



NEWCOMER'S GUIDE

ST. MARK'S PARISH

539 KAPAHULU AVENUE
HONOLULU, HAWAII 96815
(808) 732-2333 FAX (808) 737-6925
WWW.STMARKSHONOLULU.ORG

FOUNDED IN HONOR OF EMMA, QUEEN OF HAWAII

THE REV. PAUL LILLIE, RECTOR

E KOMO MAI KO ALOHA! WELCOME!

St. Mark's is a caring and inclusive Episcopal Church in the Anglo-Catholic tradition. Please enjoy this brief history of our parish, as well as the information on the artwork of our church.

THE BEGINNINGS OF ST. MARK'S

At the turn of the last century, Kapahulu was an agricultural area with chicken coops, duck ponds and garden patches. The Martin Ranch was the only substantial house at one end and the Yap family was at the other. Nearby Kap'iolani Park was lush and dotted with lagoons and small waterways. Hawaiian and Chinese families lived in the area in small shacks and houses. Members of the Hawaiian congregation at St. Andrew's Cathedral had relatives and friends in the area, which then was remote from downtown.

The presence of the Episcopal Church in Kapahulu was initiated by the Iolani Guild of the Hawaiian Congregation at St. Andrew's Cathedral in 1908, when no other religious group was active in the area. A Sunday school was established which quickly outgrew its first locations on the lanai of a parishioner and then a barracks room at the old Army garrison near Kapi'olani Park. The land where the present church structures stand was acquired in 1910, and subsequently donated by Mr. William R. Castle. The original simple wooden chapel was built in a grove of kiawe trees, with all labor provided by students at the Iolani School and parishioners. The building was consecrated at Ascensiontide 1911. Several works of art from that first building now serve their original purposes in the current church.

In 1912, the decision was made to name the baby mission in honor of the late Queen Emma, who had died on St. Mark's Day in 1885. This designation acknowledged the great contributions of the preponderance of Hawaiians in the mission, and honored the Queen who, with her husband King Kamehameha IV, invited England to establish the Anglican Church in Hawai'i. Her many other benefactions include Queen's Hospital and the land for St. Andrew's Cathedral. In the early days, the young Prince Kawanakoa would attend services at St. Mark's while out riding in Kap'iolani Park, before returning to his nearby beach house.

Before the First World War, a small dispensary had been opened; it became an essential part of the work in Kapuhulu for many years. A nurse was assigned by the Palama Settlement to visit and conduct a clinic. In December of 1914, the nurse's office was an old Army tent. When the rains came, the nurse stood on rain-soaked ground while patients huddled together in the narrow area under the tent. Reports show 30 to 40 cases daily.

In 1914, a day school building was erected where the parish hall now stands, and a hale lau niu, or traditional house of braided coconut palms, was built in the kiawe grove as a classroom. These structures served the needs of the dispensary and of the growing day and Sunday schools. The new school building was completed in the late 1950s. St. Mark's still considers it part of its mission to maintain a high quality of education for students at below the going rate.

In 1932, St. Mark's welcomed Fr. Kenneth Augustine Bray, who, with unswerving dedication to the Anglo-Catholic tradition, instituted daily masses and is recognized as really putting St. Mark's "on the map." He volunteered as athletic coach at Iolani School, which for the first time experienced pennant-winning teams, especially in football. Father Bray is also responsible for beautifying the interior of the old wooden chapel, and some of that artwork survives to the present.

Our church continues as an ongoing labor of love with respect for liturgical tradition and many works of art given as memorials by congregants in the hope they will continue to inspire devotion to Our Lord and Savior.

THE PRESENT CHURCH BUILDING

Following World War II it became apparent that the congregation had outgrown the original chapel and that termite damage had become extensive. The current church is the second church structure on this site, replacing the original 1910 wooden building. It is remarkable that the 15,000 hollow-tile bricks of which it is built were made by the congregation under the direction of Mr. James Sakuma, a generous parishioner who was also a contractor. In memory of this labor of love, we keep most of the interior brick exposed.

