



**SAINT MARY OF SORROWS
CATHOLIC CHURCH
10500 Zion Drive
Fairfax, Virginia 22032**



A Collection of Informal Catechesis

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*Saint Mary of Sorrows Historic Church and Cemetery
are located at the corner of Route 123 and Fairfax Station Road*



The parish offices are located at 5222 Sideburn Road



WELCOME TO OUR FATHER'S HOUSE & ST. MARY OF SORROWS CATHOLIC CHURCH

A brief informal catechesis and virtual tour of our church in Fairfax, Virginia

A Catholic church is a sacred building set apart for the Holy Worship of God and a prefigurement of heaven, our longed-for eternal home. The Books of Genesis and Revelation describe heaven to an extent the human mind can comprehend. Our new church tries to reflect and catechize (teach) this bright and marvelous reality.

As we approach the Saint Mary of Sorrows church, dedicated to *BEATA MARIA VIRGO PERDOLENS*, Latin for Our Lady of Sorrows, we notice its vertical height, its sense of permanence and our minds should be drawn to the Eternal God in heaven. Our prayers here with the entire community will rise to the one God: The Father, His Son our LORD and Savior, and to the Holy Spirit.

The first space we enter is called the Narthex. It is intentionally dimly lit and subdued. It represents living in the world without our Creator in heaven. It is also a gathering place to greet each other before entering the Nave. As we transition from the Narthex, lifting our minds to heaven and our salvation. We dip our fingers into the holy water font, cross ourselves and recall and show gratitude for our Baptism. In Baptism we die with Christ and rise to life in Him.

We are now in the Nave, a word derived from Latin meaning ship. This ship takes us on our redemptive journey to God as in safety of Peter's boat once Christ calmed the stormy seas, or in Noah's Ark that saved him and his family. The Nave also represents those gathered as the Body of Christ. As we approach the Sanctuary, we should be in awe of the beauty of God's creation and anticipate being with Him in Heaven. You may notice seven red diamonds in the center aisle floor tile, a reminder of Mary's Seven Sorrows.

At our pew we genuflect on our right knee or reverently bow while facing Our LORD Jesus Christ in the Tabernacle. Genuflecting on the right knee is reserved for God, the left for earthly monarchs. When leaving the church, we genuflect or bow once more toward the tabernacle. Again, we reverence and recognize our heavenly King.

In our pew we prepare for the Holy Sacrifice of the Mass, the source and summit of our faith. There is much around us that can aid our preparation. We can recall that the Book of Revelation 4:4 speaks of Heavenly worship and 24 elders. The 24 elders are understood to be the 12 Tribes of Israel and the 12 Apostles. The 24 columns at our side aisles symbolize these 24. The Apostles are also represented by the 12 panels on the back wall of the Sanctuary. Revelation 4:6 tells of the four living creatures the lion, ox, man, and eagle being around the throne of God. The four columns around the Altar represent these creatures, often symbolized as the four Evangelists, Mathew the man, Mark the lion, Luke the ox, and John the eagle. These and all the hosts of Heaven give glory to God. Notice our church is in the form of a cross also known as a cruciform shape with its Transepts stretched to the right and left as Christ gathers His Body the Church within the Nave.

Centered in the Sanctuary and the center of our attention during Mass is the Altar of Sacrifice. It recalls and symbolizes three Sacred events of Christ's Passion. First, the Table of the Last Supper and the institution of the Eucharist where bread and wine through transubstantiation truly become Christ's Body, Blood, Soul, and Divinity. The carved relief of the Last Supper reminds us of this. Second, the Cross was the Altar of Sacrifice. And third, the Tomb from which Christ rose from the dead. On the left side of the Altar, the letters alpha and omega. Words spoken by our LORD (Revelation 1:8) "I am the Alpha and the Omega, the beginning and the end, who is, who was, and who is to come, the Almighty." On the right side of the Altar, the Greek letters Chi Rho, the first two letters of "Christ" in Greek.

Beyond the Altar of Sacrifice is the Altar of Reservation and the Tabernacle where the Eucharist, the Real Presence of Christ is held and waiting for us. Above the Tabernacle is the Crucifix that reminds us of the Redemptive Sufferings of our LORD and Savior.

Above the Crucifix, aiding our meditation, are seven beautiful stained-glass windows. Each window tells the story of one of the Seven Sorrows of Mary:

1st Sorrow – The Prophecy of Simeon, Lk 2:25-35

2nd Sorrow – The Flight into Egypt, Mt 2:13-15

3rd Sorrow – The Loss of the Child Jesus, Lk 2:41-50

4th Sorrow – Mary Meets Jesus on His Way to Calvary, Lk 23:27-31; Jn 19:17 (5th window from the left)

5th Sorrow – The Crucifixion and Death of Jesus, Jn 19:25-30 (center window)

6th Sorrow – Mary Receives Jesus’ Body from the Cross, Lk 23:50-54; Jn 19:31-37

7th Sorrow – The Burial of Jesus, Is 53:9; Lk 23:50-56; Jn 19:38-42; Mk 15:40-47

To the left of the Sanctuary is the side Altar dedicated to our Parish Patroness, Saint Mary of Sorrows. The Baptistry is in front of this Altar. Its eight sides symbolize Christ’s Resurrection on the eighth day (CCC #2174). Recall in Genesis, God rested on the seventh day, the Jewish Sabbath. Jesus rose on the day after the seventh day. The eighth day is God’s eternal day, it never ends nor will Christ’s Church. And recall in Noah’s Ark, eight souls were saved from the flood. To the right of the Sanctuary is the side Altar dedicated to Saint Joseph, foster father of Jesus. Hung on the piers around the Nave are the Stations of the Cross, recalling Christ’s passion on Good Friday.

When the Celebration of the Sacrifice of the Mass is about to begin, we hear the opening song, as if from the heavenly angels, coming from the choir loft above us. The Mass is also a wedding feast, with the celebrant in persona Christi, Christ the Bridegroom. How should we dress for this wedding (Matthew 22:10-14)? Throughout Mass participate, worship, and glorify our God asking for forgiveness, listening to His words, presenting our offerings, witnessing Christ coming truly present on the altar, if worthy, receiving Him in the Holy Eucharist and finally receiving God’s blessing to go out living and proclaiming the Gospel to all of creation.

On the front wall of each side aisle colonnade are icons. On the St. Joseph side or north aisle is the “Christ Pantocrator (Sinai)” Icon - “Christ Ruler of All”. The icon is written in needlepoint by Fr. Robert Ruskamp, a Parochial Vicar at St. Mary’s from 2018-2021. On Our Lady’s side or south aisle is an icon of “Jesus Blesses the Children”. To remind us of what Jesus said, **“Let the children come to me; do not prevent them, for the kingdom of God belongs to such as these. Amen, I say to you, whoever does not accept the kingdom of God like a child will not enter it.”** (Mark 10:13-15). Remember we too are God’s children, and as such all are welcome in His Church.

Looking to the future, stained-glass windows have been commissioned for the side aisles, sacristies, and the rose window. Along the north side aisle will be scenes from the Old Testament that are types of the Blessed Virgin Mary in the New Testament. These New Testament scenes will be along the south side aisle. Read the biblical citations and contemplate on what was prefigured in the “Old” that has been fulfilled in the “New”.

Old Testament Types (north)	New Testament Fulfillment (south)
Burning Bush, Ex 3:1-5	Annunciation, Lk 1:26-36
King David & Ark, 2Sm 6:12-15	Visitation, Lk 1:39-45
Prophecy of Isaiah, Is: 7:17	Nativity, Lk 2:1-20
Solomon & Queen Mother, 1Kg 2:18-20	Cana, Jn 2:1-5
Eve & serpent, Gn 3:1-15	Pentecost, Acts 2:1-4
Jeremiah & Ark, 2Mc 2:1-8	Mary Clothed with the Sun, Rev 12:1

Around the Sanctuary will be windows of Our Lady of Guadalupe, Our Lady of Knock and Our Lady of La Salette. In the sacristies Our Lady of Lourdes and Our Lady of Fatima. The image of the Divine Mercy is planned for rose window up in the choir loft.

