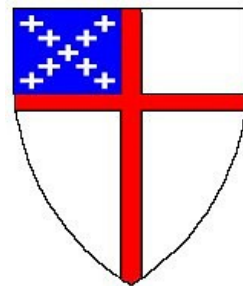


If you do not currently have a church home, please consider joining us in experiencing the rich traditions of the Anglican Way as we live it in the Episcopal Church. As a billboard recently sponsored by The Episcopal Church succinctly said,

*“Here, God loves you. No exceptions. Full stop.”*



St. Mark's Episcopal Church  
21 South Main Street  
Lewistown, PA 17044  
[www.stmark-lewistown.org](http://www.stmark-lewistown.org)  
717 248-8327

Diocese of Central Pennsylvania  
101 Pine Street  
Harrisburg, PA 17108  
<https://diocesecpa.org>



**ST. MARK'S EPISCOPAL CHURCH**  
Lewistown, Pennsylvania

***A Walking Tour***

Once you have made the circuit of the Church, you will have made the same journey that thousands of souls have made during St. Mark's two centuries of mission and ministry. From baptism at the font to the final commendation in the Rite of Burial, disciples of the Lord Jesus Christ worship, hear God's Word, seek forgiveness, make peace, and prepare themselves to take what they have received into the world.

At the end of the Holy Eucharist, the assembly is dismissed with these or similar words: "Go in peace to love and serve the Lord." Thus, each one is commissioned to be the very presence of the Risen Lord, depicted in so many of our stained-glass windows, in a world so in need of grace, mercy, and love.

*St. Mark's Episcopal Church: A Walking Tour*

Credits for text: Rev. David Zwifka and Rev. John Harwood

Credits for photographs: Rev. John Harwood

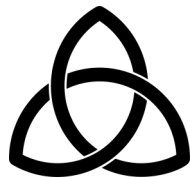
Date: February, 2019

# HONOR ALL MEN. AND IF I BE LIFTED UP.

## LOVE THE BROTHERHOOD



*Honor all men, and if I be lifted up,  
Love the Brotherhood*



Another window, like the above, illuminates the sacristy, the room where ministers in the liturgy put on their vestments (garments worn in worship by clergy, acolytes, organist, choir members, etc.). In the early days of PECUSA (and of many other Anglican churches), this room is where the church council met with the pastor (called a rector, priest, or vicar). Hence, the term “Vestry” was applied to the council, since they met where the ministers vested. In the lower panels we see again the Latin cross fleuree, and in the upper panel we see again the lily on the left, a symbol of Easter and immortality. As gardeners know, the lily bulb is planted in the ground, grows into a beautiful plant, and then dies. In the next year it grows again. In the center is a quotation from John 12:32 (“And I, when I am lifted up from the earth, will draw all people to myself”) along with a hand lifting up the cross. In the right panel is the Christmas rose, a symbol of the nativity and of

Messianic prophecy. Clearly, such intense theological themes are especially appropriate for the space where the clergy prepare for the service and the altar guild prepares the altar. Once other facilities were made available (often private residences or professional offices), vestries met in more spacious and comfortable quarters. More than likely such meetings began to be of greater duration as well!

## THE CLERESTORY

Sixteen small stained-glass windows surround the upper level of the Church in what some might refer to as dormers. The windows are center-hinged so that they can be opened and closed. Their purpose is to admit light, fresh air, or both. St. Mark’s was designed in the Gothic Revival style, so the use of small clerestory windows as part of the lighting and ventilation system is thoroughly consistent with its design. Note the similarity of the design of these small round windows to the larger round window removed when the organ was installed. The continuity of design is striking.

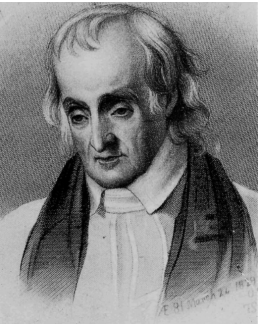


*1 of 16 clerestory windows*

# A Walking Tour of St. Mark’s Episcopal Church

Although the building in which you are standing has a long history, it is not the full story of the community of faith that has gathered and worshipped here. Organized in 1823 as a parish in what was then called “The Protestant Episcopal Church in the United States of America,” St. Mark’s has faithfully practiced a tradition of worship and prayer with roots in the Anglicanism of 16<sup>th</sup>-century England. (Our first Book of Common Prayer was published in 1549.)After the Colonies won independence from the English crown, what remained of the English Church in the United States needed to take on a life of its own – so PECUSA was established in 1789 as an expression of the Anglican tradition. At that time the ten Episcopal parishes in Pennsylvania were clustered in or near Philadelphia.

