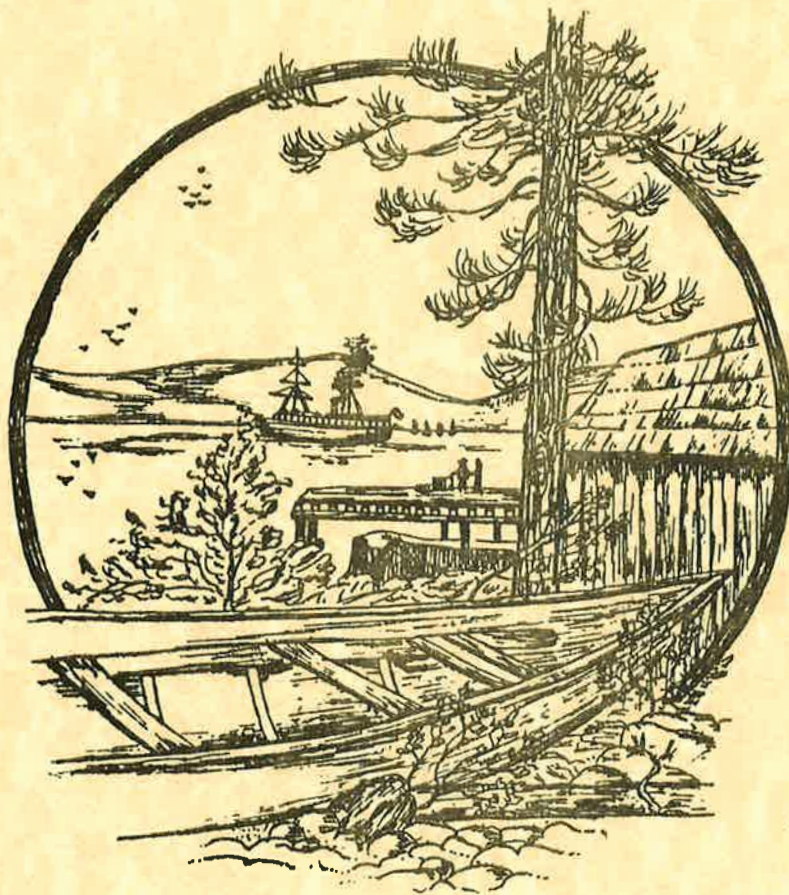


THE TLINGIT HERALD

VOLUME 4, NUMBER 2 [1977]



BURROWS BAY, ALASKA

SYNAXIS PRESS
CHILLIWACK, B. C.



THE TLINGIT HERALD
ORTHODOX CHRISTIAN EDUCATIONAL JOURNAL

Published Twelve Times a Year By:
SYNAXIS PRESS, BOX 404, CHILLIWACK, B. C.
CANADA, V2P-6J7

Subscription Rate: \$6.00 a Year

Copyright 1977, by Sts Kyril and Methody Society
(ALL RIGHTS RESERVED)



NEWS FROM THE PARISHES.....1

(NEWS ITEMS FROM VARIOUS PARISHES OF THE RUSSIAN ORTHODOX CHURCH OUTSIDE RUSSIA).

CANADA:

VICTORIA, BRITISH COLUMBIA: Parish leader reposes. The Holy Theophany Parish in Victoria mourns the passing of Prince Alexander Alexandrovich Andiytsky, on 20 February. Prince Alexander was a respected and venerable member of the parish family, who devoted much energy to the welfare of the parish. He was a strong advocate of the use of the English language in Divine Services, for the benefit of the youth, and encouraged missionary activity.

Prince Alexander and his wife, Princess Helen, had lived in Edmonton, Alberta for many years, and had been leaders in the life of the Holy Trinity Parish there. A delegation of parishioners came from Edmonton for the funeral, which was celebrated on Thursday, 24 February. Prince Alexander was buried in the Royal Oak Cemetery near Victoria.

UNITED STATES:

SAN FRANCISCO, CALIFORNIA: Consecration of the Cathedral of the Joy of All Who Sorrow. The long awaited great consecration of the cathedral of the San Francisco Archdiocese, took place on 30 January. The service was co-celebrated by Metropolitan Philaret, Archbishop Antony of San Francisco, our Bishop Nektary of Seattle, Bishop Nikandr of Rio de Janeiro, Brazil and Bishop Lavr of Syracuse, N.Y., abbot of the Holy Trinity Monastery. A host of clergy from across the United States also served.

The cathedral is named for the ikon of the Most Holy Theotokos, Joy of All Who Sorrow. It was founded by the late Archbishop Tikhon of San Francisco, and building continued under the late Archbishop John (Maximovich) and the present Archbishop Antony.

MASSACHUSETTS: Metropolitan visits English Language parishes in the state of Massachusetts. On 21/8 January, Metropolitan Philaret served and consecrated readers at the newly-built church of the St Anna American Orthodox Parish. This new American missionary parish of the Russian Church Abroad is located at 850-A South St, Roslindale, Mass. The parish presbyter is Fr Stephen Fraser. After vespers, Vladika addressed the Archangel Michael Adult Educational Circle.

At 10 A.M. on 22/9 January, the Metropolitan served the Divine Liturgy at the St John-the-Russian American Orthodox Church at 21 Lafayette St, Ipswich, Mass. Vladika ordained sub-deacons during this Liturgy.

On Sunday, 23/10 January, Vladika Metropolitan served the Liturgy at the Holy Theophany Russian Parish and in the

evening, he spoke to the St Herman Circle of Orthodox Students and Young People.

In addition, the Metropolitan made pastoral visits to the Holy Transfiguration American Orthodox Monastery and the Holy Nativity American Orthodox Convent, as well as to the St Mark of Ephesus Greek Orthodox Church in Roslindale.

COMMACK, NEW YORK: New Parish Celebrates First Liturgy.

The newly-founded parish of the Holy Resurrection celebrated its first Divine Liturgy on 9 January, 1977. Fr Emmanuel Vasilakis is presbyter of the new parish, which is located at 3 Maple Mall, Commack, N.Y.

FRANCE:

LESNA WOMENS MONASTERY: Abbess Theodora Reposes. Abbess Theodora, in the world, Princess Nina Nikolaevna Lvov, was born in Khabarovsk on 29 March 1893. A highly educated woman, in 1914 she put aside her own comfortable life to serve as a nurse on the front lines in the First World War. She became a widow eight months after her marriage to Prince Konstantin Lvov, and soon afterward, left Russia with the White Army.

On 9 March 1928, with the blessing of Metropolitan Antony (Khrapovitsky), she entered the Lesna Convent which, at that time, was located at Khopovo, Yugoslavia, where she was soon tonsured with the name Theodora. She was devoted to the Lesna Orphanage, where she cared for the children with great love and compassion.