A note about the orientation of a Catholic church. The Celebration of Mass is always towards the “Liturgical East”, that is towards the Risen Son, Christ. Our new church geographically faces west. During the Liturgy of the Word, we have the Word of God proclaimed and then explained to us. We have the opportunity to receive the Real Presence of Christ in the Eucharist. After Mass we leave church towards the east. Recall the scripture passage about the two disciples on the Road to Emmaus (Luke 24: 13-35). After Christ explained all the passages of Scripture which related to Himself and He broke bread with them, they ran to tell others what they had learned and received. They ran to the east, the same direction we go after having those same experiences with Christ in our new church. So, we also must joyfully proclaim the Gospel to everyone as we go forth from Mass. – **Now, go and learn more.** The more we know of God, the more we can love Him and achieve our heart’s desire to live forever with Him in Our Father’s heavenly house.

SCRIPTURE & MEDITATION ON THE SEVEN SORROWS OF MARY



1st Sorrow – THE PROPHECY OF SIMEON (*Luke 2:33-35*)

The child's father and mother were amazed at what was said about him; and Simeon blessed them and said to Mary his mother, "Behold, this child is destined for the fall and rise of many in Israel, and to be a sign that will be contradicted (and you yourself a sword will pierce) so that the thoughts of many hearts may be revealed."

◆ I grieve for you, O Mary, most sorrowful, in the affliction of your tender heart at the prophecy of the holy and aged Simeon. Dear Mother, by your heart so afflicted, obtain for me the virtue of humility and the gift of the holy fear of God. *Hail Mary, etc.*



2nd Sorrow – THE ESCAPE & FLIGHT INTO EGYPT (*Matthew 2:13-15*)

When they had departed, behold, the angel of the LORD appeared to Joseph in a dream and said, "Rise, take the child and his mother, flee to Egypt, and stay there until I tell you. Herod is going to search for the child to destroy him." Joseph rose and took the child and his mother by night and departed for Egypt. He stayed there until the death of Herod, that what the LORD had said through the prophet might be fulfilled, "Out of Egypt I called my son."

◆ I grieve for you, O Mary most sorrowful, in the anguish of your most affectionate heart during the flight into Egypt and your sojourn there. Dear Mother, by your heart so troubled, obtain for me the virtue of generosity, especially toward the poor, and the gift of piety. *Hail Mary, etc.*



3rd Sorrow – THE LOSS OF THE CHILD JESUS FOR 3 DAYS (*Lk 2:48-50*)

When his parents saw him, they were astonished, and his mother said to him, "Son, why have you done this to us? Your father and I have been looking for you with great anxiety." And he said to them, "Why were you looking for me? Did you not know that I must be in my Father's house?" But they did not understand what he said to them.

◆ I grieve for you, O Mary most sorrowful, in those anxieties which tried your troubled heart at the loss of your dear Jesus. Dear Mother, by your heart so full of anguish, obtain for me the virtue of chastity and the gift of knowledge. *Hail Mary, etc.*



4th Sorrow – MARY MEETS JESUS ON HIS WAY TO CALVARY (*Lk 23:27-31*)

A large crowd of people followed Jesus, including many women who mourned and lamented him. Jesus turned to them and said, "Daughters of Jerusalem, do not weep for me; weep instead for yourselves and for your children, for indeed, the days are coming when people will say, 'Blessed are the barren, the wombs that never bore and the breasts that never nursed.' At that time people will say to the mountains, 'Fall upon us!' and to the hills, 'Cover us!' for if these things are done when the wood is green what will happen when it is dry?"

◆ I grieve for you, O Mary most sorrowful, in the consternation of your heart at meeting Jesus as He carried His cross. Dear Mother, by your heart so troubled, obtain for me the virtue of patience and the gift of fortitude. *Hail Mary, etc.*

(5th window from left)

St. Mary of Sorrows' stained-glass windows were designed and fabricated by Beyer Studios, Philadelphia, PA. These images are copyrighted by the Beyer Studio and used with permission.



(Center window)

5th Sorrow – THE CRUCIFIXION AND DEATH OF JESUS (*Jn 19:25-30*)

Standing by the cross of Jesus were his mother and his mother's sister, Mary the wife of Cleophas, and Mary of Magdala. When Jesus saw his mother and the disciple there whom he loved, he said to his mother, "Woman, behold, your son." Then he said to the disciple, "Behold, your mother." And from that hour the disciple took her into his home.

After this, aware that everything was now finished, in order that the scripture might be fulfilled, Jesus said, "I thirst." There was a vessel filled with common wine. So they put a sponge soaked in wine on a sprig of hyssop and put it up to his mouth. When Jesus had taken the wine, he said, "It is finished." And bowing his head, he handed over the spirit.

◆ I grieve for you, O Mary most sorrowful, in the martyrdom which your generous heart endured in standing near Jesus in His agony. Dear Mother, by your afflicted heart, obtain for me the virtue of temperance and the gift of counsel. *Hail Mary, etc.*

6th Sorrow – MARY RECEIVES JESUS' DEAD BODY (*John 19:31-37*)

Now since it was preparation day, in order that the bodies might not remain on the cross on the sabbath, for the sabbath day of that week was a solemn one, the Jews asked Pilate that their legs be broken and they be taken down. So the soldiers came and broke the legs of the first and then of the other one who was crucified with Jesus. But when they came to Jesus and saw that he was already dead, they did not break his legs, but one soldier thrust his lance into his side, and immediately blood and water flowed out. An eyewitness has testified, and his testimony is true; he knows that he is speaking the truth, so that you also may [come to] believe. For this happened so that the scripture passage might be fulfilled: "Not a bone of it will be broken." And again, another passage says: "They will look upon him whom they have pierced."

◆ I grieve for you, O Mary most sorrowful, in the wounding of your compassionate heart, when the side of Jesus was struck by the lance before His Body was removed from the cross. Dear Mother, by your heart thus transfixed, obtain for me the virtue of fraternal charity and the gift of understanding. *Hail Mary, etc.*



7th Sorrow – THE BURIAL OF JESUS (*Mark 15:42-47*)

When it was already evening, since it was the day of preparation, the day before the sabbath, Joseph of Arimathea, a distinguished member of the council, who was himself awaiting the kingdom of God, came and courageously went to Pilate and asked for the body of Jesus. Pilate was amazed that he was already dead. He summoned the centurion and asked him if Jesus had already died. And when he learned of it from the centurion, he gave the body to Joseph. Having bought a linen cloth, he took him down, wrapped him in the linen cloth and laid him in a tomb that had been hewn out of the rock. Then he rolled a stone against the entrance to the tomb. Mary Magdalene and Mary the mother of Joseph watched where he was laid.

◆ I grieve for you, O Mary most sorrowful, for the pangs that wrenched your most loving heart at the burial of Jesus. Dear Mother, by your heart sunk in the bitterness of desolation, obtain for me the virtue of diligence and the gift of wisdom. *Hail Mary, etc.*

V. Pray for us, O Virgin most sorrowful, *R.* That we may be made worthy of the promises of Christ.
 Let us Pray- Let intercession be made for us, we beseech Thee, O LORD Jesus Christ, now and at the hour of our death, before the throne of Thy mercy, by the Blessed Virgin Mary, Thy Mother, whose most holy soul was pierced by a sword of sorrow in the hour of Thy bitter Passion. Through Thee, Jesus Christ, Savior of the world, Who with the Father and the Holy Spirit lives and reigns, world without end. Amen.

MARY'S SEVEN PROMISES OF THE SEVEN SORROWS DEVOTION

- 1) "I will grant peace to their families."
- 2) "They will be enlightened about the divine Mysteries."
- 3) "I will console them in their pains, and I will accompany them in their work."
- 4) "I will give them as much as they ask for as long as it does not oppose the adorable will of my divine Son or the sanctification of their souls."
- 5) "I will defend them in their spiritual battles with the infernal enemy and I will protect them at every instant of their lives."
- 6) "I will visibly help them at the moment of their death—they will see the face of their mother."
- 7) "I have obtained this grace from my divine Son, that those who propagate this devotion to my tears and dolours will be taken directly from this earthly life to eternal happiness, since all their sins will be forgiven and my Son will be their eternal consolation and joy."

HOW TO PRAY A SEVEN SORROWS ROSARY (OR CHAPLET)

Each group of the seven sorrows is begun with an Our Father, as in the regular Rosary. You may consider starting with an Act of Contrition since the devotion has a penitential aspect. The groups of seven Hail Marys are an occasion for meditation on each of the Seven Sorrows of Mary.