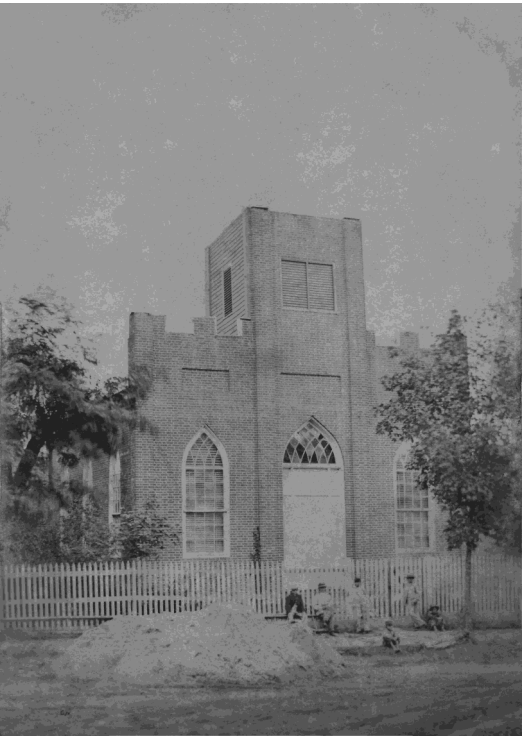
A mere 35 years later, Bishop William White, Bishop of Pennsylvania and the first presiding bishop of the PECUSA, made a pastoral visit to the new parish of St. Mark’s. He drove his buggy from Philadelphia to Lewistown. On October 24, he consecrated our church and celebrated several baptisms. (The original parish registry is kept in the priest’s office along with Vestry Minutes dating from 1823.) If you visit our historical gallery in the Parish House, you can see his signed letter of consecration as well as other documents and pictures from our first 200 years of ministry.



*Bishop William White*

The first priests at St. Mark’s were called as “missionary priests”: they did more than build up our church. They also held services in Bellefonte and Philipsburg, which did not yet have church buildings. Imagine riding a horse over Seven Mountains before there was Highway 322. On Aug. 8, 1775, the Rev. Philip Fithian wrote of his journey from Capt. Potter’s in Centre County over the mountains to Kishacoquillas Valley: “The first mountain we had to climb by far exceeded all I have yet gone over. The ascent was trifling, for the road lies along the side of the mountain and winds gradually upward; but the rocks — vast stones of every size and shape, make it not only troublesome, but, in fact, dangerous to go over them. On the top of this — O another! — another, & still higher ... I was indeed afraid my horse would miss a step; for in such a case we should surely have trundled down the hill like Sysiphus’s always-recoiling stone.” In Pennsylvania, the Episcopal Churches were built in one community at a time by pioneering priests and lay people.

Our first church building was erected in 1823 at this location, and you can see a picture of it taken in 1864. It was a modest red-brick building that was much smaller than the current church. By the 1880s the parish need a larger space. So over a period of nearly twenty years, the old church was dismantled, and a new church erected in the Gothic Revival style flourishing in the late 19th century (steep roof, pointed arches, and lancet windows) in England and America. On the interior, the design of the pulpit, the high altar, and baptismal font complement this style in the union of aesthetic and spiritual values with distinctly Christian images. The first church did not have stained glass windows, but the new one drew on the talents of the best studios in the country, Tiffany and Lamb. These windows create an aura of mystery and peace while also illustrating Biblical themes, images, and such stories as the Good Samaritan, Jesus in the Garden, the road to Emmaus, Mary as the handmaid of the Lord, and the Last Supper. The windows were “teaching tools” as well as aids to worship.



*First Church Building*



In the 1870s the brick church got a fancy stone facade. You can still see the brick walls, but now the church has a fancy steeple. But the church was simply too small for a growing congregation. When it was finally torn down, the parish worshiped in the parish hall, which was built in 1878-9 in the Gothic Revival style (note its arched windows, for example).