Mother Theodora was a spiritual child of both Metropolitan Antony and of the renowned elder, Ambrose of Milkovo. She was tonsured into the skhema by the great Serbian-Athonite elder, Fr Kirik. The abbess, Mother Nina, was already old and ill, and Mother Theodora soon became the actual director and spiritual strength of the monastery. She led the sisterhood through the difficult days of the Nazi occupation and the subsequent Communist take-over. On 11 March 1949, Matushka Nina reposed, and soon, Theodora was chosen as abbess. On 10 August 1950, Matushka Theodora led the nuns to France, where the present Lesna Womens Monastery was established.

Abbess Theodora was known for her strictness, compassion and hospitality.

On 21 December 1976, the beloved abbess closed her eyes on this earthly world - leaving us all the poorer for her passing.

Mother Magdalena (Grabbe) has been appointed in her place.

ESSAY:

ON THE MOVIE, "THE EXORCIST"

by Professor Wilson Bryan Key, author of *Subliminal Seduction* (a study of the techniques used in advertising to stimulate, increase and exploit human passions) and *Media Sexploitation*, a broader and more detailed study of the same subject.

(The Exorcist was one of the most startling films ever made. Its effects on people who saw it were dramatic and often disastrous. More than once, a member of the Sts Kyril and Methody Society has been asked to come to someone's home to talk with some young person who had suffered long term emotional ill effects from seeing this film, and over the past two years, we have recieved numerous requests to write something about this terrible influence and effect which this most disturbing film has. In response, we present the following selected article. The author, Professor Wilson Bryan Key, is an expert on the subject of subliminal subversion and his observations are well worth noting).

The Exorcist dramatically proved - if this needed proving - that the motion picture industry was not averse to making a fast buck with subliminal technology. Director William Friedkin maximized the return on the film's capital investment, reportedly in the neighborhood of \$14 million, through a brilliant repertoire of visual and auditory subliminal innovations.

The Exorcist was not the first motion picture to use subliminal techniques. In 1957, the Precon Process and Equipment Corporation of New Orleans produced two experimental films heavily saturated with subliminal devices - My World Dies Screaming and A Date with Death. Neither film was ever publicly released. Friedkin must have used these films as a textbook.

The Exorcist audience was first primed or preconditioned for the subliminally induced emotional trip by the film's publicity: "The Exorcist is more than just a novel. A nightmare novel of demonic possession. See the movie! It's the most shocking thing that will ever happen to you!" warned Warner Brothers' promotional materials.

Preconditioning was apparent while audiences waited for the show to begin. Virtually everyone was on the edge of their seats. Conversations appeared nervous, laughter forced, and talk was often quite loud. Interviews indicated almost everyone had the same apprehensive thought, wondering how long they would be affected by the film. When the lights finally dimmed and the cur-

tain parted, the audience seemed to be holding their breaths in anticipation.

In technical terms, this priming experience is important to produce the most ideal perceptual conditions for subliminal stimuli. Yet, most of the priming publicity was absurd, the usual contrived nonsense - in this case overtly appealing to child-like fantasies of witches and evil forces. However, the public's reaction - as the film opened in major cities across the nation - was genuine. People really did faint in large numbers, many people became nauseous in varying degrees, a great many more had very disturbing nightmares. Several theater employees - in the theaters where interviews were taken - were actually placed under the care of physicians, and a few quit their jobs. Employees frequently had to clean up floors and rugs when nauseous patrons (mostly male, for some reason) did not make it to the rest rooms. In the several cities that were checked after the film had run several weeks, every major hospital receiving department had dealt with dozens of fainting, nausea and hysteria cases. Hospital emergency room physicians reported patients who appeared to be both hallucinating and extremely distraught.

Nine psychiatrists in a midwestern city, who agreed to be interviewed, reported they had all counseled disturbed patients who displayed "hysteria" as a result of the movie, ranging from one to eighteen patients for each psychiatrist.

There is virtually no way cognitive or consciously perceived stimuli could have produced this intensity of emotional disturbance. Human perceptual defenses are very well organized and will protect individuals from most potentially disturbing experiences. Even the dramatic illusions of Cinerama, when first introduced years ago, produced only mild nausea or dizziness among a small handful of theatre patrons.

THE POETZLE EFFECT

Out of fifty individuals in a test group who saw the movie, only three could recall subsequent dreams that in any way appeared related over several weeks after the screening. Dr O. Poetzle, one of Freud's contemporaries, postulated in his Law of Exclusion that dream content was comprised of subliminal or unconsciously perceived experiences. He demonstrated that dream data was often transformed or disguised within a familiar setting, but the dream's "real" content was derived from subliminal rather than cognitive or conscious perceptions.

Around 1917, Poetzle developed his subliminal stimuli theories from studies utilizing tachistoscopic displays and hypnosis. He was the first scientist to demonstrate the apparently close relationship between subliminal stimuli and posthypnotic suggestion. The Poetzle Effect involves a delayed action, or as he called it, a "time clock" phenomenon. His studies revealed that subliminal perceptions could evoke dreams and actions days, even

ESSAY: ON THE EXORCIST

weeks, after the original percept.

When individuals perceive a subliminal stimuli in print or in television advertising, they are consciously unaware of the percept. These hidden devices usually involve taboo sex or death content which program some individuals for the delayed reaction. Several weeks later, these sensitive individuals will notice the brand label in a supermarket. This second conscious percept serves as a cue for action. Applying the Poetzle theorizations, a statistically significant proportion of consumers will purchase the product or dream about it after the second percept.

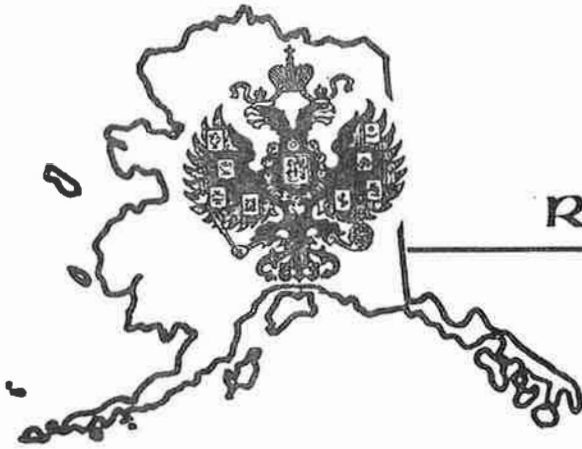
Several weeks after our test group had seen The Exorcist, photographic slides taken of the screen during the movie were shown.

Scenes included the actors' faces, staircases inside and outside the house, and the exorcism. The slide show lasted an hour, during which time several people left the room, reporting they had become nauseous. Almost the entire group reported severe depression after the showing. Many were openly annoyed at having to experience the slides. Comments included feelings of "agitation", "anger", "rage", "persecution", "fear", "extreme annoyance", "upset stomach", etc.

During the following week, well over half the group reported nightmares - unusual and vivid horror dreams clearly related to the movie. Many dreamed they were tortured and persecuted by the devil in one way or another. Several young women reported dreaming of sexual experiences involving the devil.

These effects were remarkable because the entire group had been involved with studies on subliminal phenomena for nearly two years. They generally knew how to discover and assess subliminal embeds and, at least from theory, understood the process and how it operated. Even so, it appeared they could not defend themselves from subliminal stimuli effects.

