September 27th Recognition Dinner, is an overview of the history, creation and vision realized in Washington National Cathedral. It will be available during the Consecration Weekend.

Later in the fall a special **Consecration Year video** will be available featuring landmarks of the Year of Consecration, culminating with extensive coverage of the special weekend including the laying of the last stone and the consecration service.

Also available later this fall will be the premier issue of **Cathedral Papers.** The cathedral is host to a number of prominent people who provide conference lectures, sermons or other communication. Through the *Cathedral Papers* series, we hope to provide an opportunity to bring the Cathedral beyond its walls by publishing portions of these noted programs so the reader may share in the thoughts and hopes these papers contain. The first two volumes will present highlights of the January 1990 "Heavenly News" conference on scientific and biblical conceptions of the universe with Owen Gingerich and Walter Bruggeman, and the "Festival of Creation" presentations by Prince Philip, Jurgen Moltmann, Jessica Mathews and William K. Reilly.

**Please call the Museum Shop at (202) 537-6267 for ordering information on any of the above.**

# Twenty years on the Hill: An Interview with *Charles Austin Perry*

by **LINDSAY J. HARDIN**

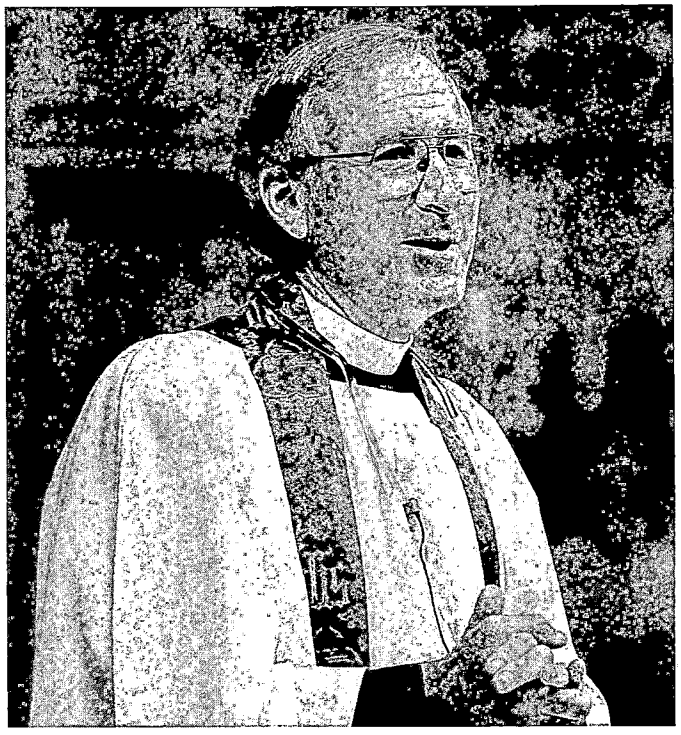
THE VERY REV. CHARLES A. PERRY, provost of the Cathedral since 1978, will become president and dean of the Church Divinity School of the Pacific (CDSP) on October 26, 1990. Perry leaves Washington National Cathedral for seminary life after almost twenty years of service on the hill, including eight years as executive officer of the Episcopal Diocese of Washington.

As the Cathedral's principal preacher and iconographer, Charles Perry has overseen all aspects of Cathedral life, including worship, program, and finance. Under his leadership, the Cathedral's $10 million dollar bank debt was paid off, and the construction completed.

Many outreach programs have also been added, including the Volunteer Service Community, which recruits college-age young people to work under Cathedral auspices in social agencies in Washington, and the school outreach program, which brings thousands of city and suburban school children to the Cathedral for education experiences.

Perry is regarded widely as a teacher of laity and clergy, presenting regular courses on biblical interpretation at the College of Preachers and for the National Cathedral Association.

Charles and Mrs. Perry, the former Clara Joy Jones who has been an active participant in the life of the Cathedral in her own right, will move to their new home near San Francisco Bay shortly after Charles' last service at the Cathedral, the Consecration on September 30, 1990. They will take with them the warm wishes of their many friends and colleagues who wish them Godspeed.



*Provost Charles Austin Perry.*

**LINDSAY HARDIN:** After twenty years on Mount St. Alban, what would you list as your greatest accomplishments?

**CHARLES A. PERRY:** Well, the first and most obvious would be the completion of the Cathedral. In 1978, when I became provost, neither John Walker nor I saw the completion of the Cathedral happening in any short time span. The Cathedral was $11 million in debt, the staff had been cut by one third, the operating budget was in extreme deficit, and the annual interest on the construction debt was $945,000. It was a general state of demoralization. Since then, we've been able to make significant progress: we're out of debt, we're well-staffed, and our morale is high.

The second thing is that, along with the Cathedral construction, we've been able to substantially increase our programmatic outreach. In 1983, we made what I consider to be a highly moral and courageous decision: to work toward completion of the Cathedral while simultaneously increasing the budget and commitment for mission and ministry, including worship, program, music, and outreach.

The third thing is that we wanted to recover and restore a strong sense on the part of volunteers and staff of a commitment to this Cathedral and its mission. For example, in those days there were only 7000 members of the National Cathedral Association. There's 20,500 today. We've added 10,000 people to the *Cathedral Age* mailing list in the the last year. Those are major additions to our family.

**LH:** If you could look ahead; what would you like the Cathedral to be doing twenty years from now?

**CAP:** I'd like to see the Cathedral be an adult education center for the Episcopal Church. The Episcopal Church has not always done a good job of raising the theological I.Q. and sophistication of its otherwise highly educated community. And we have the chance in this place to provide educational opportunities across the board.

My greatest disappointment is that we never got

*Provost Charles Perry with Supreme Court Justice Sandra Day O'Connor during bicentennial celebration of constitution at Cathedral.*

into that as the Cathedral community. I did myself in terms of teaching courses. But we never said, "That's our job and that's going to really be central." And I think there's a wonderful opportunity there.

Second, this Cathedral is by its very nature an evangelical tool. It's a place where the semi-churched and the unchurched drift in. I think there are lots of people, single and married, who want and need a rich and sustained liturgical life and want to serve their neighbors in Christ, but who do not feel that they need all of the other things that are offered and are involved in the life of the parish.

The Cathedral offers an alternate model, not only for bringing people into the life of the church, but for sustaining that life as well. And that is, in part, what being the chief mission church of the diocese means.

So the priorities need to be education and evangelism, but without apology. And we shouldn't be embarrassed about that. It's really curious that 20 percent of the new volunteers indicate no church preference, no denominational affiliation. . . . well, what an evangelical opportunity. We don't have to make them into Episcopalians, but perhaps we can help them grow as Christians.

**LH:** Much has happened in terms of program development here in recent years. What do you feel most strongly about in terms of program?

**CAP:** Two things—the first of which is our outreach program, including the whole Volunteer Service Community and the children's educational program. We have tens of thousands of school children coming through here. We used to treat them as little adults and gave them a junior version of the tour. Now we have something that reaches into the public schools and sends people out to the schools. We're particularly proud of our relationship with the District of Columbia school children. Their budget provides for no field trips, so the Cathedral pays for buses for them to come. And we're in touch with a whole new cadre of volunteers: young, fully employed, many men as well as women. What do they want? They want to be associated with the Cathedral, but they also want to help out with the community.

Second, we have been able to be much more responsive to national and international needs. That's been a long tradition of the Cathedral, but we have been more intensive and intentional about it. For example, the whole building up of the relationships with the churches in the Soviet Union, our relationship with churches in South Africa, and involvement with moments of national tragedy, such as the Tehran hostage crisis or the KAL airplane disaster.

The Cathedral has always had some involvement with national events, but it had been principally funerals. We now celebrate new beginnings as well, such as our presidential inaugural services. We take the initiative when there's a need. I think we're in a position now that the world sees this as our mission.

**LH:** In the Episcopal Church, we're often embarrassed about talking about money, even on the local parish level. What have you learned here about raising funds that would be helpful for the church at large?

**CAP:** It's an old learning. It's nothing new. And that is that Christians need to share their assets and income with others. The more they have, the more they need to share it. The problems of greed and avarice and idolatry are endemic in our culture. It's a matter of the highest moral issue, therefore, that the church confront its people with their need to give their money away.

I have found in general that the people I've asked have been extremely open-spirited. Even when they've said no, they have been very very positive. So the adage that people have a need to give and you're offering them opportunities still works. And that's what you're doing.

The other side of the learning is getting turned down. We clergy like to be approved of. We like to be liked. And we don't like to be turned down. Because of that, we've often refused to risk being turned down. This has to do with recruiting people to do tasks in church; it has also to do with raising money.

We frequently don't ask the strongest, busiest, most confident person—in part, because we're afraid we'll be rejected. I've learned here, with the help of the development staff, to ask for the best and the most. In the last six weeks, we've asked some extremely busy people to take major responsibilities. They can only say no. And if they do, they rarely say no in a mean spirit. Sometimes, when they do say no, we ask them to help us find someone else, and they do.

**LH:** When you first came here, one of the pieces was to bring the Cathedral and the diocese closer. What is your sense of that now?

**CAP:** I think there's an ebb and flow in the work with the diocese.

There is a necessary tension between the great church for national purposes and the chief mission church of the diocese. We can't be all of one. We have to be some of both. The question is how. In general, the parish leadership is very proud that their Cathedral is out there representing them in the world. At the same time, they're saying, "what did

you do for us last week?"

The tension is necessary and appropriate and shouldn't disappear. If it disappeared, it would only be because one or the other prevailed and we lost sight of one goal.

I would think that my successor, the next dean, has to be content with the fact that there will be Cathedral volunteers and staff saying, "Why are we doing this or that parochial thing?" and there will be parishes saying, "Why is it so national—why aren't you using your resources and energy closer to home?" It's a real tightrope, but I think it's inevitable.

**LH:** Let's talk for a minute about your future job: the challenges and the goals.

**CAP:** Well, I love theological education. I have tried to teach one or two courses every year in the last five or six years. I've taught three week-long courses at the College of Preachers. I've done some summer institutes, and I've done Lenten and Advent courses with lay people. Even though there wasn't time, I've done it because I love to teach.