The more complex elements of the church and its bell tower were built by Mr. Sakuma with materials paid for by a succession of luaus (Hawaiian feasts) held on the grounds. Even the imu (underground oven) was dug here to prepare the food, and we became known as "the Luau Church".

Groundbreaking was held on St. Mark's Day 1951 and the new church was consecrated on November 28, 1954, the feast day of Our Sovereigns. The new school building followed in 1958, along with the rectory. The parish hall was erected in the early 1960's.

THE HIGH ALTAR

The Altar itself is one of the largest in Hawai'i and is constructed of the same bricks which form the building itself. The altar is always suitably covered in the colors of the season.

The figure of Christ in Agony on the Crucifix was carved in Bavaria. It is mounted on a cross of native Hawaiian koa. The Processional Banner in white and gold bears the images of St. Mark's Lion, of the crown of Hawaiian queens and kings, and the acronym "QE" for Queen Emma. The banner was handsewn in Exeter, England.

THE PULPIT CRUCIFIX

The Crucifix bears the image of Christ the King, representative of the heart of Christianity. It is traditional for church pulpits to have a crucifix because we are to preach "Jesus Christ and him crucified." The crowned Christ is a way of adding the triumph of the Resurrection to the power of the Passion. Over his left arm, the Savior wears a strip of cloth called a maniple, which is traditionally borne by servers. This crucifix was given to St. Mark's by the late Bishop Kennedy, who found that the congregation at St. Mark's was the church in the Diocese which would most appreciate it.

THE CHAPEL OF ST. MARY THE VIRGIN

The Lady Chapel to the right of the high altar contains the original altar of St. Mark's. It is made of koa, a wood native only to Hawai'i.

The Triptych (three-panels) is a traditional form of reredos common in the Eastern Church, though there are numerous western examples. It was painted for St. Mark's by **Elsie Johnson Morgan** and consecrated in 1933. This triptych, one of our greatest treasures, illustrates an intricate interweaving of images from Christian iconography. The entire Triptych represents the Incarnation. It is so designed that, during Lent, it is folded shut to show symbols appropriate to the season.

During the rest of the liturgical year, when the triptych is open, the heavenly hosts in the corners of the central panel are those which are invoked at every mass. Rays emanating from the central halo backing the crucifix on the altar form a greater cross. In their midst are symbols of our Lady, the Queen of Heaven, such as the Ma Di for *Mater Dei* (Mother of god) and the rose on the shield, another Marian badge. Other easily recognized symbols of the

church appear on the three main panels and the connecting panels. Among those not so easily recognized are the oak for enduring strength and the peacock, a symbol of the Resurrection.

Other symbols include the ship, a symbol of the Church, and the pomegranate, which bears fruit that bursts forth just as the Resurrection was a bursting forth of life.

The Winepress on the right is an old biblical image but oddly enough is not used very often even though grapes are associated with the Eucharist. The Lion of St. Mark also appears on the right (epistle) door fold. The left (gospel) panel represents the sacramental life of the Church. The central image is the Lamb of God presiding over the Church. The upper corner bears a symbol of St. Andrew in honor of St. Mark's foundation out of St. Andrew's Cathedral Hawaiian congregation.

During Lent, when the triptych is folded shut, the festal colors are hidden and a somber side of the panels comes into view. The Lenten images of the Triptych show a large central cross in passion red and other symbols of the passion, including the scourge and hammer and the Crown of Thorns.

The Lady Statue in the chapel is a plaster and gilt representation of the Blessed Virgin. It has been preserved out of sentiment as its predecessor was the original Lady statue of the parish. The statue of St. Joseph stands on the left plinth.

At the back of the chapel, a wall-mounted figure of St. Francis surmounts a drawing/painting of the original church, nestled along a pathway through the trees which once covered the area.

The Lady Chapel is used for services of healing, Marian devotions, evening mass, confession, and other intimate occasions.

