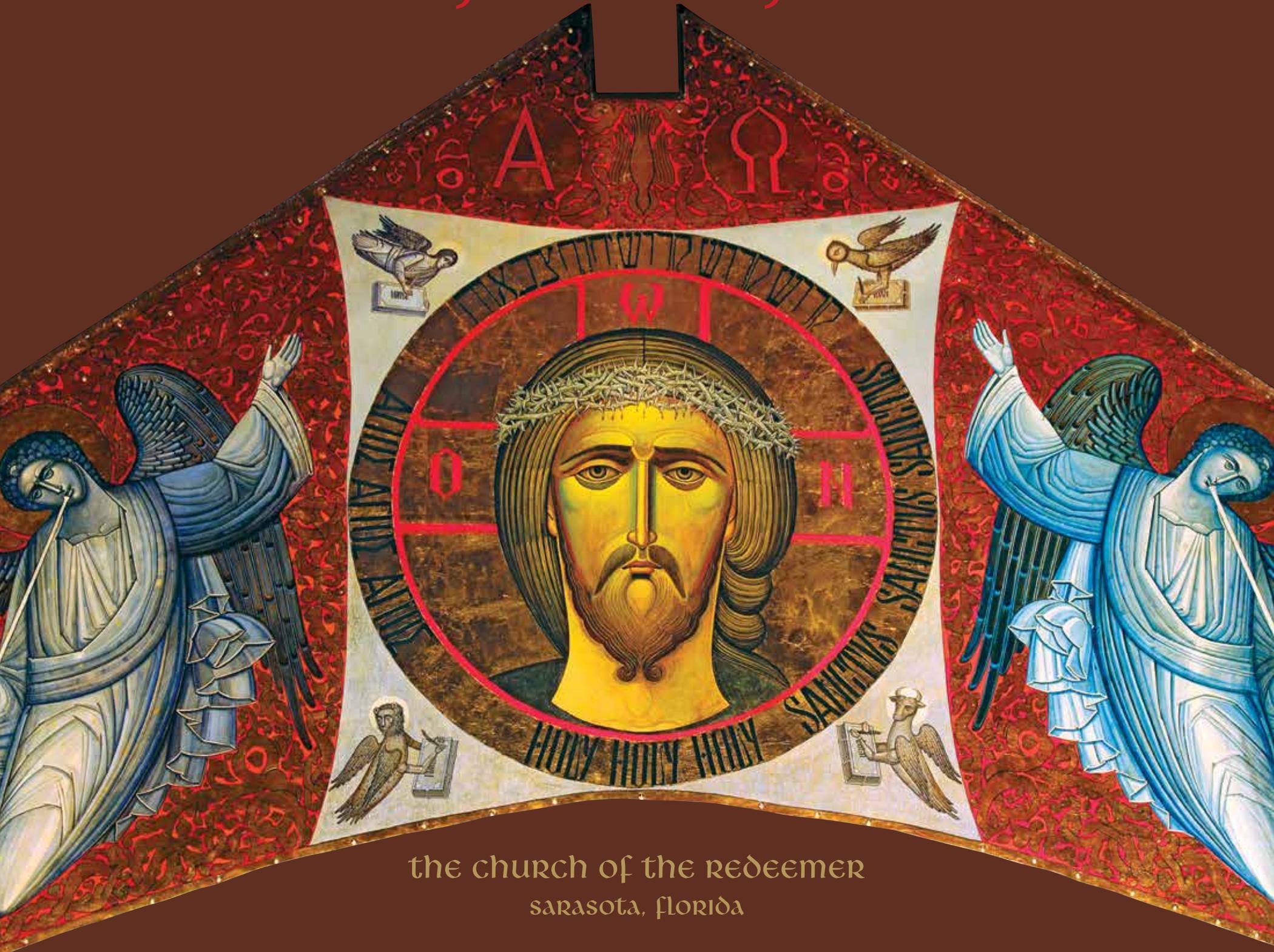