- 1) Pray the Introductory Prayers (on the medal or Cross).
- 2) Announce the First Sorrow; then pray the Our Father.
- 3) Pray seven Hail Mary's while meditating on the Sorrow
- 4) At the conclusion of each Sorrow, pray "Holy Mother please impart, deeply print within my heart all the wounds my Savior bore."
- 5) Repeat steps 2 – 4 for all seven Sorrows.
- 6) Pray three Hail Mary's in honor of the tears of Our Sorrowful Mother (on the three final beads).
- 7) Pray the Closing Prayers.
- 8) You may also wish to pray the Litany of Our Lady of Seven Sorrows.

Closing Prayers

O Mary, you truly became the Queen of all martyrs as these seven bitter swords of sorrow pierced your Immaculate Heart! By the merits of your tearful distress obtain for us and for all sinners the graces of perfect contrition and conversion. Help us always, dear Mother, to imitate you by taking up our crosses and following Jesus with limitless love and generosity. Amen.

Mary, who was conceived without sin and who suffered for us, pray for us. *(Say three times)*

Litany of Our Lady of Seven Sorrows Composed by Servant of God Pope Pius VII

V. LORD, have mercy on us.

R. Christ, have mercy on us.

V. LORD, have mercy on us. Christ, hear us.

R. Christ, graciously hear us.

God, the Father of heaven,

have mercy on us.

God the Son, Redeemer of the world,

have mercy on us.

God the Holy Spirit,

have mercy on us.

Holy Trinity, one God,

have mercy on us.

Holy Mary, Mother of God,

pray for us. *(After each invocation)*

Holy Virgin of virgins

Mother of the Crucified

Sorrowful Mother,
Mournful Mother
Sighing Mother
Afflicted Mother
Forsaken Mother
Desolate Mother
Mother most sad
Mother set around with anguish
Mother overwhelmed by grief
Mother transfixed by a sword
Mother crucified in your heart
Mother bereaved of your Son
Sighing Dove
Mother of Sorrows
Fount of tears
Sea of bitterness
Field of tribulation
Mass of suffering
Mirror of patience
Rock of constancy
Remedy in perplexity
Joy of the afflicted
Ark of the desolate
Refuge of the abandoned
Shield of the oppressed
Conqueror of the incredulous
Solace of the wretched
Medicine of the sick
Help of the faint
Strength of the weak
Protectress of those who fight
Haven of the shipwrecked
Calmer of tempests
Companion of the sorrowful
Retreat of those who groan
Terror of the treacherous
Standard-bearer of the Martyrs
Treasure of the Faithful
Light of Confessors
Pearl of Virgins
Comfort of Widows
Joy of all Saints
Queen of your Servants
Holy Mary, who alone is beyond compare

pray for us. (*After each invocation*)

V. Pray for us, most Sorrowful Virgin,

R. That we may be made worthy of the promises of Christ.

Let us pray.

O God, in whose Passion, according to the prophecy of Simeon, a sword of grief pierced through the most sweet soul of Thy glorious Blessed Virgin Mother Mary: grant that we, who celebrate the memory of her Seven Sorrows, may obtain the happy effect of Your Passion, Who lives and reigns world without end. Amen.

ATOP EACH STAINED-GLASS WINDOW IS A SYMBOL OF MARY



FOEDERIS ARCA, ARK OF THE COVENANT

Mary is the Ark of the new covenant because she carried Christ and gave birth to Him. That Ark was built to hold the holiest of items. Mary delivered the holiest child and she gives us explicit directions to “do whatever He tells you.”



STELLA MARIST, STAR OF THE SEA

Like a compass, Mary provides us direction. She always points the way to Jesus. The circle around the star represents God’s everlasting nature and love. The star is positioned over turbulent seas. Mary guides us during rough times.



REGINA FAMILIAE, QUEEN OF THE FAMILY

Jesus, Mary and Joseph make up the Holy Family and are a great source of strength for all families. They root us deep in the ground of faith, hope and love. Our love for others and for God should never be stagnant.



MATER DOLOROSA, MOTHER OF SORROWS

There are seven swords into the heart of Mary representing the seven deadly sins. Her heart is on fire with love for us and our sins wound her. Her heart emanates light to help us find Jesus. She is sorrowful because our sins distance us from her Son and they caused Him to suffer and die.



REFUGIUM PECCATORUM, REFUGE OF SINNERS

The anchor, like the symbol of a fish, were early symbols of Christianity. This anchor has a cross built into its shape because Christ is our anchor. As we place our hope and trust in Jesus. The rope is an instrument of safety. Mary is in the center of the anchor and the rope is all around her for she also is an instrument of safety and connects us to Jesus.



IMMACULATA CONCEPTION, IMMACULATE CONCEPTION

The cross represents the sacrifice Christ endured for our salvation, while the bar under the cross stands for the earth. The “M” stands for Mary and her true devotion to her children on earth. Twelve stars are seen for the apostles that started the first church. The two hearts are the Most Sacred Heart of Jesus and the Immaculate Heart of Mary.



R. (Regina) MARTYRUM, QUEEN OF MARTYRS

Palms are a Christian symbol for martyrs. This title of “Queen of Martyrs” remembers Mary as a witness to the passion and death of her Son. She was God’s living martyr when the sorrow at the foot of the Cross pierced her heart. Mary is Queen of Martyrs because her suffering was greater than all the Martyrs. Queen of Martyrs, pray for us.

TYPOLGY OF THE LOWER WINDOWS ALONG THE SIDE AISLES

OLD TESTAMENT TYPE.....**NEW TESTAMENT FULFILLMENT**

SAINT JOSEPH SIDE

OUR LADY OF SORROWS SIDE

BURNING BUSH **THE ANNUNCIATION**



As God’s words did not consume the burning bush nor did the Word of God by His birth consume Mary’s virginity. Mary’s is ever-virginal. Infront of our LORD we are on holy ground.

Exodus 3:1-5 Meanwhile Moses was tending the flock of his father-in-law Jethro, the priest of Midian. Leading the flock beyond the wilderness, he came to the mountain of God, Horeb. There the angel of the LORD appeared to him as fire flaming out of a bush. When he looked, although the bush was on fire, it was not being consumed. So Moses decided, “I must turn aside to



look at this remarkable sight. Why does the bush not burn up?” When the LORD saw that he had turned aside to look, God called out to him from the bush: Moses! Moses! He answered, “Here I am.” God said: Do not come near! Remove your sandals from your feet, for the place where you stand is holy ground.

Luke 1:26-35 In the sixth month, the angel Gabriel was sent from God to a town of Galilee called Nazareth, to a virgin betrothed to a man named Joseph, of the house of David, and the virgin’s name was Mary. And coming to her, he said, “Hail, favored one! The LORD is with you.” But she was greatly troubled at what was said and pondered what sort of greeting this might be. Then the angel said to her, “Do not be afraid, Mary, for you have found favor with God. Behold, you will conceive in your womb and bear a son, and you shall name him Jesus. He will be great and will be called Son of the Most High, and the LORD God will give him the throne of David his father, and he will rule over the house of Jacob forever, and of his kingdom there will be no end.” But Mary said to the angel, “How can this be, since I have no relations with a man?” And the angel said to her in reply, “The holy Spirit will come upon you, and the power of the Most High will overshadow you.

KING DAVID & THE ARK **THE VISITATION**



Sample

As King David leaped in danced in front of the Old Testament Ark of the Covenant, John the Baptist leaped in his mother womb when he was in front of the New Ark of the Covenant, Mary.

2 Samuel 6:12-15 When it was reported to King David that the LORD had blessed the household of Obededom and all that he possessed because of the ark of God, David went to bring up the ark of God from the house of Obededom into the City of David with joy. As soon as the bearers of the ark of the LORD had advanced six steps, he sacrificed an ox and



Sample

a fatling. Then David came dancing before the LORD with abandon, girt with a linen ephod. David and all the house of Israel were bringing up the ark of the LORD with shouts of joy and sound of horn.

Luke 1:39-45 During those days Mary set out and traveled to the hill country in haste to a town of Judah, where she entered the house of Zechariah and greeted Elizabeth. When Elizabeth heard Mary’s greeting, the infant leaped in her womb, and Elizabeth, filled with the holy Spirit, cried out in a loud voice and said, “Most blessed

are you among women, and blessed is the fruit of your womb. And how does this happen to me, that the mother of my LORD should come to me? For at the moment the sound of your greeting reached my ears, the infant in my womb leaped for joy. Blessed are you who believed that what was spoken to you by the LORD would be fulfilled.”