THE HOLY SOVEREIGNS SHRINE

The Shrine is the work of local artist **Jeffery Chee**, an alumnus of Iolani School. Mr. Chee created a shrine made of tiles in the shape of a cross. The side of the cross which is most often seen bears icons of King Kamehameha IV and Queen Emma, whose reign was contemporary with the Civil War Era. Alarmed at the death rate of Hawaiians from diseases introduced by travelers to Hawai'i, the king and queen tried to set up a hospital but encountered indifference in the government and the community at large. The hospital was eventually established because the king and queen shamed the community by going through the city basket in hand and ringing doorbells for contributions and pledges. Today, The Queen's Hospital is one of Honolulu's finest. His Majesty translated the Book of Common Prayer into the Hawaiian language and introduced the public to the celebration of Christmas.

Emma toured England to raise money for the building of the cathedral and even resorted to selling her autograph at church bazaars for the same purpose. Spiritually, both she and her husband struggled with the loss of their only child, as well as alcoholism in the king's case and an overbearing pride in her lineage on the queen's part. Emma learned to live with not being elected queen in her own right and devoted herself to nursing poor folk in local epidemics and other good works. Their crowning achievement in the church was to bring the sacramental life to this Diocese by requesting priests from Queen Victoria, the head of the English Church. She sent them a bishop who began the Hawaiian Catholic Reformed Church of these islands, which later merged into the Episcopal Church. The feast day of the sovereigns, their confirmation day, November 28th, is celebrated throughout the Diocese.

The shrine consists of the Josiah and Sarah Allison Cross, the gift of Richard Greer, a koa *prie dieu* and two kahili in the colors of Queen Emma's lineage, the high chiefs of Maui and the kingdom of the island of Hawai'i. Along with portrait tiles of the king and queen are various symbols of Hawaiian royalty, such as the feather cloak. The reverse side of the cross has a Hawaiian quilting pattern cross in oranges and scarlets. This side is shown during Lent.

THE BAPTISMAL FONT

Our font is of unusual design. The frame of local koa supports a piece of hollowed out polished volcanic rock. This piece of stone reminds us of the rock Moses struck to provide water in the desert. The font was built by Mr. Solomon Meheula of the Hawaiian Congregation and was put into service in the original St. Mark's church building.

FATHER DAMIEN'S PORTRAIT

Father Joseph de Veuster of Belgium ministered to the residents of the "lepers" colony on Moloka'i in the last decades of the 19th century. He himself died as a consequence of the malady, now known as Hansen's Disease. Father Damien has long been recognized as a Saint by the Episcopal Church, and, in 2009, he was canonized by the Roman Catholic Church.

QUEEN'S EMMA'S PORTRAIT

The presence of the oil portrait of Queen Emma on the north wall of the church near the main door completes the set in which symbols or images of the Queen appear throughout the church at all four cardinal directions of the compass.

THE STATIONS OF THE CROSS

The Stations are the work of the famous Catholic artist and illustrator, **Jean Charlot**. His works are found in many churches in Hawai'i. Charlot was often featured in *The Catholic Worker*. These simple blue and buff tiles are very much in keeping with the atmosphere of the building. They are used during the Forty Days of Lent as a way of following the last footsteps of Jesus.

THE STATUES OF ST. MARK

The statue of our patron saint which is mounted on the back wall of the church was carved in England as a memorial to Ronald Huddy, a young Honolulu policeman who died prematurely. The lion, emblematic of St. Mark, is at his feet. St. Mark is our patron because Hawaiians of the mission congregation wanted to honor Queen Emma, who died on St. Mark's feast day in 1885. Her husband, King Kamehameha IV, was honored by the Cathedral when his gift of the land was remembered by naming it St. Andrew's for the feast day on which he died. Since he holds a feather pen in his right hand, St. Mark seems to be in the act of writing his Gospel, the first to be written.

The statue of St. Mark outside the main door to the church is of Carrara marble and appears to show St. Mark reading aloud. This large statue once stood along the pathway to the original church building, welcoming worshipers to the house of the Lord's word.

THE STAINED GLASS WINDOWS

In September of 1983, a series of stained glass windows was installed under the direction of Fr. Turnbull. The memorial windows of thick, multi-hued faceted glass in the shape of crosses are reminders of the core of the Christian Faith, and speak of the mission of St. Mark's to witness the importance of worship and tradition in the years to come.