(continued)



chronicles of russian america

by Dr. Winston L. Sarafian

To seek their fortunes in unknown lands, Russian fur hunters voyaged eastward from Kamchatka or Okhotsk in *shetiki*, flat-bottomed, decked vessels built of hand-hewn planks lashed together with thongs of sealskin or walrus hide. Having masts sparred for a single square mainsail of canvas, a *shetik* was sometimes large enough to transport fifty men and several tons of cargo¹. Since tools were scarce and nails and metal bolts nonexistent in eastern Siberia, some of the early *shetiki* were so poorly designed and constructed that they capsized or fell apart soon after launching, drowning all aboard. Undaunted by the perils of sailing in such flimsy boats, *promyshlenniki* braved the stormy seas with a hearty "*S Bozhei pomoschchiu*" ("with God's help")².

Sergeant Emel'ian Basov of the Okhotsk port detachment was the first entrepreneur to sail into the North Pacific to hunt sea otter. Lacking sufficient capital of his own, he formed a partnership with Andrei Serebrennikov, a Moscow merchant, and had shipwright Petr Kolokol'nikov build a small, decked *shetik* named *Petr* (Peter). In August 1743, Basov and his companions, *sluzhili* (serviceman) Evtikhy Sanikov; *promyshlennye* (fur hunters; literally "enterprisers") Popov, Kholshchevnikov; *posadskie* (townsmen) Danilo Soskin and Panshin; and two members of the second Kamchatka expedition, Petr Verkhoturov and Luka Nasedkin, set sail on the *Petr*³.

Since Bering Island abounded in sea otter, Basov decided to hunt there first. On the fifth day of the voyage, the *Petr* encountered an island which Verkhoturov recognized as the same one upon which Bering had been shipwrecked⁴. Basov and his crew hunted there during the winter of 1743-1744. On 13 August 1744, they returned to Kamchatka with 1,200 sea otter pelts and 4,000 blue fox skins worth a total of about 50,000 roubles⁵. At the end of the voyage the fur hunters divided the peltry according to shares. Each hunter customarily received one share of the fur wealth.

Having formed a partnership with Irkutsk merchant Nikifor Trapeznikov in 1745, Basov again voyaged on the *Petr* with a crew of thirty two men under Sannikov's command⁶. They planned to hunt

on Bering Island and explore two islands spotted during Basov's first voyage. In late summer the voyagers reached Mednyi (copper) Island, but found no suitable anchorage. They continued sailing to Bering Island where they spent the winter of 1745-1746 hunting sea otter and blue fox.

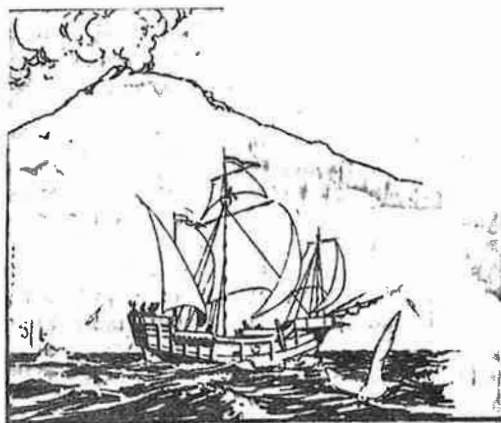
On 26 May 1746, Basov and his crew sailed eastward to discover unknown islands? During the voyage they saw many islands, possibly the Near Islands of the Aleutian chain. But stormy weather prevented exploration of these islands. In early July, they returned to Mednyi Island and hunted until the *Petr* was loaded with fur skins. On 31 July, they arrived at Nizhne-Kamchatsk with 1,670 sea otter pelts, 1,780 sea otter tails, 1,990 fur seals and 2,240 blue fox hides worth about 100,000 roubles!

In August 1747, Basov again went to sea on the *Petr* under the command of seafarer Dmitry Kakvasin. Violent storms damaged the vessel so badly that the voyagers wintered on Mednyi Island while making repairs. Basov discovered copper on the beaches and gathered about fifty pounds of it. In a report to the office of the Okhotsk port, he revealed the following"

"On the north side of the same island we found a substance unknown to us, either an ore, or something else. We brought back about two pounds of it. On the beach our men also picked up 205 small stones of various sizes, among them two yellow and one crimson. They also found a strange little fish".

In fall of 1748, Basov returned to Nizhne-Kamchatsk with a fur cargo of 970 sea otter, 1,520 blue fox and 2,000 fur seals! Basov's three voyages earned him and his companions about half a million roubles, a fortune in the mid-eighteenth century. Their success inspired still greater commercial interest in the North Pacific. New companies arose rapidly to equip expeditions for fur hunting.

(Continued)



FOOTNOTES: CHRONICLES OF RUSSIAN AMERICA.

1. Hector CHEVIGNY, RUSSIAN AMERICA: THE GREAT ALASKAN ADVENTURE, 1741-1867 (New York, 1965), pp. 33-34.
2. Harold McCracken, HUNTERS OF THE STORMY SEA (New York, 1957), p.32.
3. Aleksandr I. ANDREEV, "PERVYE ISSLEDOVATELI ALEUTSKIKH OSTROVOV ISTORICHESKIE ZAPISKI 68" 1961: 289.
4. ibid. All dates in the text are given according to the Julian Calendar (old style) which was 11 days behind the Gregorian (new style) Calendar in the eighteenth century and 12 days behind it in the nineteenth century. In Russian America old style dates were twelve days behind new style dates in the eighteenth century and thirteen days behind in the nineteenth century. The silver rouble, worth about seventy-five cents, is the one referred to in this paper, unless the paper rouble, worth about twenty cents, is specified.
5. Raisa V. MAKAROVA, RUSSIANS ON THE PACIFIC, 1743-1799 (Kingston, Ont., 1975), p.39.
6. ibid., p.40.
7. ANDREEV, pp. 289-90.
8. ibid., p. 290.
9. Vassili N. BERKH, A CHRONOLOGICAL HISTORY OF THE DISCOVERY OF THE ALEUTIAN ISLANDS: OR, THE EXPLOITS OF RUSSIAN MERCHANTS (Kingston, Ont., 1974), pp. 2-3.
10. ANDREEV, p. 290.



UNDERSTANDING THE DIVINE LITURGY

PART ONE: SCRIPTURE IN THE LITURGY

by Lev Puhalo

PETITIONS; ORDER OF SERVICE:

SCRIPTURE REFERENCE; LESSON:

FAITHFUL: Lord Have Mercy

"It is because of the Lord's mercies that we are not consumed..." (Lam.3:22).

PRIEST: For the peace of the whole world, for the good estate of the holy churches of God and for the union [with them] of all people, let us pray to the Lord.

We know that peace could only come about on earth by means of the conversion of all mankind to an active and sincere participation in the New Life in Christ. This New Life in Christ is the Holy Orthodox Church, and even there, it is only manifested by those who are truly obedient to God, united to Christ in fact as well as in words and name. For this reason, and from sincere love, we pray for the union of all mankind to the Holy Church. We also pray for the welfare of all the local Orthodox Churches and each diocese.