PROPHECY OF ISAIAH THE NATIVITY



Isaiah prophesied the Nativity of our LORD and that He would be born of a virgin. Mary the ever virgin bore the Son of God and called Him Emmanuel.

Isaiah 7:14 Therefore the LORD himself will give you a sign; the young woman, pregnant and about to bear a son, shall name him Emmanuel.

Luke 2:7-20 And she gave birth to her firstborn son. She wrapped him in swaddling clothes and laid him in a manger, because there was no room for them in the inn. Now there were shepherds in that region living in the fields and keeping the night



watch over their flock. The angel of the LORD appeared to them and the glory of the LORD shone around them, and they were struck with great fear. The angel said to them, “Do not be afraid; for behold, I proclaim to you good news of great joy that will be for all the people. For today in the city of David a savior has been born for you who is Messiah and LORD. And this will be a sign for you: you will find an infant wrapped in swaddling clothes and lying in a manger.” And suddenly there was a multitude of the heavenly host with the angel, praising God and saying: “Glory to God in the highest and on earth peace to those on whom his favor rests.”

When the angels went away from them to heaven, the shepherds said to one another, “Let us go, then, to Bethlehem to see this thing that has taken place, which the LORD has made known to us.” So they went in haste and found Mary and Joseph, and the infant lying in the manger. When they saw this, they made known the message that had been told them about this child. All who heard it were amazed by what had been told them by the shepherds. And Mary kept all these things, reflecting on them in her heart. Then the shepherds returned, glorifying and praising God for all they had heard and seen, just as it had been told to them.

SOLOMON & THE QUEEN MOTHER WEDDING AT CANA



Sample

King David’s son Solomon was asked by his queen mother, Bathsheba for a favor. He did not refuse her and provided a throne for her. Jesus too does not refuse any favor His mother asks and crowned her as Queen of Heaven and Earth seated on a Heavenly throne next to Him.

1 Kings 2:18-20 Bathsheba replied, “Very well, I will speak to the king for you.” Then Bathsheba went to King Solomon to speak to him for Adonijah, and the king stood up to meet her and paid her homage. Then he sat down upon his throne, and a throne was provided for the



king’s mother, who sat at his right. She said, “There is one small favor I would ask of you. Do not refuse me.” The king said to her, “Ask it, my mother, for I will not refuse you.”

John 2:1-5 On the third day there was a wedding in Cana in Galilee, and the mother of Jesus was there. Jesus and his disciples were also invited to the wedding. When the wine ran short, the mother of Jesus said to him, “They have no wine.” [And] Jesus said to her, “Woman, how does your concern affect me? My hour has not yet come.” His mother said to the servers, “Do whatever he tells you.”



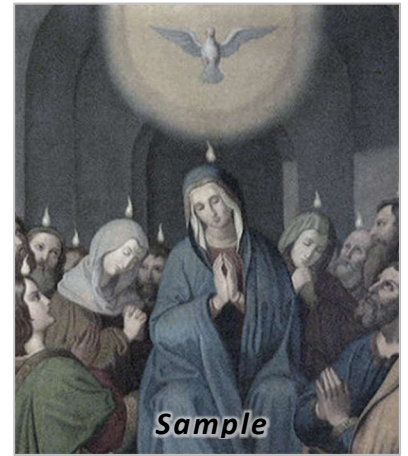
Sample

There are so many biblical types of Eve our earthly mother and Mary our heavenly mother. Eve took the fruit of God and consumed it. Mary filled with the Holy Spirit gave us the Fruit of her womb, the Son of God. The serpent overcame Eve, Mary will overcome the serpent and her offspring, Jesus Christ will strike the head of the serpent, the devil.

Genesis 3:1-8 Now the snake was the most cunning of all the wild animals that the LORD God had made. He asked the woman, “Did God really say, ‘You shall not eat from any of the trees in the garden?’” The woman answered the snake:

“We may eat of the fruit of the trees in the garden; it is only about the fruit of the tree in the middle of the garden that God said, ‘You shall not eat it or even touch it, or else you will die.’” But the snake said to the woman: “You certainly will not die! God knows well that when you eat of it your eyes will be opened and you will be like gods, who know* good and evil.” The woman saw that the tree was good for food and pleasing to the eyes, and the tree was desirable for gaining wisdom. So she took some of its fruit and ate it; and she also gave some to her husband, who was with her, and he ate it. Then the eyes of both of them were opened, and they knew that they were naked; so they sewed fig leaves together and made loincloths for themselves. When they heard the sound of the LORD God walking about in the garden at the breezy time of the day, the man and his wife hid themselves from the LORD God among the trees of the garden.

Acts of the Apostles 2:1-4 When the time for Pentecost was fulfilled, they were all in one place together. And suddenly there came from the sky a noise like a strong driving wind, and it filled the entire house in which they were. Then there appeared to them tongues as of fire, which parted and came to rest on each one of them. And they were all filled with the Holy Spirit and began to speak in different tongues, as the Spirit enabled them to proclaim.



Sample



Sample

Jeremiah took and hid the Old Testament Ark of the Covenant in a cave. We also read that it was to remain there “until God gathers his people together again and shows them mercy.” Through Mary, the New Ark, God reveals His Mercy in her as great sign appearing in the sky, as a woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars.

2 Maccabees 2:1-8 In the records it will be found that Jeremiah the prophet ordered the deportees to take some of the fire with them as

indicated, and that the prophet, in giving them the law, directed the deportees not to forget the commandments of the LORD or be led astray in their thoughts, when seeing the gold and silver idols and their adornments. With other similar words he exhorted them that the law should not depart from their hearts. The same document also tells how the prophet, in virtue of an oracle, ordered that the tent and the ark should accompany him, and how he went to the very mountain that Moses climbed to behold God’s inheritance. When Jeremiah arrived there, he found a chamber in a cave in which he put the tent, the ark, and the altar of incense; then he sealed the entrance. Some of those who followed him came up intending to mark the path, but they could not find it. When Jeremiah heard of this, he reproved them: “The place is to remain unknown until God gathers his people together again and shows them mercy. Then the LORD will disclose these things, and



the glory of the LORD and the cloud will be seen, just as they appeared in the time of Moses and of Solomon when he prayed that the place might be greatly sanctified.”

Revelation 12:1 A great sign appeared in the sky, a woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars.



ROSE WINDOW (CHOIR LOFT)

THE DIVINE MERCY

Year: 1931 - 1935

Location: Plock, Poland

Seer: Faustina Kowalska

Divine Mercy Sunday approved: 2020

Feast Day: Sunday after Easter

Message: Jesus said to St. Faustina, “I require you to make acts of mercy, which are to come from your love for Me. You are always and everywhere to show mercy unto your neighbors; you may not withdraw, excuse or absolve yourself from this. I desire that this image be venerated, first in your chapel, and then throughout the world. I promise that the soul that will venerate this image will not perish. By means of this image I shall be granting many graces to souls: so, let every soul have access to it.”



APPARITIONS OF THE BLESSED VIRGIN MARY

A supernatural appearance of Mary, the Mother of God expressing her ongoing motherly care for us.

SANCTUARY WINDOWS

OUR LADY OF GUADALUPE

Year: Several appearances in mid-December 1531

Location: Tepeyac, Mexico City, Mexico

Seers: Juan Diego Cuauhtlatotzin & Juan Bernardino

Approved by the Church: 1555

Feast Day: December 12, General Roman Calendar

Message: Our Lady imprinted an image of herself on Juan Diego's cloak (tilma). “Listen my child to what I tell you now. Do not be troubled or disturbed by anything; do not fear illness or any other occurrence or pain. Am I not your Mother? Am I not life and health? Have I not placed you on my lap and made you my responsibility? Do you need anything else?”



OUR LADY OF KNOCK (*Right side of Sanctuary*)

Year: 1879

Location: Knock, County Mayo, Ireland

Seers: 15 men women & children, ages 5-75 years

Approved by the Church: 1879

Feast Day: August 17, Roman Calendar for Ireland

Message: A distinctive characteristic is that this apparition was silent: no verbal messages were given. And the simultaneous appearance of Jesus the Lamb of God, Mary, St. Joseph, and St. John the Evangelist. The apparition lasted for about two hours.