I believe that CDSP is a place of enormous promise, and a multiple challenge. I think they have a fine faculty. When I was there in 1984 for a semester, I wrote a book and it was a very supportive environment.

I'm not going to a place I have no idea about; rather, I'm returning to a place for which I have a high regard. CDSP has made a commitment that it wants to do more ministry education for church leadership, both clergy and lay, throughout Province VIII, which stretches from Washington state to southern California and east. The challenge of doing that will be very exciting.

**LH:** You're going to step out of here after a tremendous day, a day that you've worked a long time to see, and you're going right to this very challenging job. How does that feel?

**CAP:** I think that September 28, 29 and 30 will be difficult. I suspect the great joy of the completion and celebration will overwhelm the departure. Then, when Joy and I start packing the books, I will realize that in fact, I'm leaving.

I've been on this hill for twenty years this coming January. I came here to work with Bishop Creighton on January 1, 1971. And in those twenty years, I've seen my children married, and my grandchildren born. All four of our parents have died in that same time, my mother just this past February. So there have been some real rites of passage in those twenty years. But that also is an indication of time to go.

And it will be difficult. It will be difficult leaving the people here, the staff, the volunteers, and it will be difficult being 3000 miles from all our grandchildren and our children.

**LH:** Your wife, Joy, has had her own special ministry here.

**CAP:** That's absolutely right. We have tried, much to her effort, through the use of Bratenahl House, to show appreciation for the thousands of friends and volunteers and staff by including them in the life of our house.

Joy has seen this as a real ministry. As a result of her hospitality, many people feel that their work and contributions have been appreciated.

She has also been very deeply involved in the school education program: creating the systems used here, teaching the docents and others how to work with children, and helping schoolchildren to feel welcome at the Cathedral.

**LH:** Any regrets?

**CAP:** I have one major regret, and that's that Bishop Walker is not living to share these September days. He put a lot on the line for that. Part of me says, because I am a believer, that he *is* sharing this time. But I wish he was here physically. He looked forward to this day with great eagerness.

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### *Charles Perry: An Appreciation*

Charles Perry leaves the Cathedral immediately after the Consecration Service on September 30. With his beloved sailboat hitched to his car, he and Joy drive to California. Seven days later or thereabouts, he takes over as president and dean of the Church Divinity School of the Pacific.

Twelve years ago Bishop Walker, in his wisdom, asked Perry to become provost of the Cathedral. He accepted. Not a little responsibility—construction stopped, a huge debt, staff reduced and troubled, program uncertain and limited. What has happened is apparent to all of us—the Cathedral completed, the debt removed, a largely increased but balanced budget, a professional staff of creative and dedicated people recruiting and directing a huge group of volunteers in an ever developing program. Remarkable!

While the Kingdom has not arrived, not a little must be done for the Cathedral to witness more effectively to the God so concerned about the poor, healing the sick and bringing peace to all peoples. Still, God must rejoice and in his own way look down and say, "Not too bad." Certainly, we with our limited understandings can say: "Charles Perry, you have done a remarkable job and we are grateful, very grateful. We give thanks to you and for you to Him for whom we all seek to witness, the Teacher, our Lord."

May you have fun doing that which you love so much and do so well—teaching. Incidentally, do straighten out that ever-changing, ever-moving place called California while you seek to send forth clerics who have something of your ability.

God bless you and Joy. We shall miss you.

CANON CHARLES MARTIN

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cathedral builders

# In on the Beginning, In at the End

EDITOR'S NOTE: *Washington National Cathedral has been blessed with many magnificent friends. Each of the three persons profiled in this section—Virginia Glover, Mrs. John Campbell White, and Dr. Thomas McKnew—represent within themselves a living connection between the beginnings and the completion of the Cathedral. In a way each was "In on the Beginning, In at the End."*

*Virginia Glover, with angel carved in her likeness.*

## MRS. CHARLES C. GLOVER, III

When Virginia (Ginnie) Glover accepted Bishop John Walker's invitation to join the Chapter of Washington Cathedral in 1978, some part of her knew that it would be a significant commitment. "I am not a person who just sits and twiddles my thumbs when I get on a Board. I suddenly find myself deeply involved in whatever I'm doing."

As Washington National Cathedral comes to completion, almost no one can cite more direct involvement than Ginnie Glover who, as head of the Chapter development committee since 1986, worked to raise the funds that finally would enable the pay-as-you-go construction to come to its eighty-three-year fruition. And it is altogether fitting that Ginnie represents a connection to the Cathedral's earliest moments through her family by marriage, the Glovers.

Glover family ties to the Cathedral date to the mists of Cathedral pre-history. Even before the 1891 meeting to organize the Protestant Episcopal Cathedral Foundation in the Lafayette Square home of Charles Carroll Glover across from the White House, there was already a one-hundred-year-old "Glover connection." Glover's ancestor Charles, from Carroll County, Maryland, had been the roommate of Pierre L'Enfant whose inclusion of "a great church for national purposes" in the original plans for the city of Washington would become recognized as the first articulation of a vision for a national Cathedral. A portrait of Charles Glover by L'Enfant is still a treasured family possession.

While Ginnie's late husband, Charles Carroll Glover III, had been active at the Cathedral, her own participation grew out of a long commitment to voluntary service, including her chairing the Board of Trustees at Smith College. In 1980 she was elected president of the National Cathedral Association, which she still serves as a trustee. Her love for the Cathedral and its work is enormous.

"It is such an inspirational building. I mean, it really just puts your heart in your mouth every time you drive by it or walk in front of it, or around it, you feel the presence of God . . . [I remember] when we first started getting some pinnacles up there, and I was driving up 34th Street. I almost drove into the St. Albans athletic field, I got so excited!"

Her work has has put her in a unique position, as well, to appreciate the possibilities and challenges that face a completed Washington National Cathedral. "I do not think we will ever be able to do *all* the things that could or should be done here, because I do not think we will ever be able to afford it all. But, when we put our minds to it, wonderful things are done here and can be done.

"There are people all over the country who look to us to provide some kind of religious inspiration . . . It is much harder to know what's going on in your own backyard sometimes . . . but we need to be helping the [Washington] community as well."

## MRS. JOHN CAMPBELL WHITE

One of the last Great Pinnacles to be placed on the Cathedral in this Consecration Year was given in memory of Ambassador Henry White by Mrs. John Campbell (Elizabeth) White, fulfilling her personal desire that "since he was in on the beginning, he should be in at the end." Henry White, a close friend of Charles Carroll Glover, served on the Building Committee from 1917 until his death in 1927; over the years he and other members of the White family supported the Cathedral and its vision through thick years and thin. Family monies set aside for the great west rose window, for example, were allowed to

*Mrs. John Campbell White watches placement of White finial named in honor of Ambassador Henry White.*

be used for general construction during the Depression. The Henry White pinnacle, a White Bay in the Cathedral nave, and an angel in the south portal tympanum are among their contributions.

As Bishop John Walker put it in 1980: "Three generations of [the White] family have continued in diplomacy and in several callings to serve our country, exemplifying the highest traditions of our religious and national life. . . . All have been a continuing part of that fabric of belief uplifting this Cathedral Church."

A life-long Episcopalian, and active in the church on Maryland's Eastern Shore, Elizabeth White's own connections to the Cathedral date to the 1920s when she suggested the idea of hostesses for the then-fledgling Cathedral, the precursor of today's purple-hatted docents who make visitors feel so welcome. She remembers with a grin one of her earliest visits to the Cathedral. "I was standing with Mr. White and Dean Bratenahl in the choir when they were still working on it—there was a roof overhead, but I don't remember any end—and Margaret, my daughter who was five at the time, suddenly disappeared. A little later she came down smiling all over, saying 'I've been up the mouse staircase,' which was the staircase up to the organ loft."

Elizabeth White was taken with a love of architecture and cathedrals on a trip to Europe at age twelve, and so part of what she likes most about this Cathedral is "the architecture, both inside and out. I think that's what brings people, that and the music. But, it is the actual building that I find so uplifting."

At the same time her sense of what the Cathedral has been and is meant to be focuses around its identity as a house of prayer for all, and its national scope. "It can be so many things but principally it must be a place of worship . . . It is a center. Whenever anything goes wrong it is the place people come to. I think it is very important to have a place where we can all come. I think it is wonderful to see all the busloads of tourists from everywhere; and it's also wonderful the way we can have people from all over the country preaching here and the choirs singing here. It spreads the idea that we are one church all over the country and not just our own little parish."

## DR. THOMAS W. McKNEW

Thomas Wilson McKnew was an eleven-year-old boy in the choir of St. Paul's Episcopal Church when he took part in the service of the laying of the foundation stone for Washington National Cathedral in 1907. He recalls the occasion with great affection. "It's so nice to be able to say: 'I was there at the beginning.'"

Almost from its beginning, Tom McKnew's life seemed interwoven with the life of the Cathedral. His singing talent developed further under the Cathedral's first organist and choir master, Edgar Priest. And, as his childhood home was across the street from the rectory for St. Paul's Church, his playmates

*Thomas McKnew with Bishop Walker at setting of last gargoyle, 1987.*

were the three children of its then-cleric, the Reverend Alfred Harding. Harding would eventually become a canon of the Cathedral and second bishop of the Episcopal Diocese of Washington.

As a young man, prior to World War I, Tom McKnew served as time keeper with the George A. Fuller Company, the general contractor in charge of building the Cathedral. After demobilization from military service, he became the Fuller Company's first on-site Cathedral superintendent and served in that capacity from 1922 until 1925. In 1932, Tom McKnew's world moved from construction to publishing as he began a career with the National Geographic Society that would eventually see him rise to become the chairman of its Board of Trustees.

Throughout the years Tom McKnew supported, stayed in touch with, and followed with personal interest the movement upward of the Cathedral on the hill.

In 1965 he accepted the appointment of Dean Sayre to serve on the Cathedral's Building Committee where he served with discernment and distinction until 1979, when the bishop introduced a new system of four-year rotations for committee assignments.