(And the petitions continue with prayers and intercessions for all who are in authority or high responsibility, as the Apostle commands (1 TM.2:1-2), including rulers of the land, bishops and all the faithful everywhere; for those traveling, ill, suffering or in captivity, ending with the words "...and for their salvation, let us pray to the Lord.")

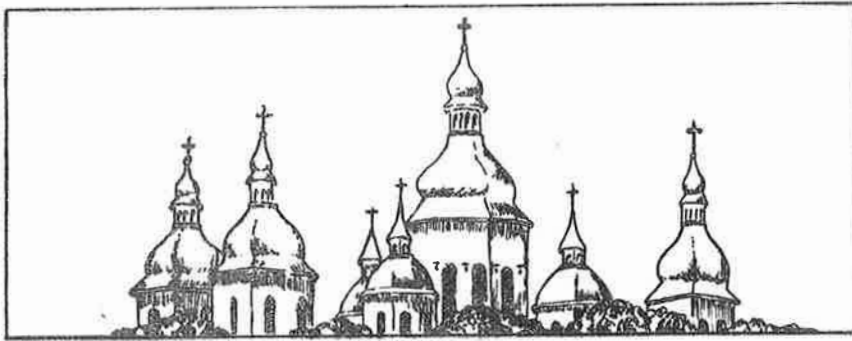
At the end of each petition, the faithful sing "Lord have mercy" and, together with the priest, make the sign of the Cross upon themselves.

It is not possible to understand Holy Orthodoxy without observing the loving care with which the Church faithfully fulfills every command of the Holy Scripture. A careful study of the Divine Liturgy and the Liturgical cycle reveals this depth of love and faith.

3. ABODE OF EVIL SPIRITS

While satan was an obedient angel of God, he dwelt in heaven (Mt.24:1). He exalted himself higher than all spirits and thought to become an independent power. Because of this, the Lord cast him down from heaven, together with the angels which had followed him in his opposition to the Creator (Eph.6:12; Apoc.12:7). Since then, the abode of the devil has been the "abyss" or "space" which exists between the militant and triumphant Church*, and which, in common usage, is called "the air". The correctness of this thought is evident from the Holy Scripture. In the Book of Job, the devil himself testifies that he went about the whole world, passing through the air (Jb.1:7; 2:2). The Holy Apostle Paul speaks of the abiding in the air of fallen spirits: "For we struggle not against flesh and blood, but against principalities, against powers, against the rulers of the darkness of this world, against spiritual wickedness in high places" (Eph.6:12). Here is how St Athanasios the Great explains this place: "The devil, the enemy of our race, having fallen from heaven, roams in the space of this lower air where, ruling over other demons..., with their co-operation, he deceives people with visions and strives to hinder those who strive higher," of which Apostle Paul says, "According to the prince of the power of the air, the spirit that now works in the children of disobedience" (Eph.2:2). In the interpretation of Psalm 41, St John Chrysostom says, "How many demons are borne in this air? How many adverse powers? If God were to allow them to show their dreadful, repulsive images, we would all be driven insane" (WORKS, Vol.1, p.722, Rus. Edn.) St Antony the Great says simply that "demons are borne in the air" (WORKS, Pt.3, p.22, Rus. Edn.). If evil spirits fill the air, then it is clear that they surround us from all sides. Bishop Theophan the Recluse says of this: "The usual form of translation and understanding of the word 'sky' signifies that spirits fly in the air, and just as air embraces us everywhere, so also do the spirits of malice draw near us, like mosquitos in a damp place" (Interpretation of the Epistle to Ephesians, p.412, Rus. Edn.).

* This terminology will confuse some readers. It is not suggested here that there is a division between the Heavenly and the earthly Church, but a space, not entirely definable in human terms and understandings, between those living on this earth and those whose souls have gone forth to God, between us here and the Saints and Angels, and through which the soul must ascend at death.



CHAPTER
37

HOLY RIGHTEOUS ERASMOS
(24 FEBRUARY)

It is a great matter to know how to handle wealth. Not every one knows what to do with it. Some pile up wealth for themselves and, together with it, ruin. The best examples of how one must handle wealth come to us from the lives of the holy Saints. Many of them had great wealth in the world and knew how to use it not for their own benefit, but for others. Such a one was Erasmos, a monk of the Caves.

This holy-one unexpectedly inherited great wealth, but realizing that it was not suitable for a monk to have it, he began to give it away. The Saint "loved the beauty of the Lord's house" and gave his wealth for the adornment of the church and ikons. At the same time, he laboured fervently to adorn the temple of his own soul, not with silver and gold, but with purity and love and all the virtues of the monastic law, saying with the prophet, "The law of thy lips is better to me than thousands of gold and silver" (Ps.118:72).

The Saint, however, experienced great temptations after he had given away his wealth. The evil-one first tempted him by suggesting that he was wrong to have spent money on the adornment of the church, but should have given all his money to the poor. The blessed-one did not comprehend this temptation, fell into despair and began to live in listlessness and carelessness, spending his days indecently. But the generous and just God, recalling the former virtues of the Saint, saved him from ruin in this manner: He caused a critical illness to befall St Erasmos. The ill monk lay near death, unable to see or speak for seven days, and scarcely breathing. On the eighth day, the brethren came to Erasmos' cell, and seeing with what difficulty he was dying, one of them said, "Woe to the soul of this brother, for he lived in laziness and in sins, and now his soul sees something and tarries, not even having the strength to come out of the body."

Then, suddenly, Blessed Erasmos arose as if he had not even been ill, sat down and said to the brethren, "Fathers and brothers! It is true, as you say, that I am sinful and did not repent, but today our holy fathers Antony and Theodosy appeared to me

and said, 'We prayed to the Lord God for you and He granted you time for repentance.' Then I also saw the Most Holy Theotokos, as on the ikon bearing in her hands her Son, Christ our God, and a multitude of Saints with her, and she said to me: 'Erasmus, because you adorned my church (the Dormition Cathedral) and exalted it with ikons, I too will adorn you and exalt you in the kingdom of my Son, for you always have the poor with you, but you do not have churches everywhere. Arise now, repent, and take on the great angelic image; on the third day, you will be taken from this life'."

Having said this, Blessed Erasmus began to confess his sins before all the brethren, without shame, then he arose and went to the church where he was tonsured into the skhema, and the third day, as the Most Pure Theotokos had foretold, he departed to the Lord.

Let everyone know, then, that the decoration of God's church with ikons is pleasing to the Lord and is accepted as a service before God, as it was accepted from St Erasmus, through whose prayers may we be thought worthy of Grace in Christ Jesus our Lord, to Whom be glory with the Father and the Holy Spirit unto ages of ages. Amen.



5 FEBRUARY

HOLY MARTYR
THEODULIA

The city of Anazarbus in the province of Cilicia was the home of very many martyrs. St Theodulia was one of these sacred witnesses. During the reign of the evil emperors Diocletan and Maximian, there was a great persecution of Christians. The governor of Anazarbus ordered his soldiers:

"Go about all my district arresting Christians and bring them to me. They must be made to worship our idols. The emperor demands it."

