



CHRIST THE SAVIOR ORTHODOX CHURCH

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BULLETIN OF OCTOBER 7, 2012

SUNDAY, OCTOBER 7TH 18th Sunday of Pentecost

8:40a.m. Hours
 9:00a.m. Divine Liturgy
 Coffee Hour
 7:00p.m. Supplication Service @
 St. George's in OC

TUESDAY, OCTOBER 9TH St. Tikhon of Moscow

9:00a.m. Akathist

SATURDAY, OCTOBER 13TH

5:00p.m. Bible Study
 6:00p.m. Great Vespers

SUNDAY, OCTOBER 14TH 19th Sunday of Pentecost

8:40a.m. Hours
 9:00a.m. Divine Liturgy
 Coffee Hour

*Our wickedness shall not overpower
 the unspeakable goodness and
 mercy of God; our dullness shall not
 overpower God's wisdom, nor our
 infirmity God's power.*

St. John of Kronstadt

READER SCHEDULE

Sunday, Oct. 14th

Jodi McElwee

Sunday, Oct. 21st

Kathy Parrish



Welcome Visitors

It is great to have you with us today! We hope you all consider staying after Liturgy for coffee hour and fellowship!

Iveron Icon of Hawaii to Visit Ocean City

On Sunday, October 7th, at 7:00pm, there will be a service at St. George Orthodox Church in Ocean City, before the miraculous, myrrh-streaming icon from Hawaii. Everyone is invited to attend this service, venerate the icon and be anointed with the myrrh which flows from the icon.



Congratulations!

to Eugene and Madeline Minarich, who celebrate their 50th wedding anniversary on Oct. 12th, and also to Amy Elizabeth Minarich, who celebrates her birthday on Oct. 13th. May the Lord grant them all "Many Blessed Years!"

Many Thanks

to those who donated for the gold-leafing of all the icons in our chapel, both the iconostas and the festal icons on the side walls! Your offering is both generous and much appreciated. May the Lord bless you!



New Photos



have been posted to our website showing the process of gold-leafing our icons. Check them out!

A Word About Scrip

Did you know that you could benefit the church by purchasing gift cards to almost any store? These gift cards make great "gifts" but also can be used to buy groceries, gasoline, or other day-to-day things. Think about it – every time you go to the pump you could be helping your church without paying even a cent more for your gas. For more info, please see Jodi McElwee.

Did You Know?

that there is an email list for special announcements, such as service changes / cancellations, prayer requests for those in urgent need, and important mid-week announcements related to our parish. If you haven't yet signed up, you can do so on our website or by leaving your email address with the ushers. If you are signed up and haven't been receiving the emails, see Fr. John.



Prayer List: Fr. Michael Mihalick, Fr. Alexander Atty, Fr. Christian, Mat. Dunia, Bill Parrish, Hayley, Tyler Pelesh, Wallace & Michelle, John Trax, Maleah Morsey, Victoria Kokkinos, Karen Nichols, Denise Royal, Jane Koshutko, Nina Gordon, Mirela & Chris, Bruce Eckerd, Stella, Ari, Nedelina, Liliana, Nada and child, Jess and child, Kathryn (newly departed).

OPERATING THRU 9/31/12			SEPTEMBER OPERATING			RENOVATION TO PARISH CENTER	
Income	Expense	Net	Income	Goal	Difference	Loan Due Feb. 2014	Reimbursement Due
42,575	33,641	+9,385	5,310	4,858	+452	29,990	1,497

AN ICON OF THE KINGDOM OF GOD: THE INTEGRATED EXPRESSION OF ALL THE LITURGICAL ARTS

By Andrew Gould of New World Byzantine

The liturgical art of the Orthodox Church offers the world nothing less than a vision of the Kingdom of God. There can be no higher calling for art than this. Liturgical art is the combined effort of apostles and theologians, hymnographers and composers, architects and painters, all manner of craftsmen, and the clergy and choir at every service, to reveal through so many arts the living reality of the Kingdom of God.

Yet despite the high calling of this service to mankind, and the immense complexity of this artistic interplay, liturgical art as an integrated whole has been little studied. Some academics have concentrated on sacred texts, others on musical traditions or icons, but there is little attempt to understand how each depends upon the others. Further, the 'minor' arts, such as liturgical furniture and textiles, are studied hardly at all, and few consider what role these arts play in expressing the fullness of God's Kingdom.