He witnessed the setting of the first piece of vaulting infill in 1916 above the Jerusalem altar, and the setting of the last piece of nave infill stone near the west rose window in 1975. He was present when the Cathedral's final gargoyle was put into its place in 1988.

Bishop Satterlee was overheard to say at the laying of the foundation stone on September 29, 1907, that no one there would live to see the Cathedral completed. Blessedly he was incorrect. While it is true that only a few share that distinction, Thomas McKnew was one of those living links between those fortunate persons who saw the first stone set in place, and those who will witness the setting of the last stone on September 29, 1990. Not only was he there at the beginning, but he was also one of Washington Cathedral's closest friends throughout these eighty-three years.

*[Thomas McKnew died at age 94 on August 24, 1990.]*

by LEONARD FREEMAN, with contributions by RICHARD FELLER and SUZY MINK

cathedral builders

# BEHIND THE SCENES

Cathedral builders include not only architects, stonemasons and benefactors, but also those members of the Cathedral staff who make sure the institution runs smoothly on a day-to-day basis. Here is a glimpse of some of the hardworking Cathedral builders around the Close.

**Finance and Accounting Office:** *(left to right) Minh Tam Do Tran, Ann McKinney, Alisa Whitehead, Wanda Bracey, Kenneth Woodle (seated), Jane Vogel, Richard Meehan, Joann Lee, Deborah Khan, Nga DuThinh.*

**Administrative Support Staff:** *(left to right) Ellen Perkins, Jean Moorman, Ruby Robertson, Betty Geisler, Starr Pearson-Floyd, Marjorie Pawlisz.*

**Deanery Staff:** *(left to right) Roberta Edwards, Katherine Gardella, Boo Bailey, Stephen Lott.*

**Arrangements and Music Office:** *(left to right) Virginia Kilgour, Jennifer Faircloth, Robert W. Lehman.*

**Electricians:** *Gregory Addison (seated) and Ricky Pence.*

**Engineers:** *Eric Tompkins, Steven Barnett, Milan Alger, Warren Davis.*

**Carpenters:** *John Drew (left) and Michael Underwood.*

**Horticulturists:** *Maureen Collins (left) and Peter McLachlan.*

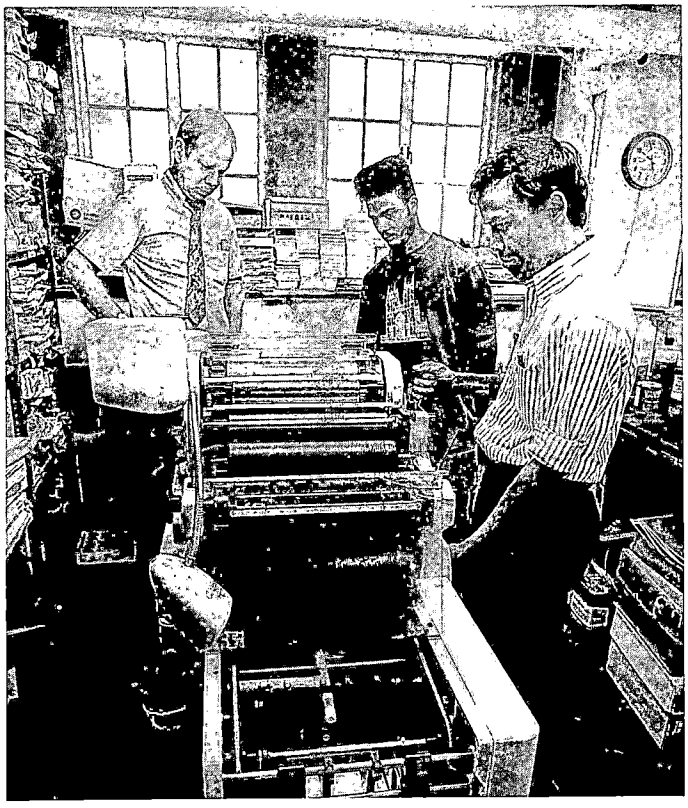
**Grounds Crew:** *(left to right) Benito Cruz, Manuel Romero, David Copeland, Allan Lawrence, Juan Melendez, Israel Nieves, Alca Hooker, Edgar Rendon.*

**Security Officers:** *(left to right) Robert L. Smith, David Czechowski, Joanne Cline.*

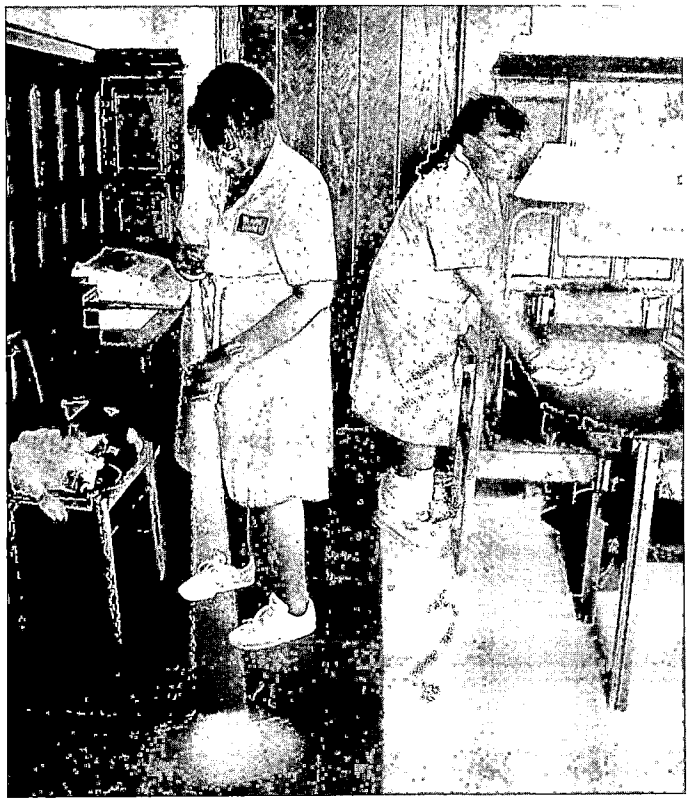
**Switchboard Operators:** *Jane Fredlund (left) and Ruth Carter.*

**Sextons:** *Eric Davis (left) and David Hawkins.*

**The Print Shop:** *(left to right) Thomas Olin, Ronald Daire, Somnuk Sithibandith.*



**Cleaners:** *Ernestine Marrow (left) and Mary Taylor.*



*Nancy Ignatius.*

# *a letter from Nancy Ignatius*

## *Dear Members of the NCA:*

As I write this, my last communication to you as NCA president, I find myself reflecting on the challenges and delights of the last four years. These are years in which our membership continued to grow and in which strong expressions of support and love for the Cathedral have come from so many of you. I think especially of our regional chairmen, who have worked so hard to bring the good news of the Cathedral to members and friends throughout the country, and who have helped us with our job of completing the work begun so many years ago.

Wonderful and amazing things have happened to our Cathedral building in these last four years. The two west towers have been raised, angels, animals and gargoyles have been set in place, the great west facade with its creation sculptures and its stunning bronze gates has been completed. Now grass and trees and some low stone walls have replaced construction shacks and hard hat areas, and a whole new view of the Cathedral begins to open to our eyes. The last stone—the finial atop the NCA pinnacle—will be set in place September 29th, bringing to a close an extraordinary adventure encompassing much of this century, in which a Gothic Cathedral, using old construction methods, was built in modern times. It is a marvelous achievement and one in which the NCA has participated and takes justifiable pride.

Over the past several months I have been meeting with NCA members to talk about the future of the NCA now that the Cathedral is complete. In the past we have helped raise money for stones and for special building projects such as the North Porch, the narthex floor, the NCA Bay window, the Pilgrim Observation Gallery, NCA buttress and pinnacle. Now the Cathedral is moving into a new phase where the emphasis will be on furthering its ministries and missions and programs. How can the NCA help define and assist the Cathedral in its expanded role in the diocese, the community, and the nation? And equally important, how can we participate in the preserving of this marvelous structure that we have all helped to build?

These questions, and others, were discussed at the trustees meeting in May. Considerable interest was expressed in new programs both at the Cathedral and out in the regions. We had scheduled our trustees' meeting to coincide with a conference on Caring for Creation at the Cathedral, at which Prince Philip and several noted environmentalists spoke, and many trustees expressed an interest in seeing similar or other programs focused on our responsibility for preserving our environment. Many other programs were discussed as well, and will be the subject of future reports.

Our May meeting also gave us the opportunity to honor two dear friends of the Cathedral and the NCA—Canon Richard Feller, Clerk of the Works, and Sandy Hynson, head of the Altar Guild—both of whom will be retiring after the consecration of the Cathedral at the end of September. Each was presented with a beautiful stone carving, fashioned by our master carver and Oscar-winner, Vince Palumbo.

Not only are Sandy Hynson and Dick Feller leaving us this fall, but other changes will be taking place as well. As you are well aware, Provost Perry will be leaving as well. During my association with the NCA I have been deeply grateful for his leadership and close involvement with our organization. We all wish him Godspeed; we will miss him.