The large stained glass windows were also gifts during the last decades of the previous century. The window in the Lady Chapel depicts Hawaiians, on the right, praying to Queen Emma across a bay. The bright Hawaiian sun illuminates the scene. The three large stained glass windows to the left side of the church depict the Nativity, the Sermon on the Mount, and the night in the Garden of Gethsemane when Christ was betrayed and turned over to civil authorities.

All of the large windows replaced the vertical louvers with which the church originally was built.

OUR RECTORS

A long tradition of priests serving both the St. Andrew's Hawaiian congregation and St. Mark's began with Fr. Edmund Simpson, the vicar from 1908-1910. Overseeing the actual building was Fr. Leopold Kroll, who also served as principal of Iolani School. He became Bishop of Liberia in later life after serving St. Mark's for a decade.

In 1924, Bishop La Mothe accepted St. Mark's as a mission of the diocese independent of the Hawaiian congregation at the cathedral. However, the mission still continued to be served by vicars of that congregation.

Fr. Donald R. Ottman served St. Mark's for nearly ten years until 1931. He, too, served as principal of Iolani School. Fr. Ottman was succeeded by Fr. Kenneth Bray. Fr. Bray was a devoted Anglo-Catholic and he ensured that tradition was honored here. He instituted daily mass and Solemn High Mass on Sundays. He did many things to beautify the little wooden church and it was he who interested Mrs. James Morgan in painting the triptych now in the Lady Chapel. Old timers say that they were terrified of him. The aura they perceived must have been true for he was also the football coach of Iolani and the young men would do anything he asked. The team went to unprecedented victories.

When Fr. Souder came after WWII, he was the first priest here who was not also attached to the cathedral. Under Fr. Souder's leadership the present church was built. In the 1950's, Vicar Fr. Joseph Turnbull brought to completion the new school facilities and maintained the beautiful liturgical tradition here. He also obtained a bell for the church from the Sisters of St. John the Baptist in Mendham, New Jersey.

Until 1969, Fr. Joseph Pummill served as vicar and then first rector after he brought the mission to parish status in 1962. The new parish hall rose during his tenure. When Fr. Pummill left in 1969, Fr. Turnbull returned to become the second rector.

Fr. Turnbull did much to beautify the interior and to his credit are the faceted glass crosses. One of Fr. Turnbull's great gifts was his ability to inspire devotion and loyalty to the Catholic Faith and St. Mark's. At his retirement, the vestry and wardens granted him the title Rector Emeritus.

The third rector was Fr. Robert J. Goode, who came here from Our Lady of the Snows in Eagle River, Wisconsin. He left the islands in 1995 to return to his home state of Massachusetts.

The fourth rectorship began on Palm Sunday, 1996 with Fr. Darrow L. Kanakanui Aiona. Fr. Aiona grew up at St. Mark's and was priested here on St. Thomas's feast day in 1963. After serving ministries in New Plymouth and Auckland, New Zealand, St. Augustine's on the lower east side of New York City, the little country church of St. John's-By-The-Sea, Kahalu'u, Oahu, and Waikiki Episcopal Chapel in Honolulu, he returned to St. Mark's in 1996. As part of his journey, Fr. Aiona also was a Professor of Religion and Sociology at Leeward Community College at Pearl City, Hawaii. During his tenure he inaugurated a series of "instructional Eucharists," at which laypersons spoke to explain the historic and symbolic relevance of various objects and actions of the liturgical drama and its participatory nature.

On January 1, 2009, the fifth rectorship of Father Paul Lillie began. Father Lillie previously served at St. Paul's Cathedral in Buffalo, New York, and prior to that he served at St. George's Cathedral and St. George's College in Jerusalem. During Father Lillie's time the parish began to celebrate 100 years in Kapahulu, renewing the parish for another century of Anglo-Catholic mission and ministry.

AND INTO THE FUTURE ...

Throughout the years, there have been many changes in Hawaii, in Kapahulu, and in the Church. As always, St. Mark's continues to witness the truth of the Gospel of Jesus Christ. Recent liturgical changes have seen many of the distinguishing features of worship at St. Mark's become commonplace in the Diocese. The parish looks to the future with the same commitment and dedication which have brought us this far.