OUR LADY OF LA SALETTE

Year: 1846

Location: La Salette-Fallavaux, France

Seers: Mélanie Calvat & Maximin Giraud

Approved by the Church: September 19, 1851

Feast Day: September 19, Roman Calendar for France

Message: Mary was weeping because of disrespect shown to the LORD's Day and to the LORD's name. She entrusted one secret to each of the two children, which they wrote down and delivered to Pope Pius IX.



Sample

SACRISTY WINDOWS

OUR LADY OF FATIMA

Year: 13th each month May - Oct 1917 but Aug on 19th

Location: Fatima, Portugal

Seers: Lúcia Santos, Jacinta Marto, Francisco Marto Approved by the Church: October 13, 1930

Feast Day: May 13, General Roman Calendar

Message: Mary revealed to the children three secrets. The apparitions culminated with the Miracle of the Sun, an astronomical phenomenon witnessed by a crowd of approximately 70,000 people, and even by others located miles away.



Sample

OUR LADY OF LOURDES

Year: 1858

Location: Lourdes, France

Seer: Bernadette Soubirous

Approved by the Church: 1862

Feast Day: February 11, General Roman Calendar

Message: Mary identified herself as "the Immaculate Conception" and told Bernadette of the location of a spring, promising miraculous healings from its waters.



Sample

RELICS IN THE ALTAR OF SACRIFICE

Placing relics of Saints inside an altar is a practice that finds its roots in the Bible. ... I saw under the altar the souls of those ... (*Revelation 6:9*). Relics are a physical reminder and a sacred sign that the saints are with us as we worship God during the celebration of the Mass.

Our Lady of Loreto, House of the Annunciation, a second-class relic being a position of the Blessed Virgin Mary. It is believed to be from her house in Nazareth which was later miraculously transported to Loreto, Italy.

Saint Bernadette Soubirous of Lourdes was a French nun who lived in the 1800s. As a young teenager, she had a series of visions of the Virgin Mary in the Massabielle grotto, ultimately leading to the founding of the shrine of Lourdes.

Saint Mary Magdalene, in the New Testament she is mentioned among the women who accompanied Christ and ministered to Him, where it is also said that seven devils had been cast out of her. She is next named as standing at the foot of the cross. She saw Christ laid in the tomb, and she was the first recorded witness of the Resurrection.

Saint Mary of Cleophas She was one of the “three Marys” who followed Our LORD and stood at the foot of the Cross on Calvary when He died. She was the wife of Saint Cleophas, the brother of Saint Joseph. She was the mother of Saint Simon, Saint James the Less and Saint Jude, Apostles, and of Saint Mary Salome, the mother of the Apostles Saint James the Greater and Saint John. Saint Mary of Cleophas was put on a boat with others by the Jews in the year A.D.47 and pushed out to sea without sails or oars. She died in France on the island where she landed, after her miraculous journey from Jerusalem.

Saint Anthony Mary Claret, CMF was a missionary, an Archbishop of Cuba, and was confessor of Isabella II of Spain. He founded the congregation of Missionary Sons of the Immaculate Heart of Mary, commonly called the Claretians. Claretian priests served St. Mary of Sorrows for many years last century.

Saint Annibale Maria di Francia, or Hannibal Mary di Francia, founded a series of orphanages, and the religious congregations of the Rogationist Fathers and the Daughters of Divine Zeal. He was a forerunner in considering the work of committed lay persons, like parents, teachers, and even good government workers, as vocations.

RELICS AT THE SIDE ALTAR CHAPELS

Relic of the True Cross (Saint Joseph’s side) On September 14, 326, Emperor Constantine’s mother, St. Helena, found in Jerusalem the True Cross on which Jesus was crucified. The legend of the story of the discovery of the True Cross is that when visiting the holy places in Palestine, St. Helena was guided to the site of the Crucifixion by an aged Jew who had inherited traditional knowledge as to its location. After the ground had been dug to a considerable depth, three crosses were found, as well as the superscription placed over the Savior’s head on the Cross, and the nails with which He had been crucified. The Cross of the LORD was distinguished from the other two by laying the crosses on a dead youth who was revived by the touch of the third Cross, the True Cross.

Veil of the Blessed Virgin Mary (Our Lady of Sorrows’ side) the reliquary holds a small fiber of the Blessed Virgin Mary’s veil. Hanging at the back of the reliquary is our Parish’s unique Rosary that is a combination of a traditional five-decade Rosary and the Chaplet of the Seven Sorrows of Mary.

STATUES IN THE CHURCH

Statues with the relics in the Altar in a church remind us that the Saints and Angels are truly with us as we worship the Triune God along with them. They are present during the Consecration. Wherever Jesus Christ is so are the Saints and Angels. We pray that we too will all be together in heaven.

The Infant of Prague statue is one of the most popular Christian statues in the world. The statue's history is fascinating, associated with various legends and miracles. Most historians believe that the original statue was carved in Spain around the year 1340 in a Cistercian monastery. Some traditions claim that a monk had a vision of the child Jesus and fashioned the statue after what he saw. The statue remained in Spain for several centuries and a pious tradition claims that St. Teresa of Avila possessed the statue in the 16th century.

Our Lady of La Salette on September 19, 1846 - the century following the diabolical French Revolution - she appeared to two shepherd children, Maximin Giraud and Melanie Calvat, in La Salette, France. Our Lady was weeping, and she told them of a time of impending trial for France as well as for the whole world. She spoke, "Come near, my children, be not afraid; I am here to tell you great news. If my people will not submit, I shall be forced to let fall the arm of my Son. It is so strong, so heavy, that I can no longer withhold it. For how long a time do I suffer for you! If I would not have my Son abandon you, I am compelled to pray to him without ceasing; and as to you, you take no heed of it."

Saint Thérèse of Lisieux, "The Little Flower". Generations of Catholics have admired this young saint, called her the "Little Flower", and found in her short life more inspiration for their own lives than in volumes by theologians. Thérèse died when she was 24, after having lived as cloistered Carmelite for less than ten years. She never went on missions, never founded a religious order, and never performed great works. The only book of hers, published after her death, was a brief edited version of her journal called "Story of a Soul."

Saint Anthony of Padua the "finder of lost things". At fifteen asked to be sent to the Abbey of Santa Cruz in Coimbra, where he learned theology and Latin. Following his ordination to the priesthood, he left the Abbey so he could join the new Franciscan Order and that is when he changed his name to Anthony. He fell sick returning from a mission journey to Morocco. He was only 35 when he died and was canonized less than one year after his death.

Our Lady of Sorrows and Saint Joseph statues are at the side altars. There are Angels next to the tabernacle and receiving us as we enter the Nave holding a reminder of our Baptism, the Holy Water Fonts.



JESUS BLESSES THE CHILDREN

An Icon written by Tom Clark, Iconographer

Icons have been described as "Theology written in images and color." Icons are not just pictures — they are sacred images, which convey spiritual truth in picture form, and are often described as windows to heaven. Like stained glass windows they are aids to prayer and they stimulate our senses to the glory of God's created world.

In this icon Jesus is shown blessing the children, as written in the Gospel account where parents bring their children to Him. This icon reminds us that children are very important to the LORD, and to enter His Kingdom we must have "childlike" faith.

This icon is dedicated to all the children, grandchildren, and families of Saint Mary of Sorrows.

The synoptic Gospels (Matthew, Mark, and Luke), as one would expect, have very similar passages recounting Jesus wanting the children to be brought to Him and rebuked His disciples if they kept the children away.

Blessing of the Children

And people were bringing children to Him that He might touch them, but the disciples rebuked them. When Jesus saw this He became indignant and said to them, **“Let the children come to Me; do not prevent them, for the kingdom of God belongs to such as these. Amen, I say to you, whoever does not accept the kingdom of God like a child will not enter it.”** Then He embraced them and blessed them, placing His hands on them. (*Mark 10:13-16*)

Some specifics on this Icon at Saint Mary of Sorrows:

Christ the center of our faith and lives is the central figure of this icon. Only He is portrayed with a halo that has a cross in it.