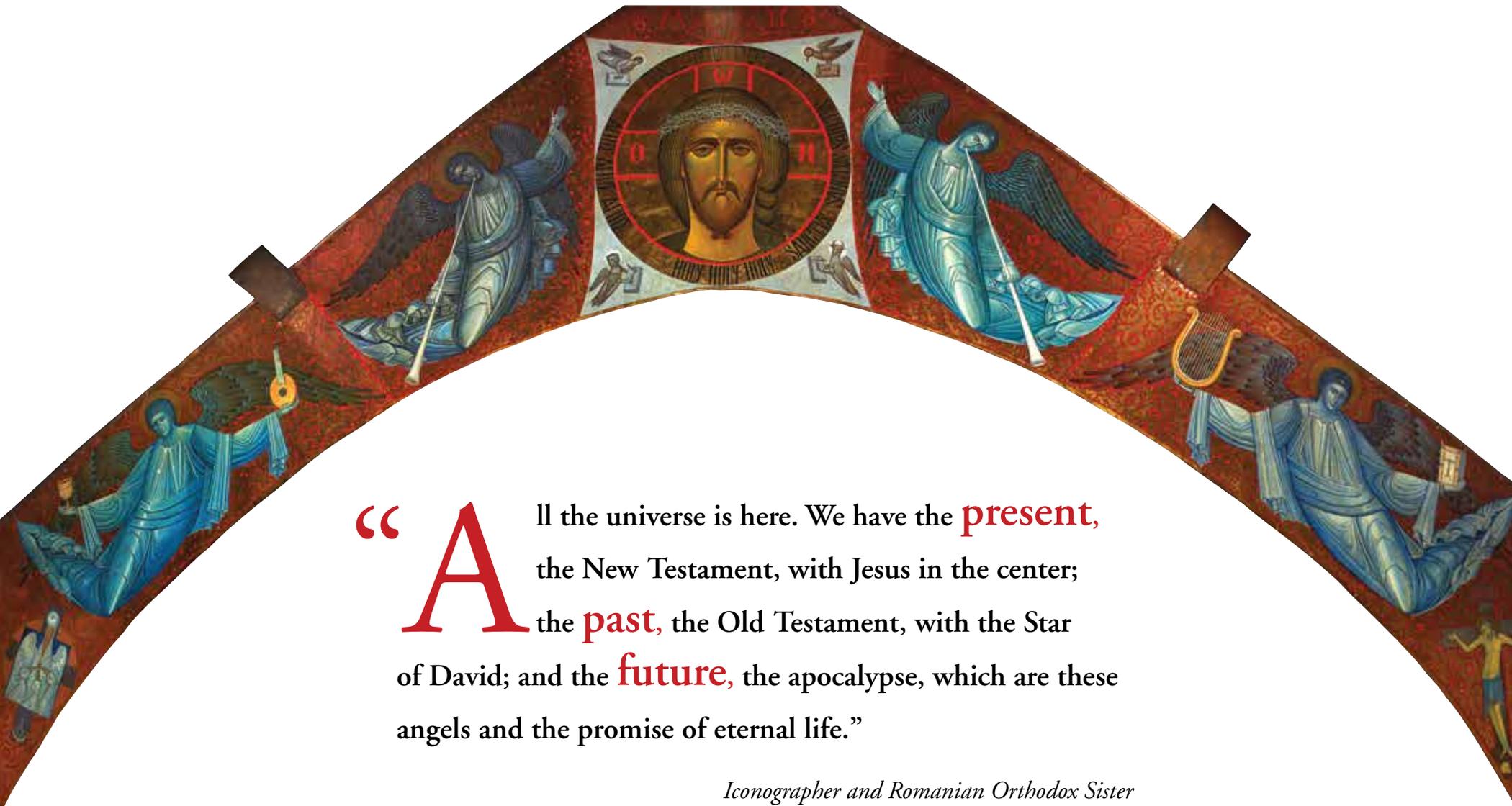