We will have a new slate of officers, to be voted on at the September trustees meeting. Nominated for office are:

President:
Mr. Robert S. Smith, Washington, DC
Vice Presidents:
Mrs. Mark Anschutz, Alexandria, VA
Derrick A. Humphries, Esq., Washington, DC
Mr. Kenneth W. Whitney, Lancaster, PA
Secretary:
Mrs. Donald C. J. Gray, Potomac, MD
For Regional Chairman Trustees:
Mr. Philip B. Hallen, Pittsburgh, PA
Mrs. Nina Thompson, Chestnut Hill, MA
For Trustees at Large:
Mr. George Holmes, Washington, DC
Dr. John W. McTigue, Washington, DC
Mrs. John T. Walker, Washington, DC
We also welcome four new Regional Chairmen:
Janey T. Coombes, Wyoming
Lois E. Hall, Wyoming
Mary Gray, Connecticut
Diana B. Sanderson, SW Florida

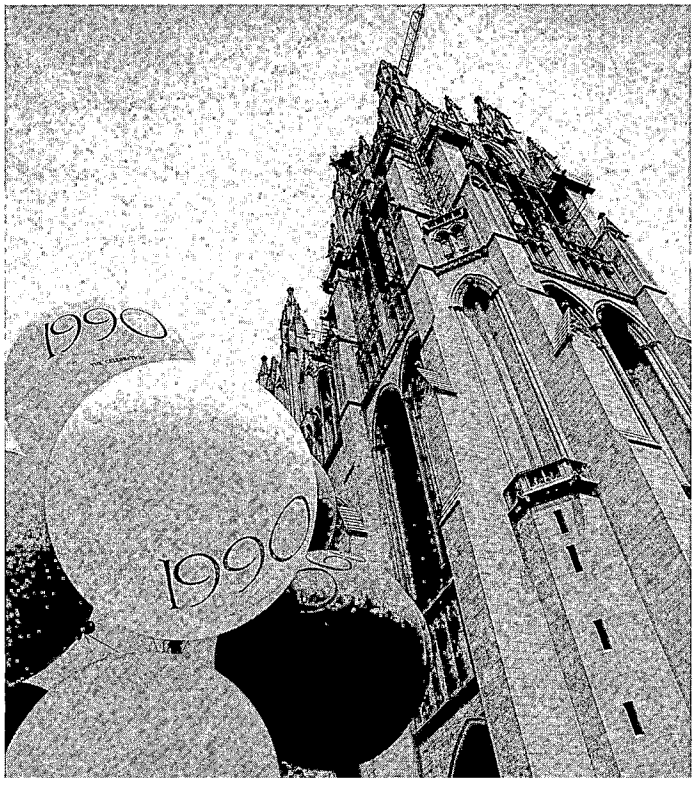
The NCA will be in good hands as it moves into this exciting and challenging new period. I hope to continue to work with you and with the new board and regional chairmen in the future. Thank you all for your enthusiasm and support; it has been a privilege serving as your president.

NANCY IGNATIUS

**NCA Adopts Preservation Project for 1991**

In anticipation of the setting of the last stone, and recognizing the need for the preservation of the Washington National Cathedral (parts of which are already 83 years old), at their May meeting the trustees adopted a resolution in support of the Cathedral's preservation activities for 1991. They set a goal of $100,000 to be raised by September, 1991. All NCA members will have the opportunity to participate in this project.

*1990, the celebration.*




# Planned Giving

by CARLA ROSATI

***John Kasson Had a Dream. . . . .***

. . . as did Randall Evans, Elisabeth Houghton, Samuel Kauffmann and Carolyn Wright. They all shared the dream of that "great church for national purposes" which George Washington and Pierre L'Enfant envisioned two centuries ago. These Cathedral friends knew they would not see the completion of the Cathedral in their lifetime. Yet, their dream of a magnificent Gothic edifice on Mount Saint Alban prompted them to include a bequest to the Cathedral in their wills. As we celebrate the completion of Washington National Cathedral, let us remember these people, among hundreds of friends, whose generosity made possible this moment:

- **Samuel Kauffmann**'s bequest in 1906 gave the "Moses the Lawgiver" window to the Cathedral. Mr. Kauffman was president of the *Washington Star*, as well as president of the Corcoran Gallery of Art.

- **Elisabeth Houghton**, a member of the family which founded Corning Glass, was a well-known proponent of volunteerism in this country. Her bequest made possible the construction of half of the Cathedral's west cloister. After her death in 1974, her family's gifts created the Cathedral's Volunteer Center, named in Miss Houghton's memory.

- **Randall Evans** and **Carolyn Wright** were brother and sister, lifelong residents of Washington, and educators. Carolyn taught English at Dunbar High School and Howard University, and Randall served as principal of Cardozo High School. After their deaths in the 1980s, both of their wills directed that their property be sold, and the proceeds given to the building of the Cathedral.

- **John Kasson** was a diplomat, and one of the original group of Cathedral founders, who met in the home of Charles C. Glover in 1891 to plan for the construction of a cathedral church on Mount Saint Alban. When he died in 1910, the Cathedral was barely begun. Kasson's vision was so prescient, however, that he left the greater part of his fortune to the upkeep and maintenance of the Cathedral, a generous gift which benefits Cathedral life every day.

These bequests are outstanding examples of the way friends of Washington National Cathedral can give a permanent expression of their commitment to the Cathedral. Construction is completed, but the work of the Cathedral will continue, now and in the years to come. Bequests to the endowment for the Cathedral's life and ministry will help to continue the dream which Samuel Kauffmann, Elisabeth Houghton, Randall Evans, Carolyn Wright, and John Kasson all shared.

# FORUM

# *Remaining Awake Through a Great Revolution*

*Excerpts from a sermon preached by* DR. MARTIN LUTHER KING JR. *on Sunday March 31, 1968*

EDITOR'S NOTE: *On Sunday March 31, 1968—just three days before he was to be assassinated—Martin Luther King Jr. delivered his final public Sunday sermon from the pulpit of Washington Cathedral. The following is excerpted from that sermon. The headings are added by the editor.*

A great revolution is taking place in the world today. In a sense it is a triple revolution . . . a technological revolution, with the impact of automation and cybernation . . . a revolution in weaponry, with the emergence of atomic and nuclear weapons of warfare . . . a human rights revolution, with the freedom explosion that is taking place all over the world.

Yes, we do live in a period where changes are taking place and there is still the voice crying through the vista of time saying, "Behold, I make all things new, former things are passed away." . . . And I would like to deal with the challenges that we face today as a result of this triple revolution . . .

### *The Challenges*

First, we are challenged to develop a world perspective. No individual can live alone, no nation can live alone, and anyone who feels that he can live alone is sleeping through a revolution. The world in which we live is geographically one. The challenge that we face today is to make it one in terms of brotherhood . . .

Secondly, we are challenged to eradicate the last vestiges of racial injustice from our nation. I must say this morning that racial injustice is still the black man's burden and the white man's shame. . . .

We must face the sad fact that at 11:00 on Sunday morning, when we stand to sing "In Christ there is no East or West," we stand in the most segregated hour of America.

The hour has come for everybody, for all institutions of the public sector and the private sector, to work to get rid of racism. And now if we are to do it we must honestly admit certain things and get rid of certain myths that have constantly been disseminated all over our nation.

### *Destructive Myths*

One is the myth of time. It is the notion that only time can solve the problem of racial injustice. . . . There is an answer to that myth. It is that time is neutral. It can be used either constructively or destructively. . . . We must come to see that human progress never rolls in on the wheels of inevitability. It comes through the tireless efforts and the persistent work of dedicated individuals who are willing to be co-workers with God. And without this hard work, time itself becomes an ally of the primitive forces of social stagnation. So we must help time, and realize that the time is always ripe to do right. . . .

Another myth that still gets around . . . is a kind of over-reliance on the boot-strap philosophy. . . . they say the Negro must lift himself by his own boot-straps. . . .

They never stop to realize that no other ethnic group has been a slave on American soil. . . . that the nation made the black man's color a stigma.

We must come to see that the roots of racism are very deep in our country, and there must be something positive and massive in order to get rid of all the effects of racism and the tragedies of racial injustice.

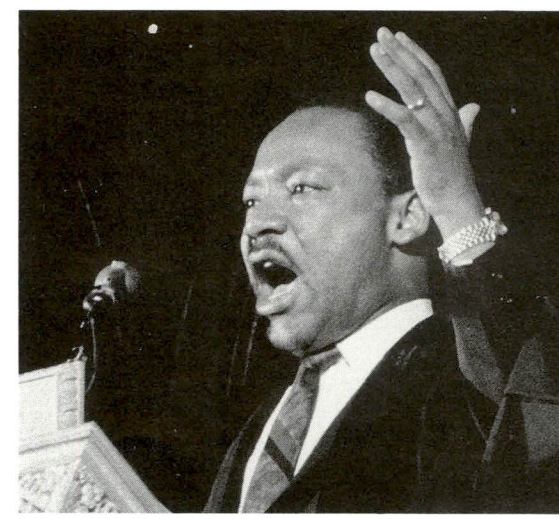
### *Poverty—America's Opportunity*

There is another thing closely related to racism . . . another challenge. We are challenged to rid our nation and the world of poverty. Like a monstrous octopus, poverty spreads its nagging, prehensile tentacles into hamlets and villages all over our world. Two-thirds of the people of the world go to bed hungry at night. They are ill-housed, they are ill-nourished, and they are shabbily clad. I have seen it in Latin America; I have seen it in Africa, I have seen this poverty in Asia. . . .

This is America's opportunity to help bridge the gulf between the haves and the have-nots. The question is whether America will do it. There is nothing new about poverty. What is new is that we now have the techniques and the resources to get rid of poverty. The real question is whether we have the will. . . .

### *An Alternative to War and Bloodshed*

One other challenge that we face is simply that we must find an alternative to war and bloodshed. Anyone who feels . . . that war can solve the social problems facing mankind is sleeping through a revolution. . . . Mankind must put an end to war; or war will put an end to mankind. And the best way to start is to put an end to war in Vietnam, because if it continues, we will inevitably come to the point of confronting China which could lead the whole world to nuclear annihilation.



*Martin Luther King.*

It is no longer a choice, my friends, between violence and non-violence. It is either non-violence or non-existence. And the alternative to disarmament—the alternative to a greater suspension of nuclear tests . . . to strengthening the United Nations and thereby disarming the whole world—may well be a civilization plunged into the abyss of annihilation. And our earthly habitat would be transformed into an inferno that even the mind of Dante could not imagine.

***Leadership***

This is why I felt the need of raising my voice against that war and working wherever I can to arouse the conscience of our nation on it. . . . Ultimately a genuine leader is not a searcher for consensus, but a molder of consensus.

On some positions, cowardice asks the question, is it expedient? And then expedience comes along and asks the question, is it politic? Vanity asks the question, is it popular? Conscience asks the question, is it right?

There comes a time when one must take the position that it is neither safe nor politic nor popular, but he must do it because conscience tells him it is right. I believe today that there is a need for all people of good will to come with a massive act of conscience and say in the words of the old Negro spiritual, "We ain't goin' study war no more."