IC XC The most common Christogram in iconography is “IC XC”. These letters are above Christ and are the Greek abbreviation of His name “IC XC” from first and last letters from the Greek words for Jesus (IHCOCYX) Christ (XPICTOC). These letters are also being made by the way Christ holds His fingers as He blesses the children. Interestingly, there is further symbolism hidden within this gesture. The three fingers of Christ – which spell out “I” and “X” – confess the Tri-unity of God: Father, Son and Holy Spirit. The touching finger and thumb of Jesus not only spell out “C” but attest to the Incarnation: to the joining of divine and human natures found in the body of Jesus Christ.” A little note: the squiggles above the IC XC or any other letters in an icon indicate an abbreviation.

Christ’s garments the outer garment is blue symbolizing humanity and his under garments are red to symbolize His divinity. Outwardly Christ is human but always remains Divine even if we cannot physically see it. The Theotokos’ (the Mother of God) outer garments typically are red, or a deep earthen tone, while her under garments are blue to symbolize that she is human while filled with divinity. The Virgin Mary did carry the Divine Son of God, Our LORD Jesus Christ.

The seated position of Jesus portrays the authority of one who can teach. He taught with authority like no other. His last recorded words on earth were to His disciples were, **“Go therefore and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, teaching them to observe all that I have commanded you; and behold, I am with you always.”** (*Mt 28: 19-20*) These words are spoken to us even now. We today are to be His disciples doing these same things.

The fountain a symbol of living water and Christ is the Living Water, the Fountain of life, the source of our life both temporal and eternal. All that is good flows from Him.

Child seated on Jesus’ lap According to pious tradition the child seated on Jesus’ lap when He spoke the words, **“Whoever receives one such child in My name receives Me; and whoever receives Me, receives not Me but Him Who sent Me.”** (Mk 9:37) is Saint Ignatius of Antioch. He later became a disciple of St. John the Apostle alongside St. Polycarp of Smyrna. Ignatius became the third Bishop of Antioch after the death of the previous Bishop. Ignatius was also known as “Theophorus” which has two meanings, “God-bearer” and “God-borne” because he was known for carrying God in his heart with the gift of unceasing prayer and because he had been held by Christ as a child.

The Peacock is easily recognized by children. For centuries, peacocks have been focal symbol of Christian and non-Christian art, symbolizing immortality, renewal, the Resurrection and God’s omnipresence. As early as the 3rd century, on the walls of the catacombs of Rome, the peacock was a symbol of the exchanging of the mortal earthly body for the glorified body and eternal life of the glorified soul in Heaven.

Ancients believed that the peacock was incorruptible – Aristotle claimed that their flesh did not decay after death. St. Augustine even did a yearlong experiment watching peacock meat dry and shrivel but never turning rancid. Thus, peacocks came to represent life eternal. Since male peacocks shed and regrow their plumage each spring, peacocks also became a symbol of renewal.

Many also hold the peacock as a symbol of God’s omnipresence. When a male peacock displays his tail, the circular design on the feathers looks like many eyes watching over you. Because of this, the peacock has been associated with the all-seeing eye of God Who sees all actions and all people.

Peacocks are also said to guard the Gates of Paradise. They are also a common sight along the northern shore of the Sea of Galilee.

The Tree a symbol of the Tree of Life is referenced in the Book of Genesis. The tree of the icon resembles a palm tree bowed over in the breeze to Jesus just as on Palm Sunday we glorify Christ with our palm branches waving and singing “Hosanna in the Highest”.

City in background is the New Jerusalem revealed in the Book of Revelation built with the Holy Temple in its center. The gate way, doors and windows are dark and reflect the mystery of the New Jerusalem which will be made known at the Second Coming of Christ.

The Sky, the gold sky. In icons gold is reserved for Jesus Christ. Icons typically have many gold elements, from halos and background to pure gold leaf. This brilliant color symbolizes the divine nature and the uncreated light of God Himself. There is no night in God’s kingdom, only eternal day.

The Mountain with its stair step slope helps us to reflect on journey up to heaven. It is not a quick ascent but with God’s grace it is one step at a time

The Parents, significant figures both in life and in this icon and in life bringing children to Christ. Always remember parents are responsible to bring all children to Christ our LORD.

We are grateful to Rt. Rev. Mark Melone, Pastor of Holy Transfiguration Melkite Greek Catholic Church in McLean, VA for his insight and description of this Icon,

The Icon was blessed and presented to the Parish on October 3, 2021, with this prayer of blessing:

Dear brothers and sisters, we have genuine reason to rejoice, because we are about to bless this Icon of our LORD Jesus Christ Blessing the Children, to be placed for public veneration. This image honors, above all, the truth that Christ is the visible image of the invisible God. The eternal Son of God, Who came down to the womb of the Virgin Mary, is the sign and sacrament of God the Father. As Christ Himself said: “He who sees Me sees the Father.” Therefore, when we honor this image, let us lift up our eyes to Christ, Who reigns forever with the Father and Holy Spirit.

And may Almighty God bless this Icon,

† In the name of the Father, and the Son, and the Holy Spirit.

R. Amen.

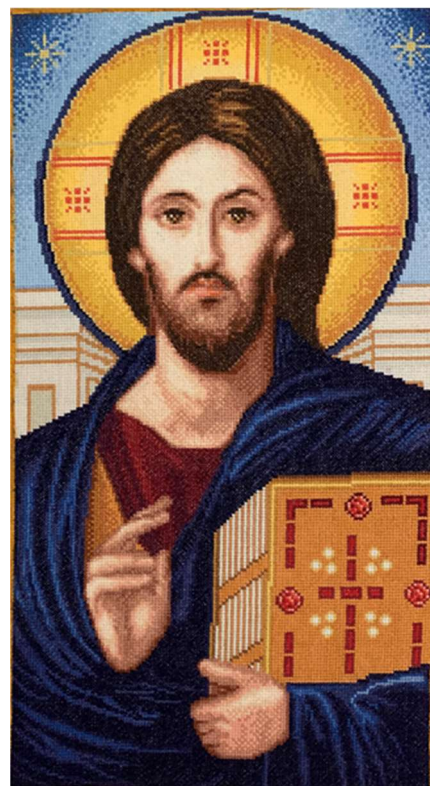


Copy of the 6th Century Icon

CHRIST PANTOCRATOR “CHRIST RULER OF ALL”

Icon in needlepoint by
Fr. Robert Ruskamp

Presented in June 2021 and displayed
at Saint Mary of Sorrows
Catholic Church, Fairfax, VA



Fr. Ruskamp’s Needlepoint Icon

An article from Catholic Exchange on the original icon:

Icon of Christ Sinai: Apologetic for the Incarnation

By: Pete Vere

January 20, 2015

The Icon of Christ Pantocrator, from the Sacred Monastery of the God-Trodden Mount Sinai, is one of the most profound theological images of Our LORD Jesus Christ. The icon is not just a nice sacred image that adorns churches and homes. Rather, it speaks a theological truth about Our LORD Jesus Christ.

In researching this icon, I came across various descriptions and explanations. Ordinarily I avoid quoting from online catalogues when writing for general audiences. However, the following description by the sisters of the Paracletos Greek Orthodox Monastery in South Carolina captures perfectly the essence of this icon:

Christ Pantocrator, Encaustic on wood, St. Catherine’s Monastery Sinai, 6th century. One of the most important icons in the Monastery’s collection and represents the two faces of Christ. In which Christ is presented in the act of blessing with His right hand while holding a closed gospel book in His left. [...]The most singular aspect of the work is that the two halves of Christ’s face express different emotions: on the side on which He holds the Gospel, His features are hard and severe, representing Christ as a Judge who sees all, while the expression on the side with the blessing hand is calm and serene, representing Christ in His role of savior.