The soldiers obeyed, and one of the Christians which was arrested was Theodulia. The governor asked her, "What are you called?"

"I am a Christian," the Saint replied.

"I mean, what is your name? Tell me before I begin to torture you," Governor Pelagius demanded.

"I did not lie, I have already said. 'Christian' is my honourable and eternal name. People call me Theodulia. I was born a Christian and raised according to the Christian law."

"You are not answering me intelligently!" Pelagius sharply said.

Theodulia replied, "It is you who are senseless, for you renounce the One True God and you worship stones."

"I advise you, as if you were my sister, to bring a sacrifice to the idols. If you will do this, you can live on my estate and enjoy wealth and peace."

"You enjoy yourself on your estate together with your father satan. Both of you will receive eternal torments," replied the brave Theodulia.

The governor became enraged. He ordered that Theodulia be stripped and hung up by ropes. Then red-hot spear heads were laid on her skin until they burned into her body. Amidst this torture, the holy martyr cried out, "O governor, know that I feel no pain, but you are the defeated one and I see you in torments!"

This enraged the governor further. He ordered that even more terrible tortures be inflicted upon the blessed-one. But Theodulia only cried out to Christ and asked Him for strength to endure all these tortures. At once, her wounds were healed, and the Holy Martyr Theodulia stood before her tormentors with a radiant and joyous face. When he saw this, the governor became insane with anger. He turned Theodulia over to a torturer and ordered him to force her to offer sacrifice to the idols.

The tormentor took the Saint away and began to try to force her to worship the idols.

"If you will bring sacrifice to the idols," he told her, "I will receive honour from the governor and you will receive great



glory from the emperors."

She replied, "Become a Christian and you will receive not merely a brief earthly glory, but an eternal one in the kingdom of our Lord Jesus Christ."

Divine Grace touched the heart of the cruel torturer. "Teach me the truth, servant of Christ," he cried out.

St Theodulia joyously began to tell the Gospel message. The Holy Spirit opened the spiritual eyes of the cruel man, and in a single moment, his heart and soul turned toward our Saviour, and he was ready, like Theodulia, to accept torments and death for Him.

"Oh, Theodulia," he cried, "forgive me for the pain I have caused you. Pray for me to your God that I may become a Christian, as you are."

Morning came, and Governor Pelagius sent for the torturer to see if he had managed to convince Theodulia to worship the idols. The new Christian, radiant with heavenly joy, loudly said to Pelagius: "I cannot turn the servant of the True God away from the Truth. She has lead me to Christ, the only True God, in Whom I now believe. I confess His all-holy name."

When Pelagius heard these words, he immediately had the new Christian's head cut off.

As for St Theodulia, she endured many more tortures, and by her witness, many other souls were saved. At last, the Holy Martyr was cast into a huge furnace, and there, amidst the flames, she peacefully gave up her pure soul into Christ's hands. She departed to the blessed life, crowned with the martyrs crown, in triumph with all the Saints, glorifying the Father, Son and Holy Spirit unto the ages of ages.

Amen!



GREAT FEAST DAY Nr 2

PRESENTATION IN
THE TEMPLE
OF THE THEOTOKOS.

(21 NOVEMBER)

by Deacon Lev Puhalo.

TROPARIAN OF THE FEAST

TODAY IS THE PRELUDE OF GOD'S
GOOD WILL AND THE HERALDING OF THE SAL-
VATION OF MANKIND. IN THE TEMPLE OF GOD
THE VIRGIN IS PRESENTED OPENLY, AND SHE
PROCLAIMED CHRIST TO ALL, TO HER, THEN,
LET US CRY ALOUD: REJOICE, O THOU FUL-
FILMENT OF THE CREATOR'S DISPENSATION.

Joakim and Anna loved their daughter with their whole hearts, and they raised her with warmth and affection.

They did not, however, forget that she was a special gift of God, and that they had especially consecrated her to His service. Therefore, when Mary reached the age of three, Joakim and Anna hurried to fulfil their vow to dedicate her to God and give her over to His temple for her education. The righteous parents faced this moment with a combination of sadness and great joy: sadness at parting with their only child, but joy at serving God. They were offering Him what He had given to them.

On the appointed day, the parents of the Virgin, accompanied by relatives and maidens carrying lighted lamps and singing from the Psalms, led her to the Lord's temple. When the procession arrived at the temple, the chief-priest Zachary and several other priests came out to meet it. To the general surprise of everyone, the three year old girl began to ascend the fifteen steep steps to the temple porch completely on her own, as if led and aided by her guardian angel or by the hand of God Himself. She did not pause until she reached the top step.

The ascent of the Holy Virgin to the temple was accompanied by the reading of prayers and the chanting of Psalms by the priests. On the top step, she was met by the chief-priest, Zachary. And then, a startling and unthinkable thing occurred. No female was ever permitted into the most important part of the temple, the holy of holies; in fact, even the chief-priest could only enter once a year on the day of the purification and sacrifice. Now, however, to the complete amazement of everyone present, Zachary, inspired by the Holy Spirit, led the young virgin Mary into the innermost sanctuary of the temple - into the holy of holies. Not only the people were amazed by this act, but, as the Holy Church sings, "The angels were struck with amazement, seeing how she entered with glory into the holy of holies".¹

A few years after Mary had been presented to God in the temple, her parents reposed, leaving her an orphan. Her childhood years were spent in the service of God in His temple.

TWELVE GREAT FEAST DAYS

Very early in her life, Mary realized the calling to virginity and a life of service to God. When she reached the age of twelve, she could no longer live in the temple. The chief-priest and the superiors of the temple, hearing from Mary about her calling to virginity for God's sake, prayed together and, being inspired by the Holy Spirit, betrothed Mary to an elderly relative of hers. His name was Joseph, and he, like Mary herself, was descended from the house of King David. Joseph was already eighty years old when he took the Virgin Mary to live in his house. They were betrothed so that Joseph could provide her with protection and shelter, and participate in the fulfilment of God's holy will.



TWELVE GREAT FEAST DAYS: LESSONS FOR OLDER READERS

On this day, the Holy Church sings: "Having received the fruit of the Lord's promise, Joakim and Anna presented this day in the temple, the Theotokos as a 'sacrifice acceptable to God'² ...Into this holy place, the Holy of Holies [herself] is justly brought to live".³

The holy of holies was that place in the temple, the sanctuary, or symbolic "dwelling place" of God, in which God came into contact with man through the intermediary of the high-priest. Now God, condescending to become a man, foreordained the Holy Virgin Mary to become the supreme Holy of Holies through which He would come into permanent contact with man in the Holy Church, becoming Himself Christ Jesus, the perfect God and perfect man, the great High-Priest and Intermediary. As the holy of holies was filled with the glory of God's presence - so much so that the priests could not bear the radiance of it - so the womb of the All-Holy Virgin was to be filled with the glory of God's presence.

"O gates of the sanctuary, receive into the holy of holies a Virgin, the spotless Tabernacle of God Almighty,"³ the Holy Church proclaims.