This is the challenge facing modern man. . . .

Thank God for John, who—centuries ago out on a lonely, obscure island called Patmos—caught vision of a new Jerusalem descending out of heaven from God, who heard a voice saying, "Behold, I make all things new—former things are passed away."

God grant that we will be participants in this newness and this magnificent development. If we will but do it, we will bring about a new day of justice and brotherhood and peace. And that day the morning stars will sing together and the sons of God will shout for joy.

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# *And the King of Glory Shall Come In*

*A sermon preached by* DEAN EMERITUS FRANCIS B. SAYRE JR.
*October 3, 1982 at the dedication of the Psalms window*

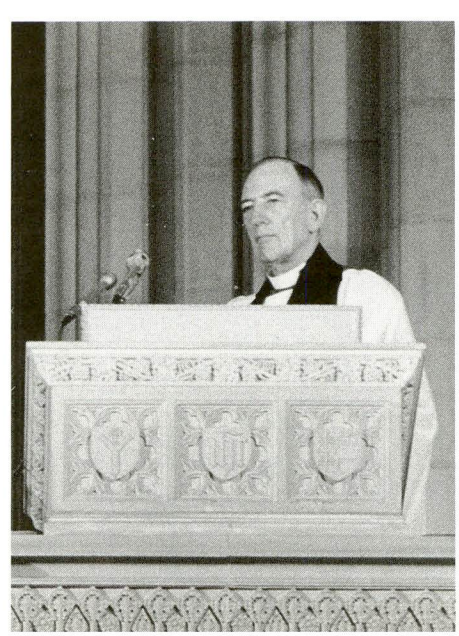
How we all rejoice to see that glory gradually filling the nave of this hand-hewn and oh-so-lovingly wrought church!

*Glory of light!*
*Glory of darkness!*
*Glory of infinite mystery!*

Window by window the radiant presence of God is made to glow in the hearts of every pilgrim who wanders to this place. Here the fenestration is not the clear glass of a university, nor yet the transparent panes of a familiar home where knowledge passes unobstructed between the world and you. But, rather, here is the subtler language of faith, beneath and beyond the simpler prose of reason: color in all her inexhaustible combinations; and shapes, like spider webs of leaded patterns, by their sheer variety setting you free from the confinement of the regular; and behind it all, the moving sun or moody cloud projecting that changing kaleidoscope of glory that shines upon the stone 'round about, and strangely moves our hearts within. Windows such as these tell the story—not of saints gone by, but of God's breath, vibrant and alive, whispering to each longing soul.

Here is found the language of *mystery,* for that *is* what God is to us who as yet may behold him only "through a glass darkly." The more he is revealed to you, the greater remains unplumbed the depth of that vast spirit who broods upon the universe, even as he kindles the tiny spark of life in you or me. Fie upon a world that vainly pretends to know this secret might through and through and through! And aims to package him under some pious label of human devising and wield the apocalyptic power of the Almighty himself for the little ends of man, of nations, of churches or of societies of any kind. The serried ranks of traceried windows in this beautiful Cathedral are meant to be the rainbow veil that surrounds a lovely oasis where our mysterious God may deign to dwell—and our lives may grow one little moment more by this fresh glimpse of him.

*Dean Francis Sayre, Jr.*



## II

But God is more than mystery. He is miracle too!

That each small sparrow should count—

That out of "darkness on the face of the deep" should come the perfect symmetry of a billion pieces of creation—

That you and I are intimately entwined with galaxies far away by years of light, and also with the petal of a single buttercup!

What vast miracle could ordain the universal order where each of us may find our niche, marvelling at the divine intelligence that gives it meaning and matter?

The hymns of Jewish worship were songs of this miracle—and that is why we cherish the Psalms in the window that is dedicated this morning. There is a primitive joy in all those timbrels and tambourines and lutes and trumpets that used to liven the worship of the ancient temple—and now go dancing in wonderful procession across the bottom of all four lancets of the window there. How do they manage to keep in tune with each other? How do players in any orchestra come to a common rhythm? Or singers in a choir lift together their single harmony? Surely it is the *miracle* of a universe that is made to hang together, just as *we* are made to understand one another, and meant to join mightily in the praise of God. Would that mankind might remember this great fabric of our unity and heed the harmonies that bind him to the infinite and are the ground of his life, his soul, his peace!

## III

How then is this God of mystery and miracle made known to us? How comes in that King of Glory through those golden gates that we see in the rosette at the top? Well, that's what stained glass windows like these are meant to disclose.

First, of course, there has to be some human life, brushed already with God's love, which bursts to *share* that radiance with his fellows upon the Earth. Today that would be Hugh Adams, who gave this window, that all of you—and many more to come—might discern with him the silent eloquence of the Holy One.

And then there must be an artist who paints with light and color, and must calculate the miracle of illumination, of perspective—and even of angles too—so that we may perceive the mystery transcending. Rowan Le-

Compte, who has done all the upper windows of this nave, including yon glorious rose, is the humble spirit who ever yearns that his hand may somehow trace the invisible images first limned by the hand of God.

But finally, if the witness is to be unveiled at last, there has to be an enabler. How many splendid visions have been hidden forever for want of the kind of unswerving and unselfish

*The message is this: Unless there be penitence in our midst—such as is hardly seen in our day—there can be no survival.*

devotion that makes them come true. This is what Richard Feller has brought to this Cathedral as Clerk of the Works for twenty-nine years. He, too, has spied the distant majesty, and striven with unremitting tact to blend the many disciplines that bring the Glory very close in this exquisite sanctuary.

I think you'll all agree that more often than not the glory of God is discovered through the loving faithfulness of his children. So it is in the case of these three.

But let us look again at the window itself, for there is a message there, writ in its design, which was also the message of the Psalmist to his contemporaries of the Old Testament, who, like us, were hunting for the foundation of God. What says the glowing witness of this fragmented, shattered age, when we must seek anew the roots of meaning and survival? What truth is lifted here upon everlasting doors?

First is the mirror of blackness. There in the right-hand lancet see that figure of darkness, bearing his chains, but not bound by them. Solitude of sorrow, anguish of sin! Sure, Lord, it is us—massacring one another—poisoning the air we breathe—annihilating the heritage of children. Black sinners are we. But yet are we not forever damned—the chains are not fastened. For there remains the *mystery* of God's love, the *miracle* that we may be forgiven, even this. "Comfort ye, comfort ye, my people," saith your God. The message is this: Unless there be *penitence* in our midst—such as is hardly seen in our day—there can be no survival. But if we shall be humble before our God, we will be forgiven.

That means we have to seek him, sacrifice our lives to him, work to be holy, do something about our religion, lest if it be not *all*, it become nothing. So there, in that second lancet from the right, is a person consumed with prayer: burning, yearning, beseeching God to send that "still small voice" that is the tuning-fork of the soul. What in our time shall be the instrument of spiritual nourishment? How shall our native passion for union with God be satisfied? It is plain that churches are doing a pretty poor job of nourishing lives these days. Plainer still nations are far from being the good shepherd by green pastures and still waters that they pretend to be. Who, then, will open once more the gates of love to millions suffering so grievous starvation of the spirit? It is the yearning prayer of every man, for without love, we shrivel.

Nevertheless, be of good cheer, says the Psalmist in the next aperture of our window. For here is seen a woman praising God in her dance, even as does the window itself in its artist's joy—or my own daughter for that matter who happens to be a dancer too, on Broadway. The woman is "singing a new song," rendering to her maker the wondrous miracle he made in her. Oh, how much healthier might we be if instead of lifting up ourselves—these festering little egos so naughtily pampered by the easy life of our society—we raised ourselves instead to the King , whose glory is the brightness of the loving

*How shall our native passion for union with God be satisfied?*

mystery that enfolds us all. Else are we but clods, without life. "Lift up your heads, O ye gates! And be ye lifted up, ye everlasting doors." Let us, then, lift up our lives with gladness, to behold the King.

And so at last, in the final lancet on the left is Thanksgiving—the great amen to the fruits of Earth and blessing of Heaven, which wells up in a man's soul when at last he is at peace with God—and therefore with all of God's children too, on the face of the Earth.

"Pause, you wayfarer of continents," cries this brimming glass. "Pause when you come to this singular abode, where is hid both the miracle and mystery of the Almighty—and let his glory shine in your heart, and be thankful."

# *The Lord is Risen*

*A sermon by* BISHOP HENRY YATES SATTERLEE *delivered Easter 1907 in The Little Sanctuary*

"The Lord is Risen" said the Apostles and others, one to another, and in these few words was announced to the world the greatest event of all human history.

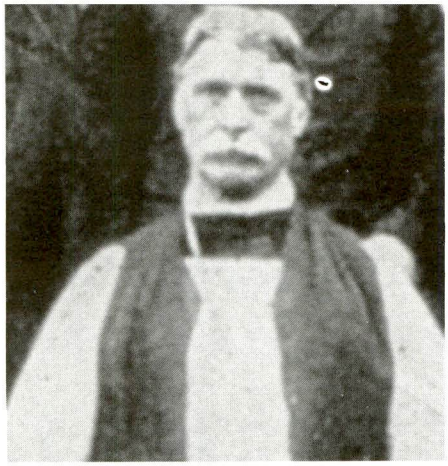
Long before that day Christ Himself had foretold that He would give to the world this convincing sign of His divine mission and so it has proved. This miracle supports all the other supernatural events of Christ's life recorded in the Gospels. If this miracle is true, then no objection can be used against His supernatural birth, His healing of the sick, the cleansing of the lepers, giving sight to the blind, raising the dead and His ascension into heaven.

The scientific tone of thought at the present time is strongly opposed to the belief in miracles of any kind whatsoever, but if Christ's Resurrection is true, this greater miracle carries all lesser miracles of the Gospel with it, and God has provided that the miracle of the Resurrection as an historical fact, should be more carefully buttressed by historic proof of every kind than any other event in human history.

In the first place, Christ for three years had trained his own disciples as His witnesses, to be absolutely truthful, and the Gospels themselves, in which there is no note or comment, show how careful they were.