HOLY, HOLY, HOLY



the church of the redeemer
sarasota, florida





“ **A**ll the universe is here. We have the **present**, the New Testament, with Jesus in the center; the **past**, the Old Testament, with the Star of David; and the **future**, the apocalypse, which are these angels and the promise of eternal life.”

*Iconographer and Romanian Orthodox Sister
Eliseea Papacioc**

**The Southern Cross (Nov., 2010; Episcopal Diocese of SW Florida)*

HOLY, HOLY, HOLY

Using historical, metaphorical, and richly-colored images, the icon which graces the high altar sanctuary of our beautiful church powerfully portrays the history of creation from Past, to Present, and Future. The icon celebrates the kingship of Christ, which is one of the implications of the ascension of Jesus into heaven. As we approach the altar to receive the Body and Blood of Christ, the icon reflects the centrality of the Holy Eucharist in our faith, for the entire icon is bathed in the color of the blood of Christ. Just as the disciples' eyes were lifted to heaven as their Lord and ours ascended, so our eyes are lifted heavenward as we gaze upon the icon.

Visible from nearly all points in the church, the entirety of the icon is impressive in its size and scope. This booklet has been designed to allow the intricacies and individual elements of this stunning work of art to be presented in greater detail so that they may be appreciated and understood even more clearly.

The story of the icon begins in September 2009, when world-renowned religious iconographer and Romanian Orthodox Nun Sister Eliseea Papacioc visited the Church of the Redeemer. Her visit had been arranged by Gift Shoppe managers Nancy Boyle, Betsy Engels, and Linda Robinson, who had invited her to exhibit some of her icons and speak to parishioners about her work during a special Sunday afternoon event. After Sister Eliseea's visit, I spoke with the family of George and Mary Ann Bloodworth and we discussed the idea of creating an icon for Redeemer to be given

in their name. Shortly thereafter, Sister Eliseea was commissioned to create the icon.

In early 2010, Sister Eliseea visited Redeemer again to inspect and measure the area in which the completed icon would one day be installed. She took many photographs of the interior of the church because she wanted to capture and incorporate into the icon the exact colors already used throughout the church. During her visit, I provided her with ideas and specific requests for symbols and various aspects to be contained within the icon. I particularly wanted to be sure the icon would include the words "Holy, Holy, Holy," so that the icon would resonate with words said by all during every Eucharistic Prayer in what is known as the Sanctus. They also happen to be the same words that appear in the sign hanging over the double doors as one passes through the narthex into the church (see image at top of next page). Sister Eliseea incorporated this aspect magnificently, thus, creating the central theme for the icon, which in this guide, we call, "*Holy, Holy, Holy.*"

Upon her return to her studio in the small, rural village of Bradetu in Romania, Sister Eliseea began conceptualizing the icon. Over the course of many months, she worked daily in her studio, painting symbols across three large (10 feet long by five feet high) swaths of canvas. She concluded her work in the summer of 2010, and that autumn, returned to Sarasota. Once here, she spent nearly a week working atop a 30-foot scaffolding — standing, crouching, and at times even lying down, as she installed the icon.



Sister Eliseea working to install the icon.

The icon was installed with the help of parishioner Russ Ryan, then Junior Warden. Together, Sister Eliseea and Mr. Ryan applied a two-foot wide edge of wallpaper paste to each of the three canvasses and affixed the long and unwieldy sections to the wall. After carefully smoothing the entire surface of the icon, the pair painstakingly hammered hundreds of brass tacks and small brass finishing nails in 12 to 24 inch intervals along the entire perimeter of the icon to secure the edges. The middle areas of the canvases were not pasted or tacked to the wall in order to allow the material to “breathe” as the canvas ages.

Stretching across the limestone arch, reaching to the ceiling, and gracing Redeemer’s sanctuary with the powerful image of Christ in Majesty, *Holy, Holy, Holy* was formally dedicated on 2 June, 2011, the holy day of the Feast of the Ascension. The dedication was made in loving memory of George and Mary Ann Bloodworth, who were lifelong, tremendously dedicated members of our parish.