Orthodox Christians, particularly in America, must develop a deeper understanding of the role of liturgical art. We have received the Orthodox Tradition in fragmentary form. Liturgical texts have come to us from the Old World intact, but the ancient architectural and iconographic traditions did not immigrate at all, thus requiring deliberate reconstruction through research. The music and ceremonial practices we have inherited need improvement, and the lesser arts survive today very sporadically, partially as sentimentalized traditions whose purpose is forgotten, partially as little more than ornament which is considered a dispensable luxury.

This broken history and the academic bias of the modern world have led to a certain imbalance. Sacred texts are treated with great importance in our seminaries, and churches make every effort to present them appropriately. But the other arts are often dismissed as mere decoration for the texts. Icons are understood as just another way of showing us what we already know from texts. Music is just a way to make hymnography sound pretty

and dignified. And architecture, vestments, and furniture are only there to lend appropriate decorum and symbolism to a service whose real purpose is the worship of God through scripture and prayers.

This view is false. Sacred texts are not alone in expressing divinity. Everything in the world has the capacity to reveal God to us, and every form of liturgical art reveals God in its own way. An icon is holy because it shows us something uniquely visual about God's Kingdom. It cannot be reduced to a system of symbols, a painted text. A melody bears meaning that is purely musical. Some melodies are fit for church and some are not, and the reason can only be heard, not explained with words. Sacred melodies reveal to us a truth about Heaven that cannot be found in Scripture. Even the smallest arts – a blend of incense, the embroidery on a sacred towel – directly represent an aspect of God's Kingdom. They are not there to ornament something else, but rather they themselves are icons, essential glimpses of the fullness of God's Kingdom. To deny this is to deny the incarnation. Ours is not the religion in which the Logos became text. Christ became flesh, and he revealed the Father to us not only in



his words, but in his very appearance. The church has always recognized that an incarnational faith must be manifest in a fully incarnate liturgy, where the arts work together to edify all the senses. And if liturgical art is to express the fullness of the kingdom of God, then all the arts must work together. After all, incense cannot explain our doctrines any better than scripture can tell us how Heaven smells. And so, as we examine each art one by one, it becomes apparent that each one has certain strengths and weaknesses in terms of what it can express. While sacred texts have the ability to explain facts and abstractions with great specificity and clarity, they are unable to impact our hearts with the sudden intensity of a tolling church bell or the astonishing beauty of an iconostasis.

I would like to suggest that there is a spectrum in art. At one end are arts that carry obvious and specific meaning, and these would include texts and icons. At the other end are arts whose meaning is very obscure and non-verbal, such as incense and bells. In the middle are architecture and music, which have characteristics of both types. Interestingly, it is often the case in art that the more obvious and concrete the meaning, the less captivating and persuasive the art is to our senses. Sacred texts and icons are easy to ignore. They require deliberate attention to understand, and the truth they express is easy for non-believers to dismiss. On the other hand, the awesome toll of a great bell strikes to the very depths of our hearts and affects believer and non-believer alike, though neither may



know how to interpret the bell's meaning. The bell tells us something that scripture cannot. If we examine all the liturgical arts one by one, it is possible to assess the strengths and weaknesses of each. Each art has something unique to reveal to us about God and his Kingdom. Thus even if we lack the direct spiritual experience of heaven granted to many of the saints while on earth, still, through close attentiveness to the liturgical expressions of our Tradition, we can apprehend something of the beauties of the Age to Come. The more closely our liturgical arts conform to the traditional norms of Orthodoxy, the more capable they are of conveying truth. But our hearts and minds must be conditioned to receiving truth through these Traditions, so that we may have eyes to see.

THE MARTYRS SERGIUS AND BACCHUS

Commemorated October 10th

The Martyrs Sergius and Bacchus in Syria were appointed to high positions in the army by the emperor Maximian (284-305), who did not know that they were Christians. Envious people informed Maximian that his two trusted counsellors did not honor the pagan gods. This was considered to be a crime against the state. The emperor, wanting to convince himself of the truth of the accusation, ordered Sergius and Bacchus to offer sacrifice to the idols, but they replied that they honored the One God and worshiped only Him.