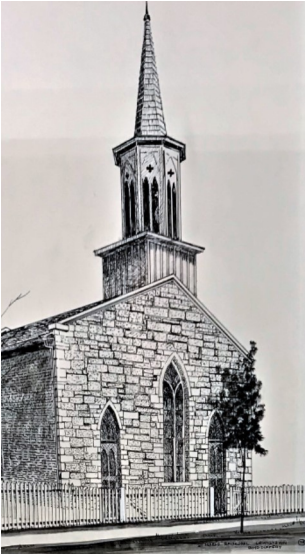


Bishop Ethelbert Talbot

The construction of our new church began in October, 1898, and was opened a year later. It was consecrated in 1904 by Bishop Ethelbert Talbot when the building debt had been paid off. You will find the consecration certificate in our historical gallery. We know that the walls were painted a dark green. Try to imagine how the church would look in this color.

Very little from the first church has survived except the original corner stone, which was moved to the rear of the new church; the font; a small part of the original altar; and some of the red bricks, which were recycled when building the parish hall. The new stone entrance was not constructed until 1924.

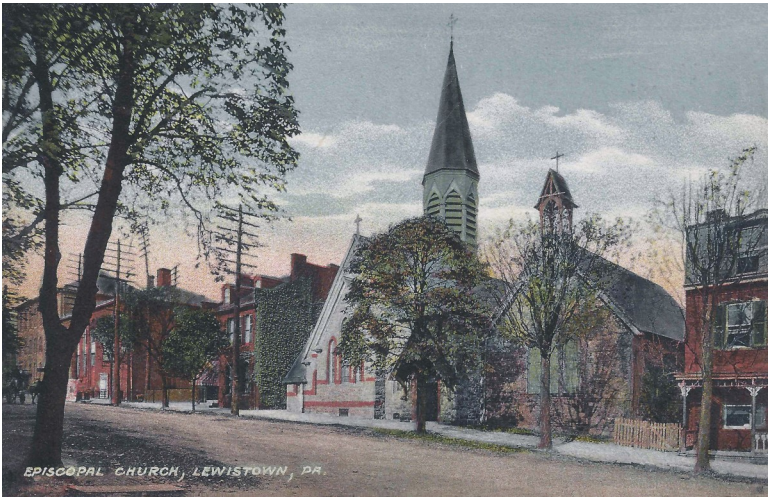
So what did St. Mark’s look like about 1900? You will see the current church as well as the Parish House, which looks very much like the chapel it had been: note especially its steeple. It does not yet have the stone facade, which was added in the 1920s. Next to the Parish House is a home that was torn down so that the new rectory could be built. Where the house stands is now the courtyard next to the rectory.



St. Mark’s—circa 1870



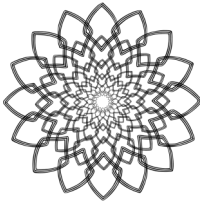
The color of the church walls in the early 1900s



St. Mark’s—circa 1900

Where you are standing is the fourth church. If the stained-glass windows look new, it’s because of the general bequest of Elta Lauver for restoring them. We are grateful for her gift and to Epiphany Studios for their expert craftsmanship.

St. Mark’s is not a museum. It is a place of prayer, a place where Christians have been baptized, confirmed, married, and buried since 1824. As you walk through it, feel the presence of the men and women who have served God and their neighbors for two centuries. This is holy ground.



## NOLI ME TANGERE!

“Noli me tangere” (“Do not touch me!”) depicts a scene from the resurrection narrative. Jesus bids Mary Magdalene not to touch him since he has “not yet ascended to the Father” (John 20:17). In the left panel we see another Celtic cross; in the right panel we see a lily, the symbol of Easter. In the upper panel on the left we have the Christogram IHS (Iota, Eta, Aigma — the first three letters of JESus in Greek). In the center is the phoenix rising from the ashes, a symbol of the resurrection and eternal life. On the right is another Christogram, the Chi Rho within a circle, symbolizing the eternal existence of our Lord.



Noli me Tangere!

## Every Knee Shall Bend

We do not know which studio created this window, which concludes the circuit of windows. It illustrates the style of windows in other parts of the church before specific memorial windows were commissioned. This window recalls Paul’s teaching that the name of Jesus is to be revered above all other names (Philippians 2:10). Similar windows grace the Western elevation of the church (either side of the baptistry) and the north entrance. In this window we see a decorative ornament called a Latin cross fleurée (literally, a flowering cross) surrounded by diamond-shaped pieces of stained glass. In the three upper panels we find an image of wheat (for the bread of the Eucharist) on the left and an image of grapes (for the wine of the Eucharist) on the right. In the center is IHS (Iota, Eta, Sigma — the first three letters of JESus in Greek).