In consequence, after He was crucified these true men could not believe. They doubted all kinds of doubts. They anticipated in these doubts all the objections that have ever been made against the Resurrection until they had the fullest proof of the reality of the fact.

In the second place, we have the proof of the documents. Few realize that the Epistles were written long before the Gospels themselves. Four of these Epistles are acknowledged even by the most searching critics to



*Bishop Henry Yates Satterlee.*

be genuine documents, written within thirty years after the Resurrection. They were written not to Jews, but to Greeks, Romans, and people of other nationalities, who all accepted the rising from the dead of this young Asiatic Jew, Jesus of Nazareth, as an historic fact, of whose truth they have become as thoroughly convinced as St. Paul himself.

More than that everyone of these epistles breathed a spirit of joy that sounded a note of the triumph of the Christian religion, which would never have been possible, had the Gospel story ended with the sadness and gloom of the Crucifixion on Calvary.

But perhaps to us the most practical proof of all lies in the observance of the day of Christ's Resurrection, that is the first day of the week, as the day which Christians most loved. We know how intensely was the observance of the seventh day, among the Jews of Christ's time. Sunday was to them, as well as to Greeks, Romans, and all other nationalities, a purely secular day in which all kinds of secular work was done; and yet, so profoundly impressed were the Christians of New Testament times and the first three centuries, by the fact of Christ's Resurrection that while among the Jewish Christians it became a greater day even than the Jewish Sabbath itself, among Gentile Christians, who had no Sabbatarian associations whatever, the Lord's day, from the very first, (see Acts XX 7), was the one day of the week when they met together for the "Breaking of Bread," and to help and encourage one another in serving Him. And three centuries after, it was not on account of the Jewish Sabbath, of which Constantine the first Christian emperor knew little or nothing, but simply because of the universal desire that slaves and household servants might attend these meetings on the Lord's Day, that he published a law proclaiming that no work was to be done on the Lord's Day throughout the Roman Empire.

Taking all these facts together and the many others which we have not time to mention, we can safely repeat, that no other event of past human history is supported by such overwhelming and convincing proof as the Resurrection of Jesus Christ from the dead.

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# *The Reign of God*

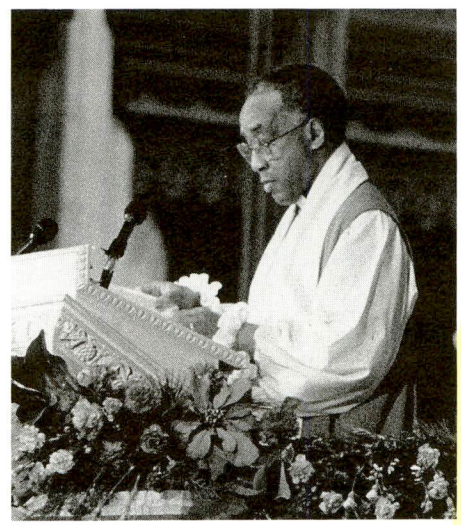
*A sermon preached by* BISHOP JOHN T. WALKER *at the Treaty of Paris Service on September 28, 1983.*

In one sense I am certain that that day in September 1783 when the Treaty of Paris was signed could not have been more wonderful than this day in 1983 made glorious by your presence here to celebrate with us.

We are gathered here today to celebrate the two-hundredth anniversary of the signing of the Treaty of Paris—that treaty which formally ended the American Revolution and provided a period of peace during which time the new American nation could draft its Constitution and set in place its new government.

During the past year, in many places and in many institutions at home and abroad, attention has been given to the content and meaning of the Treaty of Paris. It is, therefore, not my purpose to review the negotiations nor to look into the treaty itself. I wish rather to look at the America in whose creation it assisted and to explore briefly whether or not succeeding generations have honored the resolutions of that new nation.

Anniversaries of events like birthdays are causes for celebration, but not only celebration. They are times of remembering and reflecting. Not, however, remembering or reflecting in the passive sense of nostalgia but rather remembering in a very active way—almost as if we were there. I remember as a school boy in Detroit that on George Washington's or Abraham Lincoln's birthday we recalled specific events in their lives both as boys and as men. And while we could not easily identify with them as men, for we were merely boys, there arose within us a strong desire to fulfill the dream of liberty and equality to which those men's lives were so thoroughly committed. Later as I became increasingly aware of religion and its impact on the American dream, I also became aware that in celebrating the great events of Christianity, in our remembering and reflecting we were there. We were there at the birth of Jesus; we were there at his crucifixion; we were there at his Resurrection, participating not merely observing. Likewise, we were there at the Declaration of Independence, at the signing of the Treaty of Paris and at the ratification of the Constitution that made the dream reality—we were there.



*Bishop John T. Walker.*

Let us for a moment reflect on the meaning of America, the dream born in 1776 and brought to practical and dramatic reality in the ratification of the Constitution and the establishment of a new and unique government. There are many who in searching for the American dream go back only as far as the melting pot. They suppose it was the earliest hope of those who came to these shores: they suppose that it was the thing wished for.

The fact is, however, that the melting pot idea came about much later, perhaps spawned by those who out of their experience were skeptical of human ability to accomplish what the dream demanded.

The dream, you see, was rooted in some very basic Christian ideas. It has been held by some historians that the idea of America grows out of the Bible, out of the ideas of the sainted Thomas More as written in his book Utopia published circa 1536 and out of the Quaker belief as espoused by William Penn, the founder of the colony of Pennsylvania.

The image of peace for him was

that great-grandfather of all of the images of peace written in the book of Isaiah in which he claims that the lion will lie down with the lamb. The hope of William Penn seemed to be that of establishing a truly Christian community in which men of all religions, out of all nations and races, might live together in harmony and peace. Nor was he so naive as to believe that this would happen simply because he willed it to happen. It would require hard work and careful planning. He laid out his colony to be a model for America and one which would avoid the traps of both the British and European nations.

*. . . We were there at the Declaration of Independence, at the signing of the Treaty of Paris and at the ratification of the Constitution that made the dream reality—we were there.*

The dream was to provide the opportunity for economic well-being, to provide freedom of thought and worship, to make possible good relations with one's neighbors, and to abolish violence and war from society. This was to be done not by men who all looked alike, spoke the same language or even worshipped God in the same way. Diversity was at the heart of the dream.

To put it another way—it is clear I believe that at least for William Penn and his followers, Pennsylvania, the Holy Experiment, would be as Isaiah has written—

The mountain of the House of the Lord to which all nations flow and (to which) many people come.

This is a dream worthy of the finest effort that men and women can give it. And it came as close to realization in Pennsylvania as it has ever come in the history of mankind. After the Treaty of Paris, the drafters and signers of the Constitution had to grapple with the hard realities of thirteen colonies: negotiate the interests of what would become small states and large states, and overcome regional concerns and local loyalties not unlike those of so-called Third World nations today, who have to overcome tribal differences as they seek to build a more democratic world. They had, in the words of two great American historians (Henry Steel Commager and Samuel Eliot Morrison) to balance liberty with order. In some sense these historians argue that all of America's history from the preamble and Constitution and onward can best be understood in the light of that effort to balance liberty and order. The question today might be asked—To what extent have we succeeded in accomplishing that goal?

From time to time we hear it said that the Constitutional Convention deferred the dream and that in setting up a Federal system we killed that part of the dream that called for racial diversity, equality and justice for some people. Certainly, with the continuation of slavery and beyond the Civil War the establishment of discriminatory laws, equality and justice would for many never be realized.

But the final verdict is not in yet. The extraordinary reach and aspiration of the Constitution and its preamble was and remains a goal toward whose fulfillment every generation of Americans strives.

"In order to form a more perfect union—establish justice, insure domestic tranquility, provide for the common defense, promote the general welfare and secure the blessings of liberty to ourselves and our posterity do ordain."

What people in history have set out with so grand a design and struggled so profoundly to make it come to reality? In every generation we have found men and women giving fresh life and new meaning to its words, expanding the definition of our posterity so that at last we embrace the diversity that William Penn sought in his colony. Abraham Lincoln would remind us at Gettysburg that—

*In recent history Martin Luther King, Jr. took the dream and dressed it in perhaps the greatest poetry since Isaiah and awakened in us again the same sense of urgency and the same sense of the possible.*

"Fourscore and seven years ago our fathers brought forth on this continent a new nation conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated can long endure."

It has endured. It endured through carpetbaggers, Jim Crow and the Ku Klux Klan, all of whom conspired together to kill the dream. It has endured. Standing with Lincoln were the great men and women of both

*What people in history have set out with so grand a design and struggled so profoundly to make it come to reality?*

races with Booker T. Washington, Frederick Douglass, and into our century, with Franklin Roosevelt, the members of the Supreme Court, Eleanor Roosevelt, Harry Truman, Sojourner Truth, Thurgood Marshall, John Kennedy and the thousands upon thousands of ordinary men and women who have claimed the dream and clung to it, who have raised their voices, have voted and died for that dream. Because of them, because of us all it has endured and continues to endure.

In recent history Martin Luther King, Jr. took the dream and dressed it in perhaps the greatest poetry since Isaiah and awakened in us again the same sense of urgency and the same sense of the possible.

The Treaty of Paris accomplished far more than its negotiators anticipated. By the years of peace which it made possible, by the recognition of American independence by England, it provided a time in which the highest hopes of a people could be placed in the foundation stone of the nation. From that beginning a nation was born committed to a dream of liberty and peace, of equality and justice and to the ineradicable compassion for those who suffer.

I pray and we pray that this day we will renew our commitment to that dream, conceived by William Penn and by men and women even before him, supported by the peace of Paris, upheld by the founding fathers and died for by thousands of men and women in this nation and the world ever since. Ours is a great task but we shall pray and we believe that God shall give us strength to accomplish that task.

*"Our fathers' God, to thee.*
*Author of liberty, to thee we sing;*
*Long may our land be bright*
*With freedom's holy light:*
*Protect us by thy might, Great God, our King."* AMEN.