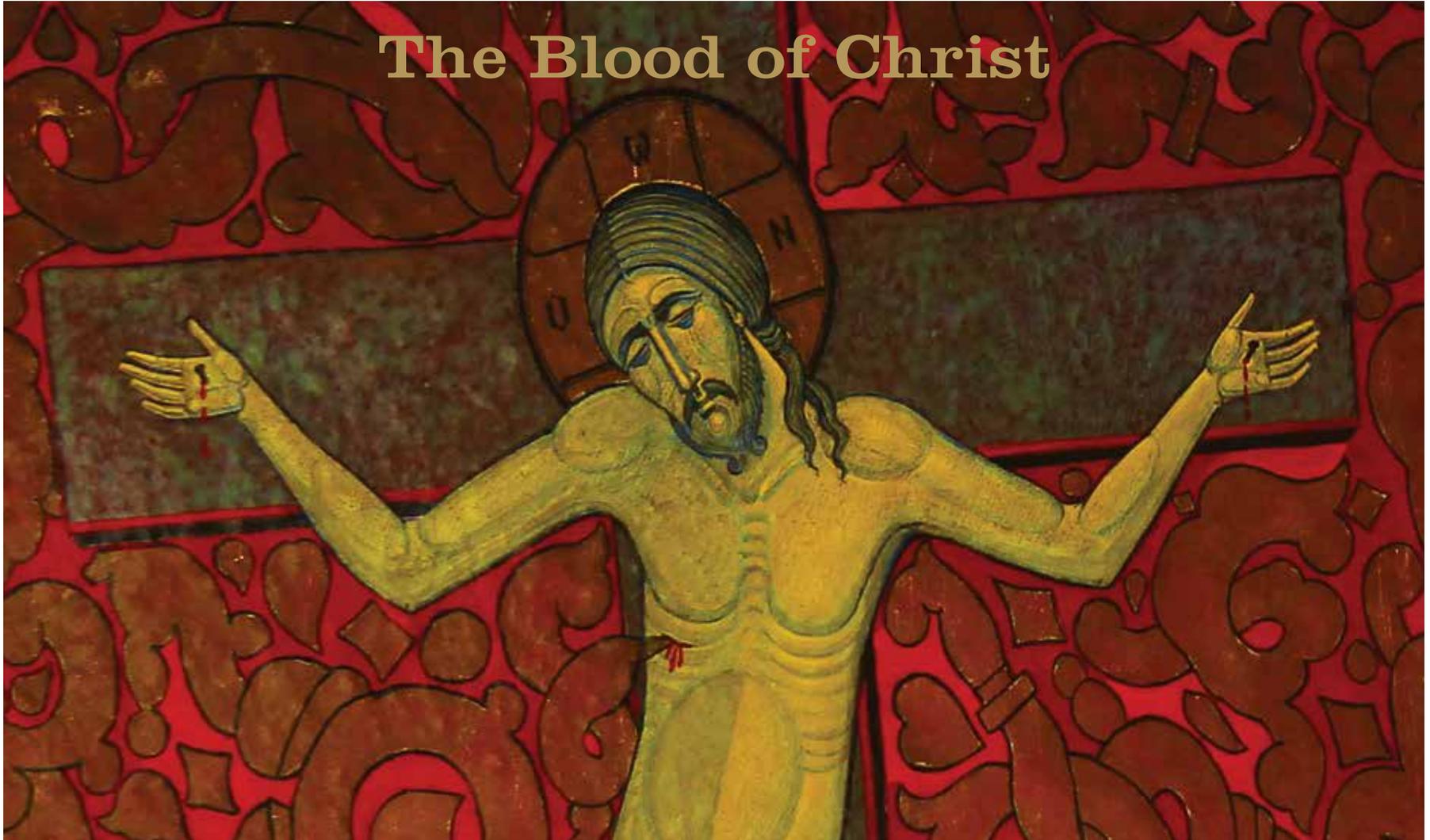
Thanks to the vision and support of parishioners Bud and Arlene Star, the photography skills of parishioner Raul Elizalde, and the editorial guidance of Redeemer’s Theologian in Residence, Dr. Orley Swartzentruber, and Historiographer Dr. Carl Stockton, the work of Sister Eliseea may be seen in detailed close-up and better understood through this booklet. We thank all involved for their time and care in bringing the breadth, depth, and glory of *Holy, Holy, Holy* into the pews.

In Christ,

Fredrick A. Robinson⁺

(The Rev.) Fredrick A. Robinson, Rector
The Church of the Redeemer
Pentecost 2013 / Sarasota, Florida

The Blood of Christ



Throughout the background of the icon, Sister Elisea used a deep scarlet color which beautifully complements the surrounding stone walls and arches above the high altar. The scarlet background, however, is dominated by an intricate, brown-red vein which flows and swirls around every symbol of the icon.

The vein begins in the lower right of the icon where Christ is depicted on the cross. In his side, a wound is seen, representing