Every Knee Shall Bend



## JESUS IN THE GARDEN

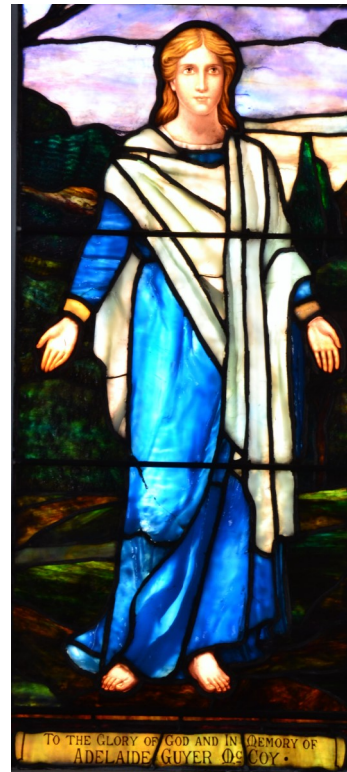


*Jesus in the Garden*

Here we see an angelic-looking Jesus in a garden. Unlike the other Tiffany windows, there is no Biblical text that suggests its theme, nor is there an obvious parable such as healing a blind person. Instead we see a very calm, beautifully dressed Jesus staring directly at us and inviting us to come to him. We are drawn intimately into the scene. Is He saying, “Come to me all who are weary” (Matthew 11:28-29)? His hands seem to beckon us to come closer. Clearly, he has not been crucified because his hands have not been pierced.

Note here the effective use of drapery glass to add a three-dimensional effect to his robes as well as texture and depth to the surrounding flora. Dedicated to the glory of God, this magnificent window was given in memory of Adelaide Guyer McCoy.

We invite you to look carefully at the eyes of our Lord.



*Close-up of middle panel*

## BEHOLD THE HANDMAID OF THE LORD

Continuing westward along the north elevation, we come to a Lamb Studio window that depicts the Annunciation (Luke 1:26-38). The angel Gabriel announces to the young Mary of Nazareth that she has been chosen to bring the Savior into the world. Her response forms the title for this window, “Behold the handmaid of the Lord, be it done to me as you say.” Included in the panels of this window, dedicated to the memory of Ellen Ripple Owens, are symbols used to represent the Blessed Virgin Mary: a stylized *fleur-de-lys* in the left panel, a blooming lily in the right, the moon (the lesser light) passing before the sun (the greater) at the upper left, and the Daystar (the sign of Christ) in the upper right. Once more in the upper center panel is the Holy Spirit — the presence of God that brings new life in the womb of the Virgin. The two great mysteries of our faith are the incarnation and the resurrection. Both mysteries are beautifully represented at St. Mark’s.



*The Annunciation*

## THE BAPTISMAL FONT

The tour begins at the baptismal font – the universal symbol of our baptism into the life and death and resurrection of Jesus Christ and the sign of our entrance into the community of faith. The stone font you see is the original baptismal font. The font cover, a cantilevered spire, was added in the 1920s. The brass ewer is used to pour water into the font during the prayer of blessing the baptismal water. The large brass candle stand holds the Paschal Candle, which is consecrated at the Great Vigil of Easter and represents the light of the Risen Christ shining through the darkness of sin and evil. The newly baptized are given a candle that has been lit from the Paschal Candle’s flame as a sign that, now baptized into Christ Jesus, they have become the “light of the world.”



## THE ST. MARK WINDOW

Directly behind the font is a window dedicated to the patron of our parish, St. Mark, the Evangelist. The window is in triptych form (a work divided into three sections). The center panel is usually the most important, and such windows will frequently have an upper and lower section with images or Biblical texts. You will need to look at all the parts and then find their meaning. In the window here, you see the symbol for St. Mark, a winged lion. The winged lion refers to St. John the Baptist in the gospel of Mark, who is identified as a voice crying in the wilderness (Mark 1:3). Like the roar of a lion (see also Rev. 4:7 and Ezekiel 1:10), John’s voice stirred many to repent as he prepared for the coming of the Lord. The wings on the lion? They will enable God’s Word to be spread to all of the world, even to Lewistown! You will see many other triptych windows in the church, so look closely for the signs and symbols of the Christian faith. You may be surprised to find in the next window an image of a pelican feeding her chicks next to a phoenix rising from the ashes. Both are symbols of Christ, who feeds us with his body. The phoenix is a bird in classical mythology that arises from the ashes (death) and thus never dies.