Maximian commanded that the martyrs be stripped of the insignia of military rank (their belts, gold pendants, and rings), and then dressed them in feminine clothing. They were led through the city with an iron chains around their necks, and the people mocked them. Then he summoned Sergius and Bacchus to him again and in a friendly manner advised them not to be swayed by Christian fables, but to return to the Roman gods. The saints refuted the emperor's words, and demonstrated the folly of worshiping the pagan gods.

The emperor commanded that they be sent to the governor of the eastern part of Syria, Antiochus, a fierce hater of Christians. Antiochus had received his position with the help of Sergius and Bacchus. "My fathers and benefactors!" he said. "Have pity on yourselves, and also on me. I do not want to condemn my benefactors to cruel tortures." The holy martyrs replied, "For us life is Christ, and to die is gain." The enraged Antiochus ordered Bacchus to be mercilessly beaten, and the holy martyr surrendered his soul to the Lord. They shod Sergius with iron sandals with nails in their soles and sent him to another city, where he was beheaded with the sword.

OCTOBER CONGRATULATIONS!



Birthdays:

- 10/2 Bruce John Eckerd
- 10/8 Maleah Morsey
- 10/10 Gabriella Jenkins
- 10/13 Catherine Lupiwok
- 10/23 Deborah Royal
- 10/25 Sava Cook
- 10/28 Alan Royal
- 10/29 Nicholas Evanusa

Namesdays:

- 10/1 *St. Romanos the Melodist*
Rob Barbarita
- 10/6 *St. Innocent of Alaska*
Fr. John Parsells
- 10/9 *St. Athanasia*
Deborah Wilson
- 10/23 *St. James*
Alan Royal

Corrections? Please see Fr. John!



THE ROYAL DOORS

Adapted from Wikipedia.org



The Royal Doors (also called the Holy Doors or the Beautiful Gates) are the central doors of the iconostasis in an Orthodox Church.

In Orthodox Churches, the sanctuary (the entire space of which is referred to as the "altar" among Eastern Christians) is separated from the nave by a wooden screen called the iconostasis. Normally, the iconostasis has three doors in it. The two single doors to the right and left are called "Deacons Doors" or "Angel Doors" and they usually have on them icons of either sainted deacons (Saint Stephen, Saint Lawrence, etc.) or the Archangels Michael and Gabriel. These are the doors that the clergy will normally use when entering the Altar. The central double doors are the "Holy Doors", which are considered to be most sacred, and may only be entered at certain sacred moments during the services, and only by the higher clergy.

The term Royal Doors is commonly used to describe the Holy Doors, because Christ the King passes through these gates during the Divine Liturgy in the form of the Gospel Book (the Word of God) and in the Chalice which contains His Most Precious Body and Blood.

Often the Royal Doors will be only half-height, but sometimes they go almost all the way to the top of the opening. The doors themselves are made of wood or metal and usually have painted on them an icon of the Annunciation in the form of a diptych (the Theotokos on the right door, and the Archangel Gabriel on the left), either alone or with the four Evangelists. Other icons may be used also. The doors may be intricately carved and gilded, and are almost always topped by a cross.



Theologically the Holy Doors represent the gates of Jerusalem, through which Christ entered on Palm Sunday. They also represent the entrance to the Heavenly Jerusalem. In the Russian practice, there are detailed rules as to when the doors are to be opened during Vespers, Matins and the Divine Liturgy. When the gates are opened, it represents moments when God is especially present to his people, such as during the reading of the Gospel, or when the faithful are receiving Holy Communion. Most of the time the doors are closed. This is symbolic of penitence, a reminder that sin separates the individual from God.

Only the higher clergy (bishops, priests, and deacons) are permitted to go through the Holy Doors, and even they may only pass through them when it is prescribed by the liturgical rubrics.

During Bright Week (the week following Easter Sunday), the Holy Doors and veil remain open the entire week. During this time, the open doors symbolize the open Tomb of Christ. The Epitaphios (icon representing the burial

shroud of Christ) is visible on top of the Holy Table (altar table) through the open Holy Doors as a witness of the Resurrection. During Bright Week, the clergy, who would normally use the Deacons Doors to go in and out of the altar, will always enter and exit through the Royal Doors.

When a Bishop serves the Divine Liturgy, the Royal Doors and veil are left open for the entire service. The bishop will always pass through the Royal Doors, even at times when priests or deacons cannot. If the rubrics call for the Royal Doors to be closed, they will be opened for him to pass through, and then immediately closed again.