In the hymns of the Great Vespers of the Feast, the Holy Church teaches us that:

"Today, the living Temple of the holy glory of Christ our God...is presented in the temple",⁴ and the entry of the Theotokos into the temple is compared to the bringing of the Ark of the Covenant into the holy of holies, first in Moses' time⁵ and into the newly consecrated temple in the reign of Solomon.⁶

The high veneration in which Orthodox Catholic Christians hold the All-Holy Theotokos is clearly seen. God Himself dwelt in her womb. He had pre-ordained her for her special task and given her special gifts of Grace, foreknowing that she would follow His will and obey Him of her own free will.

Can it be imagined that, after God had especially foreordained and consecrated the pure Virgin and dwelt in her womb in all His glory, she could be any lower than the very highest of the angels? Indeed, the Holy Church venerates her as, "More honourable than the cherubim, beyond compare more glorious than the seraphim". She becomes the dwelling place - the Tabernacle of God, the throne of the Creator, the Chalice of the Saviour, therefore, let us sing with joy:

"Today the Theotokos, the Temple that is to hold God, is led into the temple of the Lord...Today the Holy of Holies rejoices greatly, and the choirs of angels keep feast. With them let us also celebrate the festival today, and let us cry aloud with the Archangel Gabriel: "Rejoice, thou who art full of Grace, Rejoice! The Lord is with you." "Glory to the Father and the Son and the Holy Spirit, now and ever and unto the ages of ages."

From the day of this feast, the Holy Church begins to sing the key hymn (*irmos*; *hermos*) of the canon of the Nativity of Christ: "Christ is Born! Glorify Him!", preparing Orthodox

PRESENTATION OF THE THEOTOKOS

Christians to meet the feast of the Nativity of Christ, which is already so clearly prophesied in the Presentation of the Most Holy Theotokos in the Temple.

Concerning the betrothal of Mary to Joseph, we note that marriages between persons who were closely related were very frequent in Hebrew tradition. In Scripture, we find a number of rather vivid examples of this. Abraham, for example, sent messengers to find a bride for his son Isaak, saying, "Go to my country where I was born, and to my own tribe, and fetch from there a wife for my son Isaak" (Gn.24:4). Isaak also provided a wife for his son Jakob from the parental family. (Gn.28:2). Tobias advised his son to marry within his own family group, and Sampson was rebuked for not doing so (Tb.4:12; Jd.14:3). Isaak and Rebecca and Jakob, Rachel and Leah were clear examples of marriages between first cousins. Sarah was bound to accept Tobias' proposal of marriage because he was her nearest kinsman (i.e., not a brother, but a cousin) (see Tb.6:13; 7:11-12). Indeed, in certain instances, and this is very significant to the question, maidens were required by law to marry near kinsmen of the father's tribe precisely to preserve intact the inheritance of Israel (Nm.36:6-9). Only actually consanguinous marriages were forbidden under every circumstance (e.g., brothers to sisters; mothers to their own sons or grandsons; fathers to daughters, etc.) (see esp. 18th chapter of Lev.) These provisions for marriage to near kinsmen were designed to preserve intact the inheritance of the tribes in particular or of Israel in general.

Thus, when the Virgin desired to remain so in God's service, it was not at all extraordinary for her to be betrothed to a near kinsman, especially one of great age, as was Joseph at the time. Mystically, this betrothal can be seen as being made to preserve the "inheritance of Israel", namely, the Great Promise.

As for betrothal, it was an engagement which bore most of the weight, responsibility and obligation of marriage, short of conjugality. The law even exempted a betrothed man from going to war: "If there is a man who is betrothed to a wife but has not yet taken [married] her, allow him to return home..." (Dt.20:7) (although after their wedding, he would no longer be exempt). The penalties for a betrothed maiden who was assaulted without resisting and deprived of her virginity by someone other than her betrothed are set forth in Deuteronomy (22:22-28).

In short, betrothal was just as legal and binding as marriage, and entailed similar responsibilities. The minimum betrothal age was twelve years for girls and thirteen years for boys. Children betrothed at this age did not, of course, consummate a marriage, and when they did, they usually did not set up a separate household, but remained with the father of the groom. A betrothed person was not permitted to live alone with

TWELVE GREAT FEAST DAYS

the future mate until after the actual marriage, although they were already "betrothed husband" and "betrothed wife". As far as we know, the instance of Joseph and Mary is the only such case. Mary would have had to leave the temple at age twelve or soon after and return to her parent's home. Normally, she would have been betrothed at that age. However, her parents were already reposed when this time arrived, and since Joseph, who was her nearest paternal kinsman had accepted responsibility for her to act as the guardian of her vow of virginity, she was betrothed to him and sent to live in his house. His greatly advanced age precluded any scandal.

-
1. *Canticle Nine, key hymn (irmos), first canon, Matins of the Feast.*
 2. *Ps.51:17 (KJV)*
 3. *Refrain (stikhira), tone 1, in "O Lord I have cried", little vespers of the feast. 3a. Refrain, tone 2, ibid.*
 4. *Refrain (stikhira), tone 1, in "O Lord I have cried", great vespers of the feast.*
 5. *Ex.40:1-5, 9-10, 16, 34-35.*
 6. *1 Ki.7:51; 8:1, 3-7, 9-11.*

UNDERSTANDING IKONOGRAPHY Nr. 4

Ikonography Lecture Nr 3, University of Victoria:
THE PEACE AND HOPE OF DEATH IN ORTHODOX IKONOGRAPHY

The ikon is not a painting; it is a theological statement, a declaration of faith. So much so that St John the Damascene once wrote: "Show me the ikons that you venerate so that I may be able to understand your faith". For this reason, there are very definite boundaries and rules regarding both the form and colour in the painting of ikons. When we speak of ikonography in contrast with religious painting, "we are not speaking of a mere conflict between two conceptions of Christian art", as Timothy Ware points out in his book The Orthodox Church. Deeper issues are involved: "the character of Christ's human nature, the Christian attitude toward matter (and) the true meaning of Christian redemption." All questions concerning holy ikons are inseparably bound up with the teaching about the Person of Christ and it will be safe to say that all people who denounce holy ikons or who seek to "humanize" or "Westernize" them have a non-Christian view of some aspect of Christ's person.

Today's part of this lecture will be limited to the subject of the peace and hope of death in Orthodox Ikonography as compared with the hopelessness of death in sectarian religious art. The basis and main body of this segment is an article by the late, renowned Greek ikonographer Photios Kontaglou. He says:

"In order to make the difference between a religious painting and an ikon clearer, it is necessary to discuss ecclesiastical painting and art and their character in broader, more general terms. This subject should be of great interest, especially to Orthodox Christians, and for this reason I call your attention to what follows, since the ignorance which currently reigns in the matter of...ikonography is the result of misconceptions which our own people have concerning it. Grievous side-effects concerning our Orthodox Faith arise from these misconceptions

...