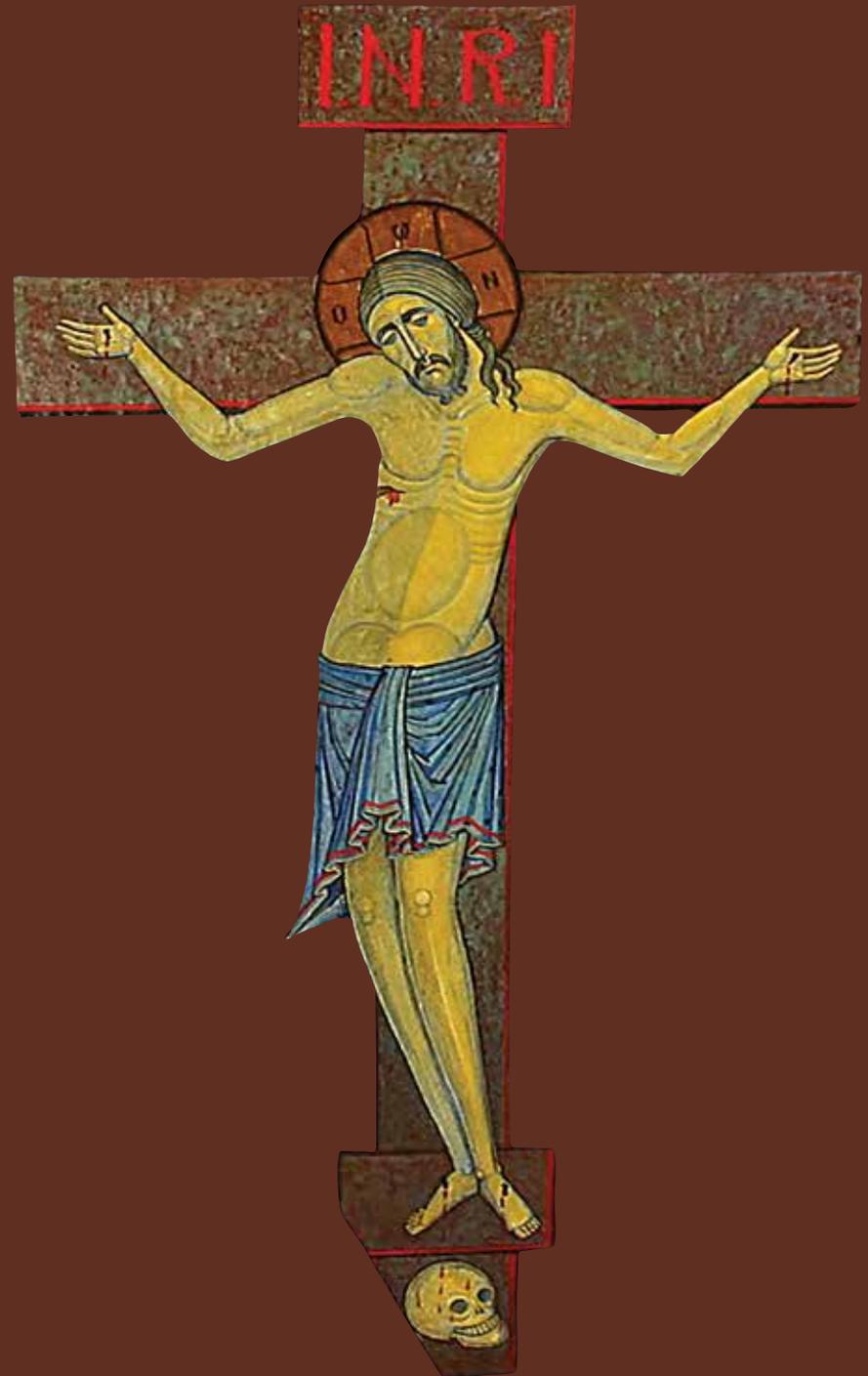
where a spear had been thrust by a Roman soldier. Three bright drops of blood are seen on his torso, and the vein, which so dominates the background of the icon, has its beginning in this wound.

Evocative of a thick and abundant grapevine, the vein represents the blood of Christ, given in sacrifice for all humanity and recalling the blood of Christ in the Sacrament.

The Crucifix

The image of the crucified Lord dying on the cross, shedding his blood for the life of the world, is seen at the bottom right of the icon. At the top of the crucifix are the letters I N R I, the initial letters of the Latin words “Iesus Nazarenus, Rex Iudaeorum,” which translate to: “Jesus of Nazareth, the King of the Jews.”

On the cross, the head of Jesus hangs lifelessly to one side; blood drips from his hands and feet where nails pierce his flesh. He is wearing a blue loincloth, trimmed at the bottom with red and gold. Below Christ’s feet, a human skull is seen; the placement here represents Christ’s victory over death, and his salvation for mankind. The blood of Christ is seen flowing from his feet directly onto the skull, a depiction of redemption.



The Pelican

Opposite the crucifix is the symbol of a white adult pelican with three smaller pelicans. Resonating with the image of Christ on the cross, the mother pelican has pierced her own chest with her beak, her blood giving sustenance and life to her offspring. The pelican as a symbol of Christ is also a symbol of the atonement. Through the sacrifice of Christ on the cross, through the shedding of his blood, humanity is reconciled to God. This scene of sacrifice and salvation has been adopted by the Church of the Redeemer as its official parish seal.

Below the pelicans, the Star of David, representing the Old Testament, is presented on a double-horned stand. The six-pointed Star of David, formed from two triangles, is the symbol of Israel, and in the context of this icon represents the people of God.