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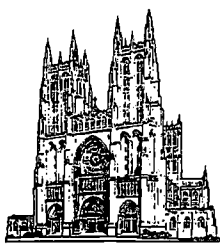
***Be a part of your Nation's Cathedral . . .***



through membership in the **National Cathedral Association.** Join today, or give a gift of membership. Benefits include *Cathedral Age*, discounts in the Cathedral shops, on audio-visual programs and for the special events; and best of all, the knowledge that you are contributing to the ministry and mission of your Cathedral in the nation's capital in this extraordinary year of its completion.

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Please make your check payable to the National Cathedral Association and return to: National Cathedral Association, Washington National Cathedral, Wisconsin and Massachusetts Avenues, NW, Washington, D.C. 20016-5098. All contributions are tax deductible to the extent provided by law.

### ALL HALLOWS GUILD

All Hallows Guild members help to maintain the landscaping of the Cathedral close, including the Bishop's Garden, the Woodland Path and the Oak Grove. Members receive *Cathedral Age* and a discount on purchases at the Cathedral shops.

☐ Annual Membership $20

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### THE CATHEDRAL FUND

The daily life of Washington Cathedral is supported by contributions to the Cathedral (Annual) Fund. Gifts meet the cost of daily operations and keep the doors open to the thousands of worshippers and visitors who enter.

☐ $1,000 ☐ $250 ☐ $50

☐ $500 ☐ $100 ☐ $25

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### HELP CELEBRATE THE LIFE OF THE CATHEDRAL

Your gift is welcome to help support many aspects of the life of Washington National Cathedral, including:

☐ the music program during the year (a gift of any size).

☐ the educational program during the year (a gift of any size).

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☐ hymnals (at $15 each).

☐ prayer books (at $10 each).

My/our gift of $ _____ is enclosed or will be paid as follows:

name

address

city/state/zip

Please make your check payable to Washington National Cathedral and return to: Washington National Cathedral, Wisconsin and Massachusetts Avenues, NW, Washington, D.C. 20016-5098. All contributions to the Cathedral are tax deductible to the extent allowed by law.

## FOR GENERATIONS TO COME
### *Preserving Washington National Cathedral*

Now that Washington National Cathedral has been completed, it is vital that this magnificent structure be preserved, so that visitors and worshippers, now and in the future, will have the opportunity to look at the light shining from the stained glass windows on the stone piers, or to view the delightful carvings of animals, angels and gargoyles.

I/we support the preservation of Washington National Cathedral with a gift of:

- ☐ 1 week: $2,500
- ☐ 2 days: $1,000
- ☐ 1 day: $ 550
- ☐ ½ day: $ 275
- ☐ 3 hours: $210
- ☐ 2 hours: $140
- ☐ 1 hour: $ 70
- ☐ ½ hour: $ 35

My/our gift of $ _____ is enclosed or will be paid as follows:

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name

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address

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This gift is: ☐ in memory of _____

☐ in honor of _____

☐ in thanksgiving for _____

☐ Please credit this gift to the National Cathedral Association Preservation Project.

☐ Please send information about the National Cathedral Association Preservation Project.

☐ Please record this gift in Washington National Cathedral's Book of Remembrance.

Please make your check payable to Washington National Cathedral and return this form to: Washington National Cathedral, Wisconsin and Massachusetts Avenues, NW, Washington, D.C. 20016-5098. All contributions are tax deductible to the extent allowed by law.

## ENDOWMENT GIFTS

The endowment of Washington National Cathedral forms an invisible bulwark behind the visible carved stone and stained glass, helping to ensure that the Cathedral's doors remain open in welcome and that its ministry of peace and reconciliation endures. Cathedral friends have the opportunity to make either permanent endowment gifts or ten-year annuity endowment gifts, and to honor or memorialize a family member or friend. There are many endowment gifts available, including:

- ☐ Permanently endow your annual giving to the Cathedral: 25 times or more your current annual gift(s).
- ☐ Endow needlepoint within the Cathedral for ten years: $25,000.
- ☐ Permanently endow a Sunday service: $25,000.
- ☐ Endow an issue of *Cathedral Age* for ten years: $300,000.
- ☐ Permanently endow sheet music for the Cathedral Choir of Men and Boys: $65,000.

☐ Please send a full list of endowment gift opportunities to:

_____

name

_____

address

_____

city/state/zip

_____

Angel: full

Gargoyle

## ADOPT AN ANGEL, AN ANIMAL, A GARGOYLE

While the construction of Washington National Cathedral has been completed, there are still hand-carved stones on the West Towers of St. Peter and St. Paul available as gifts. Gifts will be applied to the Preservation Fund of the Cathedral.

I/we wish to give:

- ☐ Gargoyle: $15,000*
- ☐ Angel: full gablet termination: $6,000*
- ☐ Angel: partial gablet termination: $5,000*
- ☐ Animal: $5,000*
- ☐ Four-crocket stone: $3,500
- ☐ Dentil stone: $2,000
- ☐ Single-crocket stone: $1,500

**specific choices available*

My gift of $ _____ is enclosed or will be paid as follows:

_____

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_____

name

_____

address

_____

city/state/zip

This gift is: ☐ in memory of _____

☐ in honor of _____

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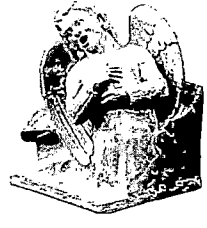
☐ Please record this gift in Washington National Cathedral's Book of Remembrance.

Please make your check payable to the Washington National Cathedral and return this form to: Washington National Cathedral, Wisconsin and Massachusetts Avenues, NW, Washington, D.C. 20016-5098. All contributions to Washington National Cathedral are tax deductible to the extent allowed by law.

Animal



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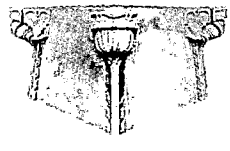
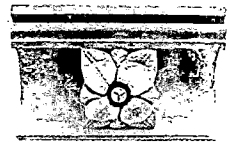
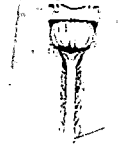


Four-crocket stone



Dentil stone



Single-crocket stone

# Cathedral Programs VIDEOTAPES, FILMS & SLIDES

Washington Cathedral is brought to you with programs on films, slides and videotape. Sponsored by the National Cathedral Association and created by the Communications Office, these programs are suitable for people of all ages and denominations. Members of the National Cathedral Association benefit from lower rental fees on most of the programs listed here.

**Reservation** for a program should be made at least six weeks in advance. Place make check payable to "Washington Cathedral."

**Rental Fees** (all programs)
NCA members—$12 plus return postage
Non-members—$15 plus return postage

## A Note For Program Planners

**Videotapes** are best suited for viewing by small groups (10-20 persons). They can be used with any regular television set connected to a VHS or Beta video-tape recorder.

**Slide Programs** are suited for any size audience. The cathedral slide programs are packaged for use with carousel-type projectors. Each comes with a script to read. Some include an audio-cassette of music.

**Films** are best suited for a large audience (more than 20 persons). The cathedral films can be used with any 16mm film projector and a viewing screen.

## VIDEOTAPES

Please specify VHS or Beta

**"A Year of Reconciliation"**
(28 minutes) An overview of the cathedral's seventy-fifth anniversary with scenes of special services, dedications and other events of this historic year, 1982.

**"In Common Cause"**
(28 minutes) Highlights of the historic January 1983 meeting at Washington Cathedral between Lutherans and Episcopalians to affirm mutually held faith. Included is a discussion with Lutheran and Episcopal bishops.

**"How Can We Remain Unmoved?"**
(29 Minutes) Bishop Desmond M. P. Tutu's December 1984 sermon at Washington Cathedral. Bishop Tutu, the 1984 Nobel Laureate for Peace, talks about the responsibility of the church in up holding basic Christian principles that are at odds with political institutions such apartheid. "We cannot remain unmoved,"says Bishop Tutu, "for God calls on you. . . . to work for peace because we work for justice."

## NEW VIDEOS

Please indicate videotape type (VHS or Beta).

**"Welcome to Washington Cathedral"**
(11 minutes) A videotape version of the widely regarded four-projector slide program that visitors to the cathedral view in the NCA auditorium. Provides an overview of the cathedral both in terms of physical structure and programmatic mission. Perfect for a discussion starter.

**The 1987 "Christmas at the National Cathedral" telecast**
(1 hour) The full program of the 1987 Christmas Morning Eucharist as telecast by Allbritton communications. Includes Bishop Walker's sermon ("The Displaced Person"), Provost Perry celebrating, and Christmas anthems and carols by the cathedral's 40-voice Choir of Men and Boys under the direction of Canon R. Wayne Dirksen and accompanied by Douglas Major on the organ.

## FILMS 16mm

**"A House of Prayer for All People"**
(28 Minutes) (Released fall 1984) This film is a year-long look at Washington Cathedral. From Christmas Eve to Easter and Open House Day to Flower Mart, the film captures in brilliant color and sound the art, services, music and worship that are Washington Cathedral. Music of the Cathedral Choir of Boys and Men, interviews with cathedral clergy, staff and artists express the life and mission of Washington Cathedral (Also available in Video format).

**"Christmas at Washington Cathedral"**
(25 Minutes) Christmas is the time for festivities, colorful poinsettias and joyful music. This film shows the Christmas Eve pageant and Christmas service a Washington Cathedral—one a fun-filled spectacle with clowns and the Magi for children and families, the other a traditional service that proclaims the birth of our Lord.

**"The Stonecarvers"**
(28 Minutes) This award winning documentary film produced by Marjorie Hunt and Paul Wagner presents the stonecarvers of Washington Cathedral. The work of the stone carvers, highly skilled artisans practicing a traditional craft that is centuries old, is explored in the film as the carvers demonstrate their work (Also available in Video format).

## SLIDE LECTURES

***Newly Revised***
**A Washington Cathedral Christmas** (43 slides) A totally revised script tells the story of how the birth of the Christ Child is celebrated at Washington Cathedral. Builds from preparation through the great festal celebration.

***"Welcome to Washington National Cathedral."*** (58 Slides) Provides an overview of the cathedral both in terms of physical structure and programmatic mission.