*The St. Mark Window*



## EARLY COMMUNION SET



*Early Communion Set and Books of Common Prayer*

Directly to the left of font (as you face it) is a display case containing an early pewter communion set donated to St. Mark’s in 1834 by Christ Church in Philadelphia. We also display copies of every edition of the Book of Common Prayer and hymnal used in the church since our founding. Just as our building has changed over time, so also has our style of worship. And yet if the founders of St. Mark’s were to worship with us on Sunday, they would quickly feel at home with the prayers and order of worship found our current Book of Common Prayer (1979). The original pulpit Bible (King James Version) is in the Library, but we use a modern translation in our worship.

## NARTHEX AND BELL TOWER

Following left are the doors to the “narthex” or principal entryway to the church. Directly above the narthex is the bell tower that contains two bells – one that calls communicants to prayer and another that tolls. The former is usually used to denote great joy while the latter is often used to mark great solemnity. While in the narthex, you might observe holes in the ceiling. These were used for the ropes that rang the bells before they were upgraded with electronic controls. The bell, which is three-feet in diameter and weighs 650 pounds, was dedicated in memory of Reuben Hale and his family in 1824. It has these words inscribed on it: “Misere Dominus” (Lord, have mercy). When John Donne, an Anglican priest, asked for whom the funeral bell tolls, the answer is clear: it tolls for you and me. That was true in 1624, and it is true today. The words are a reminder of our common mortality. The current bell tower was constructed in 1898 and the bell was recast in 1902.

In the narthex is a single window dedicated to Aeolia Brinton Brosius that was given by her Sunday School class. There are no extant records of Ms. Brosius, but she obviously made a deep impression upon several young people, who, later in life memorialized her contribution to their formation as Christian disciples. In the other entrance to the church are similar memorial windows.

Above the door you will find a striking image that symbolizes the Trinity. It combines triangles and circles within circles (the symbol of perfection and eternity). The intertwined circles symbolize the doctrine of the equality, unity, and co-eternal nature of the three persons of the Trinity.



*Transom Window—symbolizing the Trinity*

## THE GREAT ALTAR WINDOW

Above the high altar is the crown jewel of windows, a depiction of the Last Supper executed by the Tiffany Studios in memory of Julia Culbertson. The fantastic detail of the window shows the tenderness of the Savior as he comforts St. John (the “beloved disciple”) even as Peter asks, “Is it I, Lord?” Note the hand resting upon the back of St. John; Peter's hand raised in inquiry; and the garden to which they retire in the background. Simple gifts of bread and wine adorn the table — much as they are brought forward during the celebration of the Eucharist on the altar below. Thus, the window portrays “The night on which he was betrayed . . .” while reminding the faithful of their responsibility to “Do this in memory of me.” Vestry records indicate that this was one of the first windows commissioned for the newly rebuilt church. On either side of the chancel are two stained glass ventilator windows. Of no significant provenance, they provide light and circulation to the area near the altar. You may also notice the “riddel” curtains on both sides of the altar. These ornaments find their origin in the Gothic churches of northern England, where it was often cold and breezy. The curtains were a very practical feature in their day, keeping the altar area warm during cold weather. In the olden days, churches were not heated. Now such curtains are a decorative element in Gothic Revival churches.



*“Is it I, Lord”*

## THE PULPIT

Returning to the nave, the pulpit is the most prominent feature. Here the word of God has been preached since the dedication of the present church. The growth of Saint Mark's in the early 20<sup>th</sup> century required an expansion of the choir area and a rotation of the pulpit stairs to their present location. They formerly were accessed from the center of the choir. The pulpit is also several feet lower than it originally was, but the height of the pulpit symbolized the importance of preaching.

When you look toward the altar from the back of the church, what do you notice? You pass by the baptismal font when you enter, and then your eyes are led to the altar and its great image of the Last Supper. The altar is at the center of the church, not the pulpit or the lectern. The design of St. Mark’s is to communicate that Christ is present in Word and Sacraments. Christ is present in the prayers, the preaching, the readings, the hymns, and the sacraments of baptism and the Eucharist. He is also present in the spirits of those who have gathered in his Holy Name.