At the Star's highest point, a cross with two arms extends. The top arm of the cross is longer than the second arm, and a small, slanted third arm appears almost at the base of the cross. This cross is most commonly used in the Eastern Orthodox Church.



Alpha and Omega



At the apex of the icon, above the image of Christ in Majesty, are the Alpha and the Omega, the first and last letters of the Greek alphabet. Used in the Christian Church to denote God's eternity and infinitude, these letters recall Jesus' words, "I am the Alpha and the Omega, the first and the last." (Revelation 22:13)

Between these two letters, the image of a dove is depicted flying downward, toward the head of Jesus – a symbol of the Spirit of God that was seen descending upon Jesus at his baptism.

The Angels

The top center image of Christ in Majesty is flanked by four angels, two on each side of the icon. Reflecting the music of heaven, each angel holds an instrument of joyous song in one hand and images of Holy Scripture in the other. The angels are also seen as being messengers who, with the sounding of their trumpets, herald the end of time and Judgment Day.



The angels closest to the top are blowing trumpets. Each has an arm fully extended, beckoning the viewer to look toward Christ.

Holding a lute in one hand, the angel on the lower left carries a gold chalice in the other hand. The blood of Christ, that has its beginning in the image of the crucifix, is understood to be flowing into this chalice.



The angel on the lower right holds a lyre in one hand and carries a book in the other. The book symbolizes the Holy Scriptures of both the Old and New Testaments.



The Four Evangelists

Near the top of the icon, just under the Alpha and Omega, and surrounding the image of Christ in Majesty, symbols are found representing the Four Evangelists of the Gospel: St. Matthew, St. Mark, St. Luke, and St. John. Throughout history, these evangelists have been frequently depicted in iconography as four winged mythical beasts.

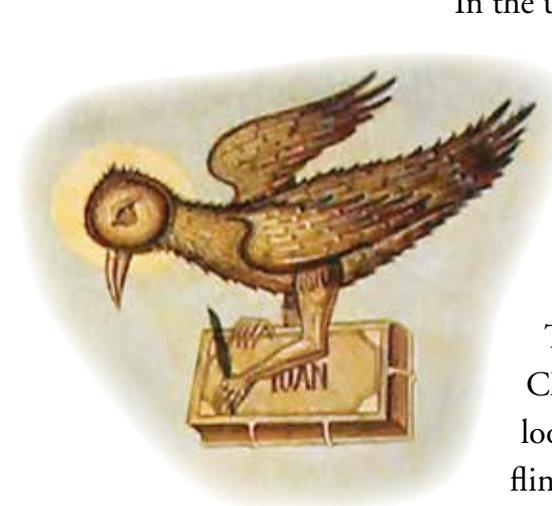
In the icon, the four symbols depict creatures holding a quill pen in one hand and a large book, representing their accounts of the Gospel, in the other. Each creature's head is encircled by a golden halo. The four symbols combine to represent a full expression of the humanity of Jesus.



At the top left, St. Matthew is depicted as a winged man, or “Divine Man.” This depiction speaks to the themes of the human nature of Christ, humanity, and reason, found in St. Matthew’s account of the Gospel.



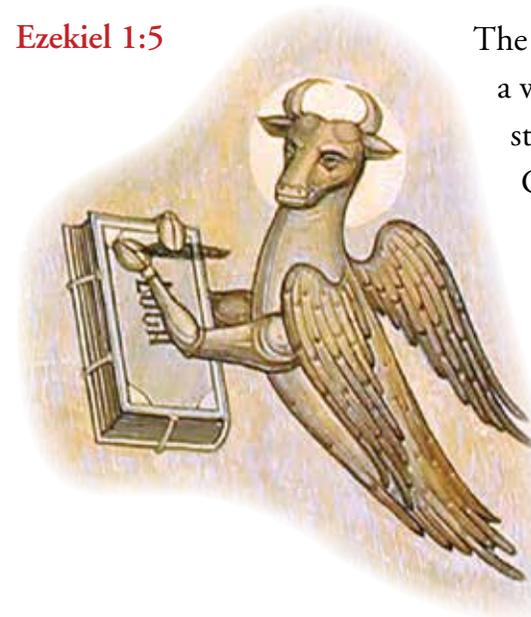
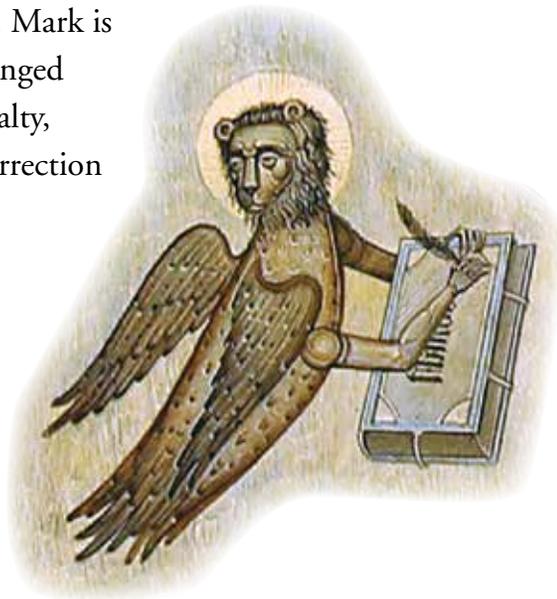
In the upper right, St. John is represented by the symbol of an eagle with a human-looking eye. The eagle represents the sky and heavens, and the divine nature of Christ. The piercing eye suggests to Christians that they should look on eternity without flinching as they journey towards their goal of union with God.