The word Pantocrator is Greek, meaning “Ruler of All.” The image expresses the central reality of the Christian faith; the Divine Majesty of the creator and ruler of all the world, made flesh and therefore visible to us in the person of Christ Jesus our redeemer. This is the oldest known icon of Christ Pantocrator, written in the sixth century and preserved in the remote monastery of St. Catherine in the Sinai desert. The location enabled the image to survive the destruction of most icons during the iconoclastic era in Byzantine history, (726 to 815 AD).^[1]

There are several points of interest in the above description of the Icon of Christ Sinai. The first is that the icon is one of a handful in existence today that precedes the Second Council of Nicaea (787 AD), having escaped destruction during previous periods of iconoclasm. A second—and not unrelated—point is that the icon dates to the sixth century and is the oldest preserved icon of Christ Pantocrator, as well as the oldest known panel icon.^[2]

Of even more interest is the icon's theological significance. It portrays orthodox Christology. Christology is the area of theology devoted to explaining and understanding Jesus Christ. As noted in the above description, the icon images Christ's face in two halves brought together seamlessly. That the icon portrays Christ's face is not without theological significance. As noted by Michel Quenot in *The Icon: Window on the Kingdom* while commenting upon the significance of faces within Byzantine iconography: "As the visual center of the body, the face dominates everything else. [...] [Ancient] Greeks called a slave *aprosopos*, i.e., he who has no face. So by assuming the features of a human face, God restored to us a face in His own image, chained as we were like slaves without faces—*aprosopos*—because of sin."^[3]

Returning to the description proffered by the Paracletos Monastery, this icon presents the various dualities of Christ. Besides the contrast between the severe side portraying Christ as judge and the serene side portraying Christ as saviour, one notices the Gospel side of the icon is three-dimensional and painted (or "written" as we say in the East) with a certain level of realism while the facial features on the opposite side are flattened and two-dimensional. The general absence of naturalism within iconography, Quenot notes, "serves to emphasize the spiritualization of which is taking place."^[4] This includes a lack of natural three-dimensional depth perspective. "This refusal of depth is illustrated and demonstrated very well by figures which generally stand out against a plain gold-leaf background, with neither decoration nor background scenery. Viewed in such a way outside of either time or space, they command our attention by their spiritual presence," Quenot states.^[5]

Applied to the Icon of Christ Sinai, there are two additional ways in which one may understand and interpret the two sides to Christ's face. The first is that the two-dimensional side presents Christ of eternity outside of time and space, whereas the three-dimensional side presents Christ incarnated into the time and space of creation. The second is that the two-dimensional side conveys Christ's Divine nature, while the three-dimensional side presents an image of Christ's human nature, both of which are joined perfectly in one person at the Incarnation.

Here, I am reminded of the following quotation from John Luis Antonio de Passalacqua linking iconography to Christ's Incarnation:

By His Incarnation, the Word of God, the Second Person of the Holy Trinity, chose to become circumscribed in the flesh by becoming man. As man, He could be perceived by other men through their senses.

Hence, He could be the prototype for an icon or image. As such, an icon would be the reflection of Christ, man and God. The icon would thus participate in and reflect His nature. Thus any veneration or honour paid to the image would be paid to the Prototype Himself—in this case, The Word of God.^[6]

In short, the Icon of Christ Sinai reflects the Incarnate Christ by imaging in one person a perfect union of both divine nature and human nature, present simultaneously within eternity and within time and space. As such, the Icon of Christ Sinai preserves our traditional understanding of Christology—pointing toward Christ as the true God and true man. In doing so, God gives us an image of Himself to worship.

The Icon of Christ Sinai is thus a visual apologetic for orthodox Christology. If one may conclude with an old cliché, an image is worth a thousand words.

Notes:

[1] "Jesus Christ of Sinai Icon," *Paracletos Greek Orthodox Monastery* (Abbeville, South Carolina). <<http://www.orthodoxmonasteryicons.com/jesus-christ-of-sinai-icon>>.

[2] "Jesus Christ of Sinai Icon."

[3] Michel Quenot, *The Icon: Window on the Kingdom*, translated by a Carthusian monk (Crestwood, New York: St Vladimir's Seminary Press, 1991), 93.

[4] Quenot, 87.

[5] Quenot, 106.

[6] John Luis Antonio de Passalacqua, "A Comparative Study of the Theological Approaches of Saint John of Damascus and Saint Theodore of Studion to the Iconoclastic Heresy," *Following the Star from the East: Essays in Honour of Archimandrite Boniface Luykx*, edited by Andriy M. Chirovsky (Ottawa: Metropolitan Andrey Sheptytsky Institute of Eastern Christian Studies), 147.

<https://catholicexchange.com/icon-christ-sinai-apologetic-incarnation>

Fr. Ruskamp was a Parochial Vicar at Saint Mary of Sorrows Parish from June 2018 to June 2021.

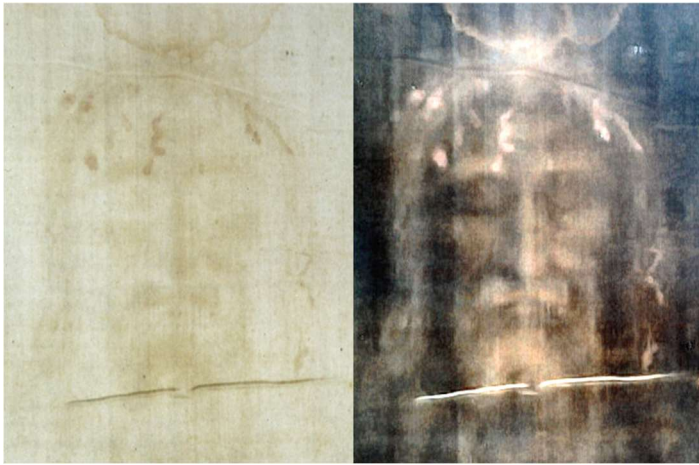
A short article about the Shroud of Turin. Besides providing some basic information, it is intended to pique your interest in researching other authentic Catholic resources about this unique and feasible relic of Christ's death and resurrection. Fr. Peffley's recording on the Shroud on FORMED.org is a good place to start your research. Pictures of the Shroud are in the Narthex.

HE SAW AND BELIEVED: THE AUTHENTICITY OF THE SHROUD OF TURIN

From the article published by **Jared Staudt, Ph.D.** on April 9, 2020

<https://buildingcatholicculture.com/he-saw-and-believed-the-authenticity-of-the-shroud-of-turin/>

Why would we want to venerate the Shroud? Isn't it a fake, proven by carbon dating that points to the 14th century as its origin? I was recently watching Waldemar Januszczak's *The Dark Ages: An Age of Light* and he dismissed the Shroud offhand since it didn't match up with the oldest art of Jesus and looks medieval in its depiction of the suffering Christ. Is he right to dismiss the Shroud so easily? Can we actually trace the Shroud back to the early Church?



Actually, we can! We see the Shroud within Scripture and have a good sense of its subsequent travels (as I'll describe below). The Shroud is one of the key artifacts of Catholic history and culture and, rather than being shaped by art history, it shaped Christian iconography. In light of the Shroud's virtual exposition, I'm sharing some brief thoughts on its authenticity based primarily on the findings of the Turin Shroud Center of Colorado, <https://www.shroudofturin.com/>.

It took the advent of photography to see the great beauty of the Shroud image, demonstrating that the Shroud acts like a photographic negative.

Let's begin with Scripture. On Easter Sunday one of the four Gospel readings describes how Peter and John found the empty tomb. It also described the first sight of Jesus' burial shroud:

So Peter went out with the other disciple, and they were going toward the tomb. Both of them were running together, but the other disciple outran Peter and reached the tomb first. And stooping to look in, he saw the linen cloths lying there, but he did not go in. Then Simon Peter came, following him, and went into the tomb. He saw the linen cloths lying there, and the face cloth, which had been on Jesus' head, not lying with the linen cloths but folded up in a place by itself. Then the other disciple, who had reached the tomb first, also went in, and he saw and believed. (*John 20:3-8*)

The cloths must have been amazing if they caused John to believe in the Resurrection!

Many Catholics have held the Shroud of Turin to be the main linen burial cloth discovered by the disciples in the tomb. The bubble seemed to burst when the Shroud was carbon dated in 1988 by three different labs. The test showed the linen to date from 1260–1390 AD, seeming to prove the Shroud a medieval fake! Since then, however, researchers have uncovered overwhelming evidence pointing to the Shroud's authenticity.

Colorado is home to the Turin Shroud Research Center in Colorado Springs, which is leading the way in compiling the mounting evidence. The Center, under the direction of the physicist Dr. John Jackson, has been researching the Shroud for fifty years, including as part of the study in 1978, STURP, which had unique access to the Shroud. A recently updated book by Dr. Jackson, *The Shroud of Turin: A Critical Summary of Observations, Data, and Hypotheses* (CMJ Marian Publishers 2017, or [online](#)) provides an overview of where research on the Shroud stands today.