*The Pulpit*



## High Altar

On the east elevation of the Church is a polychrome altar with its matching reredos (a large screen or decoration on top of an altar). Attached to the reredos are four carved wooden depictions of the four evangelists, each with an iconographic representation: Matthew (the man), Mark (the lion), Luke (the ox), and John (the eagle). The high altar is placed on the eastward wall of the church. The idea comes from the Jewish idea of facing toward where our salvation came from, towards the rising sun, the east. For centuries, churches faced east for the same reason, having the altar on the east end with the priest and the people both facing the same way. (In many churches, today, however, the altar is moved away from the wall and faces the congregation.)

In the center of the altar is Christus Rex (Christ the King), the Risen Lord who reminds us that he had also been the crucified Messiah. At the base of the altar are three Greek letters: Alpha (the beginning), Chi Rho (Christ), and Omega (the end). On the top surface of the altar is a marble cross preserved from the altar of the original church.



Matthew



The High Altar



Luke



Mark



Christus Rex



Marble Cross



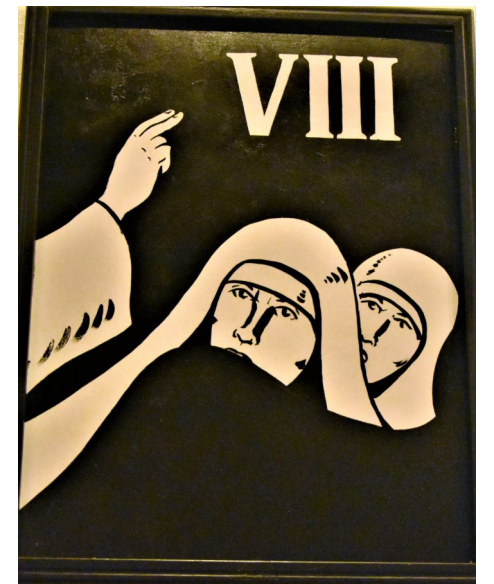
John

## Stations of the Cross

Stations of the Cross (or Way of the Cross; in Latin, *Via Crucis*) refers to a series of images depicting Jesus Christ on the day of his crucifixion and to the prayers Christians say when contemplating those images. Here a series of 14 images is arranged in numbered order around the church nave and the faithful travel from image to image, stopping at each “station” to say prayers and to reflect. The style and form of the stations can vary widely and often reflect the artistic sensibility and spirituality of the time, place, and culture of their creation. The stations at St. Mark's are contemporary and somewhat abstract in form, the creative work of Richard Price.

The tradition of moving around the Stations to commemorate the Passion of Christ began with St. Francis of Assisi, saint much admired in Anglican circles. St. Mark's prays the Station on Fridays in Lent, but the devotion can be observed by anyone at any time.

Our modern images may at first glance seem to conflict with the styles of our stained-glass windows, but that is the point. We are to see the ancient and the modern joined as an expression of the timelessness of Christ’s sacrifice.



Station 8  
Christ meets the women of Jerusalem

## THE GOOD SAMARITAN and THE ROAD TO EMMAUS

The first windows on the southern elevation recall two stories from the gospel of Luke.

The left panel reminds us of the story of “The Good Samaritan” (Luke 10:25-37), which concludes: *“Which of these three do you think was a neighbor to the man who fell into the hands of robbers?” The expert in the law replied, “The one who had mercy on him.” Jesus told him, “Go and do likewise.”*

The right panel recalls the story about Christ’s appearance on the road to Emmaus (Luke 24:13-35). After He was raised from the dead, some discouraged disciples encountered him on their journey to Emmaus, a small town about seven miles from Jerusalem. Unrecognized by them, Jesus explained all the Scriptures that referred to him and the great work he was to accomplish. Upon breaking bread with them, they recognized him, and "He vanished from their sight." This experience made their “hearts burn within us.” This panel recalls their wonder and astonishment after they realized that Jesus had been raised and that he had appeared to them. Executed by Lamb Studios, the windows are dedicated to the memory of Harry Marlan Riddle.