"The purpose of Orthodox...(ikonography) is not simply to decorate the church for the pleasure of the congregation. To the contrary, its purpose is to offer spiritual nourishment to the faithful. I use 'spiritual' in the Christian sense of the word. The ecclesiastical art of the Orthodox Church does not strive to delight our senses, but rather to sanctify our senses by offering us the same holy nourishment we partake of during our holy services. This nourishment comes to us through the hymnody, the ikonography, the architecture, and even through the art of the sacred vessels, the vestments and every other man-made object in the temple. All of these, with their venerable and sublime character, work together for the purpose of lifting

up the souls of the faithful to praise and thanksgiving, but not in that aesthetic manner of which the secular arts are agents. Instead, it is accomplished in an entirely different manner, a manner which is spiritual in itself.

"The secular arts rouse the emotions, whereas the ecclesiastical arts evoke compunction (and) contrition. One is emotionally stirred in the theatre, but brought to contrition in church. The confusion of these two feelings, that is, of the profane with the sacred, of the worldly with the religious, brings about a confusion between the worldly 'show' and the liturgical service - a confusion which is responsible for the introduction of...(sectarian style) art into...(some) of our churches...an art which depicts the holy Saints as ordinary men, painted in a natural style, and especially of European four-part music, which is not only foreign to the...(Orthodox) character, but is in itself worldly, theatrical, sensual..., out of place in church... where everything has a liturgical character. For us, the architecture, the music, the ikonography, the hymnody, the spoken words, the form of the vestments and the sacred vessels are liturgical. All of them draw the soul up to spiritual ascents." *[not to be confused with emotional 'highs']*.

"...(ikonography) therefore, is one thing and secular (theatrical, emotional) art is another. Liturgical or devotional ikonography... has a distinct character, totally different from that of secular art.

"Liturgical ikonography is a kind of theology which expresses itself by means of forms and colours. The (sectarians)... have not... ikonography, but only religious painting - which is nothing more than plain secular painting, the subjects alone being religious. The way in which this art expresses itself is naturalistic (that is, it portrays a Saint or religious subject ...according to the carnal perception of the fallen nature). For this reason, the religious art... has a natural, realistic character which is often crude to the point of repulsiveness..... (ikonography) on the other hand, has a spiritual, symbolic and supernatural character... sectarian art depicts the Saints according to the imagination of the artist; ...(ikonography) presents the Saints in a state of incorruption" *[of transfiguration and theosis]*. For these reasons, (sectarian) works of art are easily grasped by most people, and rouse them emotionally..... (ikons, however), having dogmatic and spiritual depth, are unintelligible to those who seek carnal emotions from them. The same is true of music.

"Works of Western religious art are emotional or dramatic. The dramatic element is carnal, even though it is thought to be spiritual. In the Orthodox ikon there is a liturgical element. Wherever the liturgical element is present, there the dramatic and emotional or carnal element is neutralized. In works of (sectarian) religious art there is no spiritual ascent" *[no transfiguration, no awareness of the indwelling Holy Spirit]*.

"The Saints, Christ, the All-Holy Theotokos are simply carnal people painted from life - ordinary people who represent Christ, the Theotokos or a Saint. For this reason, the people shown in this art seem to be, as they are in fact, actors posing in front of the painter with staged movements and theatrical expressions. Besides this, in the West the same artist who portrays the Theotokos often paints the portrait of some vainglorious woman as well. There is hardly any difference between these two works of his, except for the addition of a halo to the woman who represents the Theotokos. (In the Holy Church)...the ikonographer is not just an ordinary painter, as he is in the West; he has a special service (liturgy) to perform by means of his art - a spiritual service (liturgy) - and for this reason he is called an "ikonographer."

"As we said earlier, in the West the ecclesiastical and the secular, the sacred and the profane, are confused with each other; while in the Holy Church, the sacred is sharply distinguished from the profane, the ecclesiastical from the secular."

The immediate subject of Kontaglou's article was the painting of the crucifixion by the German artist Gruenwald. Of course, Gruenwald's painting (like Holbein's similar one) is exceptional in the intensity of its barbarity, despair and hopelessness. This picture of Christ (*plate 1*) is, however, a significant reflection of sectarian theology. A more common and slightly less barbaric representation is the "atonement" picture [*plate 2*]. While not being so gruesome as the Gruenwald painting, it is no less filled with hopelessness and despair. Aside from this gruesome despair, let us look at the theology which is represented in these sectarian portrayals and we will see very clearly the effects of the pagan doctrine of Atonement. In general, this doctrine is based upon a strained translation and peculiar interpretation of Paul's words to the Romans (3:25-27). It teaches that Christ suffered and died to redeem man from God's wrath and anger over our sins. It teaches of a God-the-Father thirsting to be satisfied by the blood of a God-the-Son. This morbid god is not the God of the Holy Scripture. Since, according to this doctrine, man depends precisely upon Christ's suffering for his salvation, sectarian religious art strove to make Christ suffer as much as the stomach of the artist could bear: the more Christ writhed in twisted, helpless agony upon the Cross, the more "saved" one could feel.

How far such art and such teachings are from the knowledge of the King of Glory who enthroned Himself upon the Cross, not in order to fulfil God's wrath, but to fulfil His own ineffable love for us! (*plates 3 and 4*).

HERETICAL PORTRAYALS



Plate 1: Gruenwald's portrayal of the doctrine of Atonement.



Plate 2: A more common heretical portrayal of the Atonement.

ORTHODOX IKONS



Plate 3: An Orthodox Ikon, portraying the Redemption*.



Plate 4: An Orthodox portrayal, reflecting peaceful repose.

Turning again to the words of Photios Kontaglou, he says: "What connection, therefore, can this appalling picture (which you might say was executed for the purpose of inspiring terror) have with an ikon of the Crucifixion by an Orthodox ikonographer? In the devotional ikon, everything is depicted so as to be raised up from the world of the senses to the spiritual plane. Here, there is nothing from the world of corruption. The forms and colours do not exhale the chilling miasma of death, but the sweet hope of immortality. Christ is shown standing upon the Cross, not hanging on it. His body is of flesh, but flesh of another nature, flesh whose nature has been changed through the Grace of the Holy Spirit. The expression of His face is full of heavenly tranquility; the affliction which has befallen Him is full of gentleness and forgiveness, free from agonized contortions of the face. This is the suffering Redeemer, He Who has undone the pangs of death, Who has bestowed that peace which is of the life to come. This crucified body is not just anyone's, but is the very Body of the God-Man Himself; therefore it is not a corpse, but rather is incorruptible unto eternity, and the source of life. It radiates the hope of Resurrection. The Lord does not hang on the Cross like some miserable tatter, but rather it is He Who appears to be supporting the Cross. His hands are not cramped because they are nailed to the Wood; instead, He spreads them out serenely in the attitude of supplication, according to the troparion which says, 'Thou hast stretched out Thy palms, and united what had before been divided,' that is, God and man. I repeat: the forms and colours of the liturgical ikon do not express the brute horror of death, but have the nobility and gentleness of eternal life. It is illumined by the sweet light of hope in Christ. It is full of the Grace of the Paraclete.

