



# Weekly Bulletin

St. Nicholas Orthodox Church

A Community of the Orthodox Church in America

Witnessing to the Apostolic Faith in Lake County for over 35 Years

Father Andrew Clements, Pastor

Volume 24

2010

Number 32

<b>Sunday</b>	<b>Aug 8</b>	<i>11th Sunday after Pentecost / Tone 2 / Afterfeast of Transfiguration</i>		
		9:30 am	Divine Liturgy	Coffee Hour
<b>Saturday</b>	<b>Aug 14</b>	<i>Prophet Micah</i>		
		5:00 pm	Tintor Memorial	Coffee Hour
		6:30 pm	Great Vespers / Litya	Confession
<b>Sunday</b>	<b>Aug 15</b>	<i>12th Sunday after Pentecost / Tone 3 / The Dormition of the Mother of God</i>		
		Readings:	Phil 2:5-11	Lk 10:38-42; 11:27-28
		9:30 am	Divine Liturgy	Coffee Hour

**ATTENDANCE / STEWARDSHIP / Aug 8**

Attendance: (Adults 91, Children 23)	114
Operating	\$2,691.00
Expansion	35.00
Uganda Children	270.00
Memorial	50.00
Charities	20.00

**SPECIAL THANKS**

Tamara wishes to express her heartfelt thanks to all who have sent cards, called or visited her during these many past weeks of her recuperation.

**TINTOR MEMORIAL**

This coming Saturday, Aug 14, the 40 Day Memorial will be served for Martha Tintor at 5:00 pm followed by a Coffee Hour.

**SPECIAL BLESSING**

Flowers and fragrant herbage will be blessed following both the Vespers and Liturgy of the Dormition on Aug 14 & 15.

**NEW BOOKLETS PUBLISHED**

We now have both Memorial and Funeral Pew Booklets available to those wishing to more fully participate in the services. They will be on the back table whenever these services are offered.

**PRAYER CORNER + + + + +**

**For Healing / Well Being: ————**

**Eleanor** Alexander (Tom's mom), **Peter** Vitantonio (Mark J's csn), **Steve** Peterson (Christani frnd), **Corey** (Luann D's sn-n-lw), **Fr Theodore** (Fr Andrew's frnd), **Fr Alexander** (Fr Andrew's frnd), **Kerya** (Fr Andrew's frnd, ), **Shane** (Wick frnd), **Randy** Moore

(Sue C's uncl), **Margarette** Fross, **Leonard** Heim, **Pan** Theophylactus, **Tamara**, **Judy** Kormos (Sheranko cousin), **William** (Sheranko frnd), **Sue** Hofacker, **Dimitri** (Greg's Dad), **Zorka**, **Margaret** Gorta (Elaine T's mom), Jeff Parsons (Schroeder frnd) **Bruno** Christani, Ken Neylen (Schroeder frnd), Peter (Medakovich relative)

**Birthdays:** Bill Biliski (8/8), Larissa Gaylan (8/9), Catherine Theophylactus (8/9), Riley Lannon (8/12), Betty Sapp (8/13), Peter LeMaster (8/13), Jaimie Hasenohrl (8/13), Rachel Lannon (8/14)

**Anniversary:** Ken and Peggy Walker (8/12), Tom and Laurie Alexander (8/12)

**Expectant Parents:** Nichole & Evan, Jessica & TJ

**Grieving:** Tintor & McBean families

**Memory Eternal**

**Becky** Facemire (Betty S's frnd 8/6) **Kathi** Friel (Former Parishoner 8/4) **Costa** (Georges frnd 7/28), **Bob** Winovich (Furman csn 7/25), **Mike** Wills (Shawn C's bro-in-law, 7/17), **Martha** Tintor (7/2), **Cecilia** Kisha (Tina M's mom, 7/2), **Margaret** Saula (7/1).

*God will eventually test you in all areas of your life, but He will not let your trials become more than you can bear.  
Let God use trials to help you grow.*

— Fenelon —

# The Sacred Shroud

by Fr John Breck

The church of Saint Sulpice, located in the 6th arrondissement near the Jardin de Luxembourg in Paris, is a 17th century edifice, built on the site of a 13th century Romanesque chapel. Several years ago it became a major tourist attraction due to a number of intriguing but false historical notes about it published in Dan Brown's highly imaginary book, *The Da Vinci Code*.