**"A Child's Visit to Washington Cathedral"** (not for kids only!) (31 slides) A fast and entertaining trip through the cathedral. Excellent photography, a good, quick introduction for child and adult alike.

**"Washington's National Cathedral"** (70 Slides) Gothic cathedral's tell stories without the use of words. The set is a look at American history as presented in the art and activities at Washington Cathedral.

*The Architecture of Washington Cathedral*
**"The Architecture of Washington Cathedral"** (67 slides) A study of the history and building methods of the cathedral. A slide set of special interest to lovers of architecture, engineering or church art.

*Flowers at Washington Cathedral*
**"Altar Arrangements"** (54 Slides) A survey of the many different types of altar arrangements used by Washington Cathedral for the different church seasons.

**"Altar Mechanics"** (68 Slides) This set describes the mechanics behind the Washington Cathedral altar arrangements. Explains, step-by-step, how some of the gorgeous fruit and floral arrangements are created.

*The Gardens of Washington Cathedral*
**"A Year on the Cathedral Close"** (140 Slides) This set shows the seasonal beauty of the cathedral grounds. Stunning close-up detail of flowers and shrubs. Developed by All Hallows Guild.

**"The Gardens of Washington Cathedral"** (107 slides) A colorful look at the cathedral gardens in different seasons of the year.

*The Needlepoint of Washington Cathedral*
**"Cathedral Needlepoint"** (56 Slides) A selection of the needlepoint kneelers, rugs and cushions in the cathedral along with descriptions of the history and symbolism behind these works of art.

*The Sculpture and Carving at Washington Cathedral*
**"Cathedral Zoo"** (79 Slides) An entertaining survey of the animals, both real and mythical, into the stone, wood carving, wrought iron, stained glass and needlepoint of the cathedral.

*The Stained Glass Windows of Washington Cathedral*
**"Jewels of Light"** (124 Slides) Brilliant slides of stained glass windows
bring the glory of the cathedral to life. The text includes a short history of stained glass-making.

*Visual Exposition of the Biblical Story-developed by Provost Charles A. Perry*
**"From Creation to Redemption"** (103 slides) A visual exposition of the biblical story through the art and iconography of the cathedral. From creation, through Noah, Abraham, Moses, the Psalms, Jeremiah, Isaiah to Jesus and the New Testament narrative. Excellent biblical summary for study or confirmation class.

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*The Cathedral is now complete, taking nearly a century to build. Over the years many artisans and craftsmen were called upon to help in building George Washington's dream. This collection of gifts which we are proud to present, reflect their diversity of skills and talents.*

*On the cover, left to right:*

**Commemorative Tie.** With motif of the last finial to be placed on the Cathedral. 100% silk. Specify navy, red or burgundy background.
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2 1/2" **198.00**

**Cathedral Model.** To punch out and build your own Cathedral or send one to a friend. Set of two with envelopes, **8.50**

**Finial Christmas Ornament** commemorates the completion of the Cathedral. Brass
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**Scarves.** Architectural elements to commemorate the completion of the Cathedral, silk, 52" long. Specify grey or purple border, **28.00**

*On this page:*

**Recordings in the Cathedral.** Masterfully recorded with the latest technology to capture the superior accoustics of the Cathedral. Please specify record, cassette or CD.
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**Address Book.** Featuring the Cathedral Gardens, 26 color photographs.
**A 12.95**

**Cathedral Notecards** (not shown). An assortment of 24 cards and envelopes, at least 6 different cards in each set.
**B 9.95**

**Notecards** (notshown). Featuring transparent stained glass window reproductions.
**C** set of 6, **24.00**

**Ironworks Jewelry.** Designs inspired from ironworks created by the studio of Samuel Yellin. Sterling silver.
**D** Door pull earring, specify pierced or screw-back, 1", **35.00**
**E** Door pull brooch, with loop for chain, 1 1/2", **42.00**
**F** Door pull stick pin, 2", **18.50**
**G** Hinge bar pin, 2 1/2", **25.00**
**H** Hinge bracelet (not shown), adjustable, **68.00**
**I** Leaf ring, adjustable, **85.00**

**Lace Ornament.** From a carving on the south transept of the Cathedral depicting the flight into Egypt
**J** 2 1/2", **4.00**

**Memo Boxes.** Filled with paper and pencil, lids depicting needlepoint from Bethlehem Chapel. Plastic, 4 1/4"x3 3/4". Set of 2, Mary's Rose (shown) and Akbar the Camel
**K 7.50**

**Lambeth Quadrilateral Medal.** Taken from a boss in the North Porch, symbolizing the Anglican communion.
**L** Silver plate, 1 1/2", **22.00**

**Angel Bar Pin,** from the Bethlehem Chapel reredos. Plated pewter.
**M** 2", **20.00**

**Cathedral Crosses.** Taken from the West Towers and South Crypt Aisle.
**N** Dogwood cross, 1 1/4", **25.00**
**O** West Towers cross, 1 1/4", **25.00**

**Canterbury Cross.** Found in Ressurection Chapel, hand wrought, sterling silver.
**P** 1 1/2", **77.00**

**Sterling Christmas Ornaments.** Designs taken from Cathedral Chapels.
**Q** Star, 2", ornament, **40.00,** brooch, **43.75**
**R** Three Crowns, 2 1/2", ornament, **40.00,** brooch, **43.50**
**S** Lambs, 2", ornament, **42.00**
**T** Madonna and Child, 2", ornament **42.00,** brooch, **44.50**
**U** Angel (not shown), 2 1/2", ornament, **40.00,** brooch, **44.50**

**Trinity Cross Pendant.** An adaptation of the bronze cross atop the Cathedral Apse. 1 1/2" on an 18" chain.
**V** Sterling or vermeil, **20.00,** 14k, **88.00**

**Rose Window Pendant.** Inspired by the West Rose, hand enameled in France, 5/8" on a 24" chain
**W** 18k, **200.00**

**Needlepoint Boxes.** Pettipoint florals on satin lined boxes.
**Y** Dogwood, 4", **12.50**
Glastonbury Thorn (not shown), 4"x3", **10.50**

**Gargoyles Pads and Pens.** Three pads and three pens featuring gargoyles of the Cathedral.
**Z 10.95**

**Suncatchers.** In assorted colors, handmade with a new design introduced each year. Specify 1990, Butterfly, Thistle, Dove or Angel.
**GG** 6.95 each, set of 5, 32.00

**Cathedral Gardens Calendar.** Format allows a 1 1/2" x 1/4" note space for each day.
**HH** 12"x9", 7.00

**Cathedral Garden Plates and Bowl.** Six plates and a bowl, featuring herbs and flowers found in the Cathedral's gardens. Wild Rose and Mint, Nasturtium and Rosemary, are shown. Also available, Mallow and Borage, Chives and Hyssop, Marygold and Chamomile, or Bergamot and Oregano. A bouquet of flowers form the design on the serving bowl. Porcelain, Dishwaher safe.
**II** Plates, 7 3/4" diameter, each 10.00
**JJ** Bowl, 8" diameter, 25.00
**KK** Coasters, set of 6, 24.00

**Cathedral Book.** Featuring the photographs of Robert Llewellyn, introduction by John Chancellor.
**LL** 18", 38.00

**Cathedral Glass.** This sugar and creamer set are hand-blown from formulas used in the stained glass windows. Specify cobalt blue or emerald green.
**MM** 3 1/2", 31.50

**Stained Glass Ornament.** Reminiscent of the West Rose Window, this hand-blown ornament is created using original stained glass colors.
**NN** 12.00

**Child's Bowl and Cup** (cup is not shown). Is brightly decorated with drawings telling the story of Noah's Ark. Dishwasher safe porcelain.
**OO** Cup, 2 1/2" high, Bowl, 7 1/2" diameter, 16.50

**Candlestick**, of gleaming brass owes its shape to the stylized motifs or "crockets" that decorate the towers of the Cathedral.
**PP** 3 1/2", 24.00

**Brass Trivet** echoes the design of the North Rose Window. Polished and lacquered, with rubber tipped legs. 3" diameter.
**QQ** 35.00

**Stone Carvers Apron** in 100% cotton
**RR** Child, 12.95, Adult, 18.75

**Hand Carved Stone.** From Cathedral stone carver Wayne Ferree.
**SS** Grotesque mask, 500.00
**TT** Book ends, 400.00

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# CONSECRATION EVENTS

## THURSDAY-SUNDAY, SEPTEMBER 27-30

THURSDAY 27

**7:00 p.m.** CELEBRATION DINNER in recognition of cathedral friends at the Omni Shoreham hotel, Washington, DC *

FRIDAY 28

**7:30 a.m.** Holy Eucharist

**10:00 a.m.** ANNUAL MEETING of National Cathedral Association followed by luncheon in the Bishop's Garden*

**3:00 p.m.** TEA IN THE GARDEN for All Hallows Guild members

**4:00 p.m.** **Festival Evensong** in Recognition of and Thanksgiving for Founders, Benefactors, Artists, Builders, Cathedral Staff & Volunteers and Dedication of the Henry White Great Pinnacle, Dean Emeritus Francis B. Sayre, preacher *

**5:00-8:30 p.m.** Full Peal Attempt by the Washington Ringing Society

SATURDAY 29 - Feast of St. Michael and All Angels

**11:00 a.m.** Carillon, Band Prelude

**12:00 noon** **A Celebration of the Completion:** an ecumenical thanksgiving for the completion of "a great church for national purposes," **Setting of the Last Stone and dedication of the National Cathedral Association Great Pinnacle**

**1:00-4:00 p.m.** Full Peal Attempt by the Washington Ringing Society

**8:00 p.m.** **Sursum Corda**: A Musical Thanksgiving and Dedication of the "Angel Band" Sculptures on the eve of the consecration*

SUNDAY 30 - Pentecost XVII

**11:00 a.m.** **Consecration of the Cathedral Church of Saint Peter & Saint Paul**, "a house of prayer for all people," Festival Eucharist Presiding Bishop Edmond L. Browning, celebrant *

**1:00-4:00 p.m.** Full Peal Attempt by the Washington Ringing Society

*Ticketed event, limited seating

## *Celebrating the Completion of Washington National Cathedral*