“Also out of the midst thereof came the likeness of four living creatures. And this was their appearance; they had the likeness of a man.”

Ezekiel 1:5

In the lower right, St. Mark is represented by the winged lion, symbolizing royalty, courage, and the resurrection of Christ as King. This symbol conveys the sense of courage that Christians should hold as they travel the path to salvation.



The symbol for St. Luke, a winged ox, symbolizes strength, and represents Christ as priest, as well as the sacrifice he made for all God’s children. The symbol of the ox is a reminder to Christians of the sacrifices they must be willing to make in following Christ.

Holy, Holy, Holy

“And one cried unto another, and said, Holy, holy, holy, is the LORD of hosts: the whole earth is full of his glory.”

Isaiah 6:3



Hebrew



Latin

At top center of the icon, the head of Christ the King of Glory is encircled with the phrase “Holy, Holy, Holy,” written in four languages. The four languages represent Judaism (Hebrew), the Orthodox Church (Greek), the Anglican Communion (English), and the Roman Catholic Church (Latin).

Above the crown of Jesus, the Hebrew words “Kadosh, Kadosh, Kadosh, Yahweh Sabaoth” are seen; the Latin “Sanctus, Sanctus, Sanctus” appears on the right side of the circle; and to the left, the Greek phrase is shown: “Hagios, Hagios, Hagios.” The English, “Holy, Holy, Holy” appears at the bottom of the circle.

At every mass these words of the prophet Isaiah are said or sung by the congregation during the Eucharistic Prayer. The celebrant introduces this ancient hymn with the following words:

“Therefore with Angels and Archangels, and with all the company of heaven, we laud and magnify thy glorious Name; evermore praising thee, and saying, Holy, holy, holy Lord God of Hosts: Heaven and earth are full of thy Glory. Glory be to thee, O Lord Most High.”