For years exterior work on the church has left it partially enveloped in canvas and scaffolding. That hasn't lessened interest, though, in what many parishioners and tourists most appreciate about it today. That is the two life-sized photographs of the Shroud of Turin. The photos show, with remarkable detail, the front and back of the body of a beaten and crucified Jew, almost certainly of the first century A.D. To a great many people, including both Christian and non-Christian specialists, these images depict the crucified body of Jesus of Nazareth.

In a recent update of his decades-long study of the Shroud, Ian Wilson has gathered virtually all the relevant evidence that backs the theory of the Shroud's authenticity.

Wilson's book is titled simply *The Shroud*, although it adds the rather sensationalist subtitle, "The 2000-year-old mystery solved." Whether the mystery of the Shroud's origins has really been solved depends on the reader's evaluation of the evidence Wilson has marshaled and presented here. I find it thoroughly convincing -- at the very least in demonstrating, against a great deal of popular opinion, that the object cannot possibly be a medieval forgery. Details of the image can only be seen with the aid of modern photography and other technologies that no forger in the Middle Ages possessed. The carbon 14 dating done over a decade ago has been shown to be unreliable, and there remain such features as pollen imbedded in the tissue that dates from the first century. In addition, wounds on the body, from the marks on the back and legs to the severe injuries to the scalp, correspond exactly to the descriptions given by the Gospels of the beating Jesus received at his trial, of the crown (or cap) of thorns, of the damage done to his back and face by bearing and falling with the patibulum (the crossbar to which he was nailed), and of the way he was crucified.

Outside of tourist season in Paris, St Sulpice is a rather quiet, peaceful place to spend time and to pray. At the entrance you make your way past several beggars, whose outstretched hands already place the steps in a "gospel" framework ("Freely you have received..."). Enter through the heavy wooden doors, pass behind the iron barrier, beyond

which are hundreds of straight-backed wooden chairs, and in the center make the sign of the cross before the altar. Move back to the right side, to the alcove that holds those remarkable photographs of the Shroud.

A worn wooden bench along the right hand side permits you to sit, more or less comfortably, and contemplate those images. People come by, singly or in small groups. They pause, read the description posted in several languages, then move on. Some stay a little longer to pray.

In that atmosphere, before those images, the mystery of the Shroud takes on new dimensions. The sharpness of the details places you almost forcefully at the scene -- first of Jesus' trial, with the beating by the bone-tipped whip that dug deep gashes into his flesh. Marks on the shoulders and legs, the apparently broken nose, and the trails of blood on the forehead (forming a number 3...) all bear witness to the agony experienced along the way to Golgotha, including the falls that prompted the soldiers to summon Simon of Cyrene to carry the patibulum in Jesus' stead. Then there is the crucifixion itself, perhaps the most tormenting and horrible form of execution ever devised. This reliving of those tragic moments finally brings you to the burial itself, with the crucified body being "wrapped in a linen shroud and laid in a new tomb."

Most touching and most impressive of all is that face. Beyond the agony, the desperation and the exhaustion there is extraordinary dignity, solemnity and beauty. Iconologists would study that face and come to the realization that it is the prototype of all icons of Christ from the fourth century on, when the Shroud was rediscovered and revered for what it is. Images of the beardless Jesus, found in the catacombs and elsewhere, gave way at that time to this face, this remarkable image of the Crucified One.

Sitting on that hard bench for long minutes or for an hour or more, you lose all sense of time and place. This has become sacred time, sacred space, because of the proximity, the intimate closeness, of the one whose image speaks in a language of love, compassion and infinite mercy.

There is no absolute proof of anything regarding the origin of this cloth or the way in which the imprint was made. But in the blessed quiet of that place, there can be little doubt that this Shroud reveals not just a human form. It is not just a relic from the distant past. To pray before it gives the surest proof one could ask for that this image is truly that of our crucified and risen Lord, and that this cloth is nothing less than the original icon "not made by human hands."