The Good Samaritan

The Road to  
Emmaus



## FIGHTING THE GOOD FIGHT

As you move east, the window dedicated to the memory of Alexander Norris Wilson quotes St. Paul's second letter to Timothy (4:7), “*I have fought the good fight . . .*” The figure depicted is of a soldier resting on his lance. Some conjecture that this might be a reference to St. George, who is most commonly depicted in early icons, mosaics, and frescos wearing armor contemporary with the depiction, executed in gilding and silver color. But St. George is most commonly shown slaying a dragon. Our window is intended to identify him as a Roman soldier, but only saints are depicted with halos. We have been unable to discern which saint is depicted. The window was executed by the studios of Louis Comfort Tiffany and features a technique called “drapery glass.” Drapery glass refers to a sheet of heavily folded glass that suggests fabric folds. Tiffany made abundant use of drapery glass to add a 3-dimensional effect to such objects as flowing robes and angel wings. Feel free to touch the glass.

You should also know that Tiffany windows have three or four separate layers of glass, which gives the vivid intensity and complex richness of the colors, and change dramatically as the day progresses and the amount of daylight changes.



*“I have fought the good fight.”*

## WHOM SEEKEST THOU?

Lamb Studios created this window and depicts the dramatic resurrection scene between Jesus and Mary Magdalene. “Woman, whom seekest thou?” was the question posed to Mary Magdalene (John 20:15) after she discovers an empty tomb and is distraught that someone had taken away Jesus's body. Dedicated to the memory of George Howard Lewis and Orpha Mather Lewis, this tryptich dates from the mid-20th century and includes several iconographic symbols in addition to the gospel scene. Above the central panel is a descending dove, a representation of the Holy Spirit. The upper panels of the left and right frames contain Christograms, a combination of letters that forms an abbreviation for the name of Jesus Christ, traditional Christian symbols. On the left, IHS (Iota, Eta, Sigma — the first three letters of JESus in Greek). On the right, XP (Chi, Rho), the first two letters of CHRist in Greek). The left main panel depicts the Celtic Cross. Irish legend says that the Celtic cross was first introduced by Saint Patrick, who was attempting to convert the pagan Irish to Christianity. Some of these pagans worshiped the sun, so it is said that Patrick combined the Christian cross with the circular pattern of the sun to associate light and life with the Christian cross in the minds of his converts. The right panel contains a lily, a traditional symbol of purity overlaid with the three nails that attached Jesus to the cross — two for his hands and one for his feet.



*Jesus and Mary Magdalene*

## GREAT LECTERN

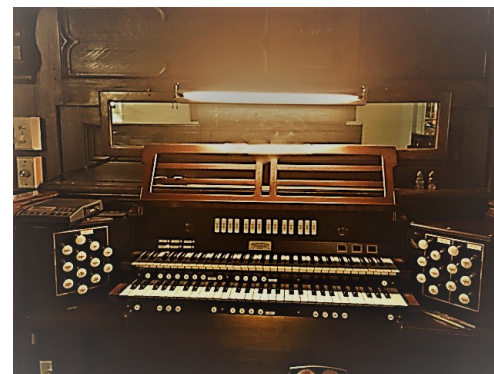


*The Great Lectern*

Continuing to the east, you will see the great lectern — a brass eagle whose outstretched wings hold up the books from which Holy Scripture is read. The symbolism of the eagle derives from the belief that the bird was capable of staring into the sun and that Christians similarly were able to gaze unflinchingly at the revelation of the divine word. The eagle is also the symbol used to depict John the Apostle, whose writing is said to most clearly witness the light and divinity of Christ. The eagle represents the divine inspiration of Scripture.

## CASAVANT ORGAN

Moving to the center of the church, you will observe the choir section that separates the *chancel* from the *nave*. The chancel begins at the steps as you approach the altar; on either side you will find the pews for the choir. You will see the pipes and keyboard for the beautiful Casavant organ, which was recently restored and updated. This instrument was added to the church in 1922 as a memorial to Dr. Alexander Harshberger (1850-1920). Before that a smaller organ was used. Round stained-glass windows now behind the pipes on the North and South walls have been either covered or removed to accommodate the organ. One window is now displayed in the parish hall., and you will notice its similarity to the windows in the clerestory above you. Clearly, the design for the church has a consistent visual design: interlocking circles (a symbol of eternity and perfection) and triangles (a symbol of the Trinity) reinforce central theological themes.



*Casavant Console*



*Organ pipes on North Wall*



*One of the round stained-glass windows originally on either the North or South Wall. Now displayed in Parish Hall.*