Greek



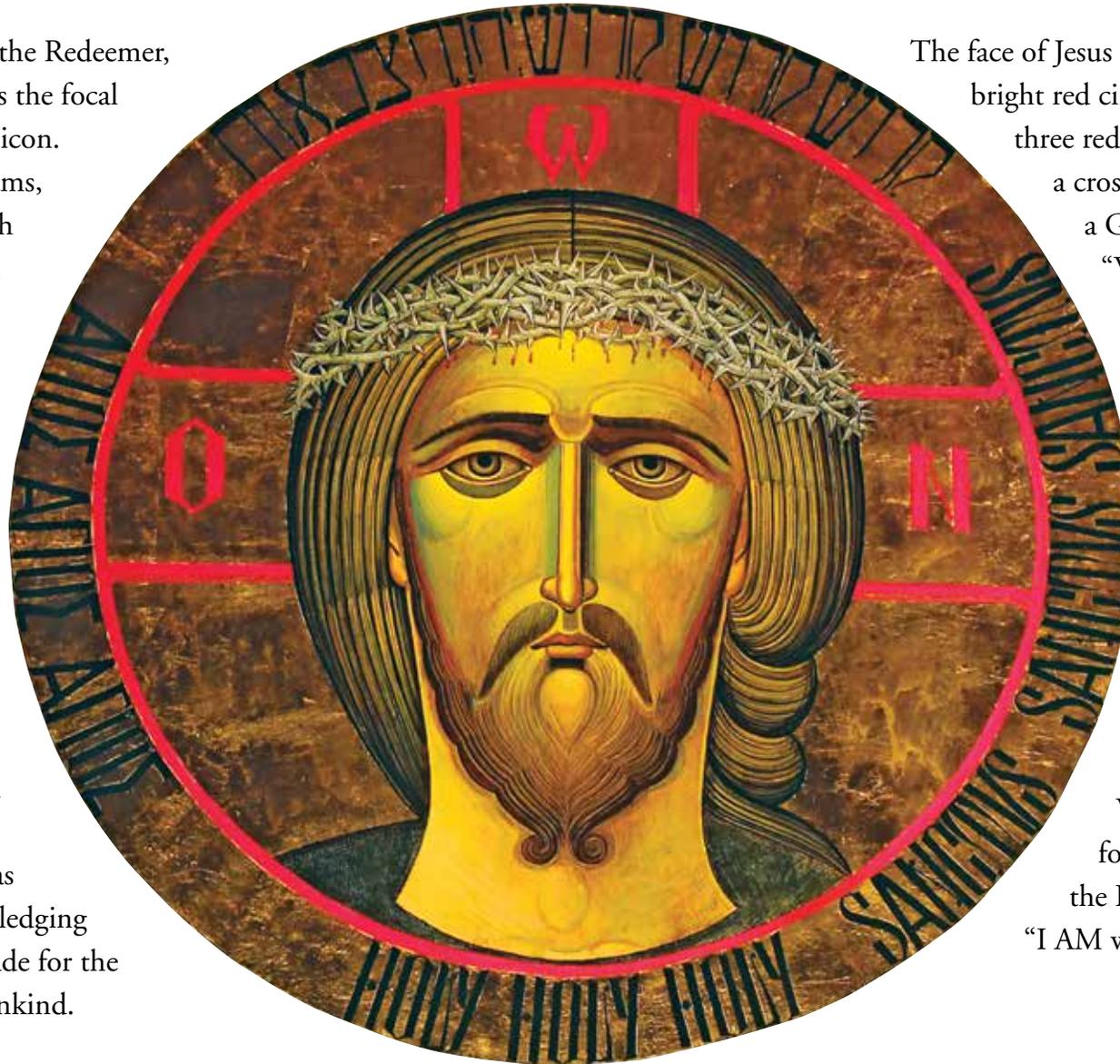
English

Jesus Christ, the Redeemer, in Majesty

“For God, who commanded the light to shine out of darkness, hath shined in our hearts, to give the light of the knowledge of the glory of God in the face of Jesus Christ.”

2 Corinthians 4:6

Jesus Christ, the Redeemer, in Majesty, is the focal point of the icon. His face gleams, and is imbued with what Sister Elisea described as a “very powerful and strong expression.” The brilliance of his visage in the icon connotes the light that he brings to the world. A crown of thorns is placed upon his head, representing him as King, and acknowledging the sacrifice he made for the salvation of humankind.



The face of Jesus is surrounded by a bright red circle from which extend three red arms, as the arms of a cross. Each arm contains a Greek letter: “O,” “W,” and “N,” which together translate to: “The One Who Is.”

This phrase refers to the divinity of Jesus, and recalls the words spoken to Moses by God when he revealed himself in the burning bush that was not consumed. When Moses asked for the name of God, the Lord replied, “I AM who I AM.”

About the Artist

Sister Eliseea Papacioc's iconic works, while deeply rooted in the tradition of ancient icon painting, are made contemporary through modern techniques. She is well-known for the richness and depth of color she achieves, and for her intricate brushstrokes which she says represent the prayer and meditation that go hand in hand with creating each icon. Christian icons are typically created by tracing a religious scene or image onto wood, and Sister Eliseea often ages her wood for up to ten years before beginning work on an icon.

Her work has been displayed at the Smithsonian, the National Gallery of Art, and the Vatican. She travels frequently to the U.S. and other parts of the world to present and speak about her work.

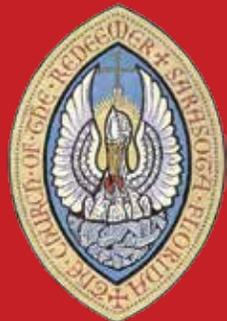
Sister Eliseea credits God for the icons she creates: "I ask God to help me because without him I can't draw a line. I never sign my work because I consider that God paints this through my hands. I love God very much, and this is my expression to live with him every day. I want people to glorify God when they see this image."*



PHOTO BY RUSS RYAN

*Sister Eliseea
Papacioc*

**The Southern Cross (Nov., 2010; Episcopal Diocese of SW Florida)*



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