"Of course the sight of the liturgical ikon conveys sorrow to the faithful, but not a sorrow filled with that despair which comes from death. It is a sorrow in Christ, which is a tribulation mixed with hope, and which the Fathers call 'gladdening sorrow,' or 'joyous grief,' a spiritual joy that springs from mourning. It is this godly sorrow which St Paul speaks of when he says, 'For sorrow according to God works repentance to salvation not to be repented of; but the sorrow of the world works death' (2Cor.7:10). A liturgical ikon of the Crucifixion communicates this 'godly sorrow' to the faithful, for which reason this sorrow is sweet and hopeful, since, according to St Paul, 'It worketh repentance unto salvation.' Through this sorrow the Christian's soul is redeemed and brought to compunction, while the canvas of the German painter arouses in the observer 'the sorrow of the world,' the hopeless grief which is of the flesh and 'works death.' That is, it conveys the despair and fierceness of the agony of death, and the terror of annihilation.

"Not only is the crucified Christ mystically invested with the glory of the Saviour, the tranquility of the Prince of Life, but the pain of the Theotokos and the sorrow of Saint John, who

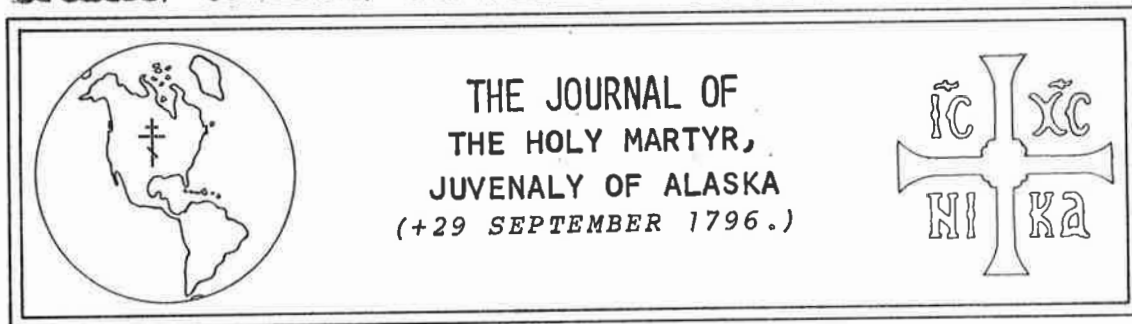
stand by the Cross, are calm, patient, for, 'their hope is full of immortality.' One might say that the Theotokos hears in her heart those words which the Orthodox hymnographer puts into the mouth of Christ: 'Mourn not for Me, O mother, when thou beholdest Me in the grave, Whom thou without seed didst conceive as Son. For I will rise and be glorified, and as God will unceasingly exalt in glory them that with faith and longing do magnify thee' (Irmos of Ode 9, Pl of 2nd Tone, Orthros of Great Saturday).

"The whole ikon of the Crucifixion breathes the incorruptible fragrance of immortality. Sorrow is transformed by the Paraclete into redemption and joyfulness. This mystical transformation takes place only through the liturgical spirit, through which the dead elements of corruption are filtered and rendered full of immortality. And thus, the liturgical ikon of the Crucifixion brings tears of comfort and joy to the eyes of the faithful.

"This Grace of the Paraclete (Who is so named because He grants to the soul the peace and the joy that are in God) covers the Orthodox Apostolic Church like a divinely-wrought tabernacle, and for this reason all things in it are peaceful, full of blessed hope in Christ, and spiritual repose."

NOTE: The illustrations used in this article were presented as slides during the lecture. Words shown in brackets [] are not part of the quote but were added impromptu during the talk. The quote itself was condensed and words shown in parentheses () indicate a summary of an omitted phrase.

THE NEW WORLD PATERIKON



2 JULY:

The weather is very hot and there is a multitude of flies and so I fear that some of the fish will spoil. Some of the boys brought in large bundles of spruce which are needed to give the smoked salmon a pleasant flavour. The Togidak people departed today amid great ceremony, singing and beating drums, causing a great uproar so that I could not be heard pronouncing the blessing. The chief left his son here with friends, with instructions to turn him over to me as soon as he had adjusted to living with strangers. With God's help, I may gain some influence over the people of Togidak through this boy.

3 JULY:

As this is a feast of St Anastassia, I held services and read the account of her martyrdom, but, because of the imperfect translation, I was not able to convey to the listeners a clear idea of the persecutions of early Christians. The mental impoverishment of these poor people makes the missionary's work very difficult indeed.

4 JULY:

In spite of the heat which is really oppressive in this region, I worked the whole morning with the children on the Slavonic alphabet and I think that a few of them have mastered it. The fishing continues from morning till night and I have my first batch in the smoke-house. Vassily, one of the students, told me today that his father, who lives across the bay, is quite ill and that he wishes me to come see him. I fear that he considers me to be just another sort of shaman or sorcerer, and if that is the case, then I should decline to go. I will, however, consider the matter in prayer tonight.

5 JULY:

After a night of prayer and vigil I decided to go and see Vassily's father. The boy ferried me across the water in a bi-

darka and we beached within a few yards of the sod-house in which the ill-one lived. It was a very large structure, nearly all underground and between sixty and seventy feet long. We descended through a hole in the roof, but the stench nearly drove me out again. At least fifteen or sixteen families dwelt in that single large room, separated from each other only by a piece of driftwood or a meagre mat. Filthy children sat and rolled about in all their mess, and in the near-darkness of the place, I stepped on some of them making them cry piteously. The ill-one lay in a dark corner of this repulsive dwelling, but by the light of a smoking oil lamp, made of a hollowed out stone, I saw that he had a fever and was very feeble. I advised the boy that if they would place his father under a tree as long as the sun was shining, he would suffer less, but could not promise that he would get better. The people in the house protested greatly, but finally, the patient was taken outside. I read prayers and blessed the pallet on which he had been laying, and then set out to prepare for tomorrow's divine services.

6 JULY:

The Liturgy was well attended, particularly by the women. The natives all seem to know when Sunday comes around, but I am grieved to say that the traders do not take note of the day, nor teach the natives to do it. Whenever an opportunity for trade presents itself, they make the most of it, whether it is Sunday or not. I have even seen hunting parties being fitted out on this day. The fault rests with the man at the top. When Shelikhov was here, he enforced careful observance of all services and feast days, and he himself won many of the natives into the flock of the Orthodox Faith. Since Baranov has taken over, however, religion is being sacrificed to business, although, for their own self-interest, the traders profess to be very anxious for the conversion of all the natives. They set the worst possible examples for the people by indulging in every sort of vice and sin, and then reproach the missionaries for not meeting with more success.

7 JULY:

All the students came back and there would be every hope of accomplishing much in school were it not for the necessity of providing for our own subsistence. The salmon which is now in full run is the best of its kind to be found in this country and as no one else provides for the little school, we must first of all meet our physical needs. When we left Kamchatka, we had been assured that the Russian American Company, which is a wealthy corporation, and under the special protection of His Imperial Majesty, would provide for the need of all the clergy and their students, but aside from a bale of dried, half-rotten fish, I have received nothing.