Here is a summary of some major points pointing to the Shroud's authenticity:

1. Its History We now know enough about the shroud's history to show it predates the 14th century. Historical accounts follow a miraculous full-body image of the Shroud from Antioch, to the region of Cilicia (in modern day Turkey), to Constantinople, where it was kept hidden by the Byzantine Emperors for centuries. It was publicly displayed in Constantinople shortly before the Crusaders arrived and it seems that one of the leading Crusaders

brought it back to France, where it remained privately until its first public display in Lirey, France in the 1350s. After suffering from fire, it was entrusted to the royal family of Savoy, who brought it to its current location in Turin, Italy (see pages 7-43 of Dr. Jackson's book).

2. Its Material and What's Attached to It No medieval examples of the herringbone stitch, the one used to make the Shroud's linen, have been discovered, though there are ancient matches from the Near East. Even more intriguing is the dirt found on the Shroud (especially surrounded the nose, knees, and feet), which matches dirt and stone found in other tombs in and near Jerusalem. Likewise, pollen from plants of the Jerusalem area blooming in March and April has been discovered, along with pollen matching the historical record of the Shroud in Turkey, France, and Italy. The shapes of flowers have also been discovered, indicating they were laid upon it.

3. How the Image Was Made The fact that we don't know how it was made is itself a serious indication of its authenticity. Dr. Jackson lists a number of theories, including one which he proposed, for how the Shroud's image was imprinted. We do know, however, that it was not painted, as the image rests only the very top of the linen threads and no paint materials soaked into the threads. It was discovered in the late 1800s that the Shroud has the qualities of a photographic negative, which is why a negative of it produces a clearer image. The image also has three dimensional qualities. Some current theories point toward radiation or an electric field as responsible for producing the image. See Dr. Jackson's "Radiation Fall-Through Hypothesis, and Antonacci's revision, on page 83.

4. The Details of the Image The Shroud contains real blood (both pre and postmortem), which has recently been shown to be from a torture victim. It is faithful to Jewish burial practices, as well as the Roman method of Crucifixion. As such, it does not match medieval imagery of the crucifixion, which portray nails in Jesus' hands and feet, but rather in the wrist and ankles in accord with archeological evidence of Roman crucifixion.

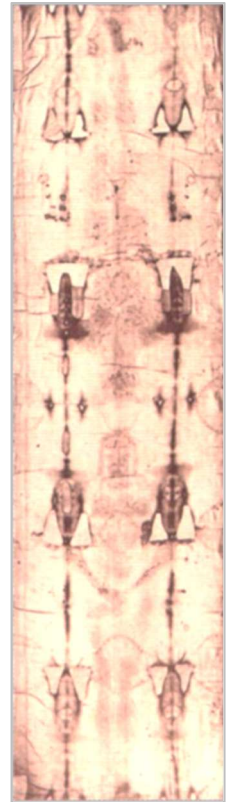
5. It Matches Another Ancient Relic of the Passion The Shroud matches blood stains from the Sudarium of Oviedo, the head cloth used to cover Jesus after the crucifixion and in burial. There is documentation that it was brought to Spain after the Persian invasion of Syria in the seventh century. When the two cloths are compared, the blood stains match up identically.

6. Other iconography There is a history of other many images matching to the Shroud. The oldest Byzantine icon of Christ, the Pantocrator of Sinai, matches the Shroud very closely, so closely it can pass facial recognition tests with it. There is also a strong likeness to the Icon not made by hands, *Acheiropoieta*, from Edessa. Even more intriguing is the Byzantine icon of Extreme Humility, an image of the suffering Christ standing within a stone box, which not only matches the Shroud in many particulars, but also matches fold marks it retains, leading scholars to think the icon demonstrates how the Shroud was displayed at Constantinople (raised up to just the same height from its case).

7. Carbon dating? So what about the carbon dating? Dr. Jackson offers a number of reasons why the test pointed to the Middle Ages. He notes that his research group, STURP, made recommendations to take samples from multiple locations and to clear them of contaminants (such as smoke, mold, and bacteria). It was also suggested to avoid the area that was chosen for the carbon dating samples as it was already shown to have some inconsistencies with other locations, such as a greater presence of cotton. There are also indications of medieval repair. None of these suggestions were followed for the samples chosen, calling the findings into question. An alternative dating method, fiber tensile-strength comparisons, conducted in 2015, pointed to 372 AD, plus or minus 400 years (93). Even secular news outlets have reported on the faults of the carbon dating process.

8. Tablecloth* Dr. Jackson has also set up displays with a full-size replica (14'-3" by 3'-7") of the Shroud and other artifacts. I saw one at St. Gabriel's Church in Colorado Springs and was surprised that it included a set-up of how he thinks the Shroud doubled as a table cloth at the Last Supper, fitting the right dimensions and including food and drink stains.

The Shroud provides an incredible access point to learn more about our LORD's Passion, burial, and Resurrection. It has an amazing history, made only more intriguing by new scientific methods. It also gives us a unique glimpse at the likely appearance of Jesus. As such, it can prompt our prayer: "Restore us, O God; let thy face shine, that we may be saved!" (Psalm 80:3).



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*Saint Mary of Sorrows has an altar cloth sized the same as of the Shroud of Turin. This Altar cloth represents both the tablecloth of the Last Supper and the burial shroud of Christ. St. Mary's "replica" is on the Altar during Lent until the end of the Mass of the LORD's Supper on Holy Thursday. Then during Easter, it is placed near the Altar, the Tomb of the Resurrection, as a reminder of the burial cloths John & Simon Peter saw as they entered the Tomb and believed. (See John 20:3-8)

Christ is truly risen!

WELCOME TO SAINT MARY'S MUSIC



My soul, give praise to the LORD; I will praise the LORD all my days, make music to my God while I live.
(Psalm 145:1-2)

According to the Second Vatican Council, "the purpose of sacred music, is the glory of God and the sanctification of the faithful." (Sacrosanctum Concilium 112) It is with this in mind that we carry out our music ministry. The liturgy is given a more noble form when celebrated in song. It "adds delight to prayer, fosters unity of minds." (SC 112) The voice, therefore, is the preeminent instrument used in the liturgy.

If the voice is the preeminent instrument, the Word of God is the preeminent text. Our choice of music must be deeply rooted in sacred scripture, which in turn may inspire alternative worthy texts, like hymns and other spiritual songs. The musical patrimony of the church is a great treasure. It is music deeply rooted in sacred scripture.

The preeminence of the voice is also reflected in the deep desire for "the whole body of the faithful may be able to contribute that active participation which is rightly theirs." (SC 114) That participation can be actual singing or active listening to the music.

The music we sing is also of utmost importance. "The Church acknowledges Gregorian chant as especially suited to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services." (SC 116) The people are encouraged to sing the parts of the mass that belong to them, but especially in Latin. (Musicam Sacram 47) St Paul VI made tangible efforts to promote the use of Gregorian Chant and Latin in the Liturgy by issuing a list of chants that he believed every Catholic should know.

The musical patrimony of the church is a treasure of incalculable value that should be promoted in the present day alongside noble and worthy compositions of the day. Chant brings the eschatological nature of liturgical music to the fore. With the unity of voices, "the whole celebration more clearly prefigures that heavenly liturgy which is enacted in the holy city of Jerusalem." (MS 5) Singing music from different eras creates a musical eschatology. The assembly of today connects to those who worshipped in the past and are now celebrating the heavenly liturgy. We must musically strive to link the worshippers of today with that of the past of the future.

"In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things." (SC 120) One must only listen to an organ to realize why it is called the 'King of Instruments.' It is an incredibly versatile instrument that, with skill, may effectively portray the colors and moods of the seasons and feasts of the Church. It is also an instrument that will sustain the many voices of the gathered assembly. All in the objective to offer worthy praise and glory to God, and to make His people holy.

Previous Director of Music: Sean Tunney

FEAST OF OUR LADY OF SORROWS, SEPTEMBER 15TH

The Mass of Dedication and Consecration was Celebrated on
Sunday November 15, 2020

Bishop Michael Burbidge, Principal Celebrant
Very Reverend James Barkett, Pastor

Current Pastor: Reverend Thomas Vander Woude

You cannot love what you do not know.

St. Thomas Aquinas, O.P.

Now go learn more through the Bible and authentic Catholic resources such as InstituteofCatholicCulture.org.

Just as the disciples before us – go joyfully proclaiming the Good News! Proclaim how Jesus Christ, the only begotten Son of God the Father became man, suffered, died, and rose for our redemption and salvation so we may live with Him in Heaven for all eternity. This has always been God's plan.



We built a church to build The Church.