

Η Θεολογία της Εικόνας

Η εικόνα για την ορθοδοξία, είναι τρόπος και στάση ζωής, ήθος και ύφος και ουσιώδης διάσταση της αλήθειας της, σημείο από τα καίρια της διδασκαλίας της και της θεολογίας της και ίσως συνιστά το ενδότερο σημείο του είναι της. Αυτό αποκαλύπτουν τα θέματα και τα στοιχεία της ζωής της και της σκέψης της: Η Ανάσταση, η Μεταμόρφωση, ο Χριστός ως εικόνα και απαύγασμα του Πατέρα, ο άνθρωπος ως εικόνα του Θεού, οι Άγιοι ως εικόνες του Χριστού, η Εκκλησία ως εικόνα της Αγίας Τριάδος, η Λειτουργία, ο ορθόδοξος μοναχισμός με τη θεωρία του ακτίστου φωτός. Το καθετί κρύβει το θέμα της εικόνας. Όλα υπάρχουν και βιώνονται, όχι καθεαυτά, αλλά ως διάβαση, αναγωγή, πέρασμα, Πάσχα. Το καθετί βρίσκει τον εαυτό του μέσα στο άλλο, κατά το λόγο του Κυρίου, «ο εωρακώς εμέ εώρακε και τον Πατέρα». Το καθετί δεν αναπαύεται στον εαυτό του, αλλά οδεύει, διαβαίνει προς το πρωτότυπο. Αυτή η διάβαση είναι η ουσία της αλήθειας της εικόνας αλλά και της ορθοδοξίας. Προς τοῦτο, ὁ π. Σταῦρος, ἔδωσε μεγάλη ἔμφαση στὸν σωστό καὶ ὀρθόδοξο τρόπο ἀγιογράφησης καὶ ἀγιοκατάταξης τοῦ Ἱεροῦ Ναοῦ μας. Ἡ εἰκονογράφηση τοῦ Ἱεροῦ Ναοῦ μας ἄρχισε μέ τὸν μακαριστό κ. Εὐστάθιο Λοῦππο - μαθητὴ τοῦ μεγάλου ἀγιογράφου ἀειμνήστου Φώτη Κόντογλου- καὶ συνεχίστηκε καὶ ἐτελείωσε μέ τὸν κ. Ἰωάννη Καλέντζη.

Θερμές εὐχαριστίες στοὺς εὐσεβεῖς δωρητὲς τῶν Ἱερῶν Εἰκόνων καὶ εὐχόμεθα ὅπως ὁ Κύριος τοὺς εὐλογεῖ πάντοτε.

The Theology of Icon

The iconography for orthodoxy is a way of life and attitude, a morality and style and an essential dimension of its truth, a point from the pivotal points of its teaching and its theology and perhaps its most interior point of spiritual depth. This is revealed by the themes and elements of her life and her thought: the Resurrection, the Transfiguration, Christ as the image and reflection of the Father, man as the image of God, the Saints as the image of Christ, the Church as the image of the Holy One The Trinity, the Liturgy, the Orthodox monasticism with the theory of uncreated light. Everything hides the subject of the picture. Everything exists and is experienced, not in itself, but as a passage, reduction, passage, Easter. Everything finds itself in the other, according to the Lord's words, "the infant hath also afflicted the Father." Not everything rests on its own, but it goes, it goes to the original. This passage is the essence of the truth of the icon and of Orthodoxy. Because of this very important role of the icon and the spiritual uplifting of the orthodox faithful, Father Stavros gave a special emphasis to the style and order of the embellishment of our Church. The iconography of our Church commenced by late Efstathios Loupos, a student of the great Byzantine iconographer Foti Kontoglou, then continued and terminated by John Kalentzis. Many thanks to the donors of the Holy Icons and may God reward them all.

The Parish of Prophet Elias, Norwood



Central aisle of the nave, Iconostasis, 2008

The Beauty of Your House



Detail of: Polyeleos, aluminium gold plated, 1989.

The Polyeleos are made to swing during vigil services to symbolise the presence of the angels, stars and universe, each doing their orbit in praise of the creator.



Chairs, wood carving and velvet, 2009. Craftsman Konstantinos Zouvelos

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Central panels Iconostasis, wood carving, 2008. Craftsman Konstantinos Zouvelos

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Iconostasis through the Manoualia, wood carving, velvet and brass, 2008. Multiple craftsmen. The large brass candle stands represent the pillars of fire which went before the Hebrews at the promised land.

Left:

Detail from: Pulpit, grapes, wood carving, 1992.

“I am the vine; you are the branches.” (John 15:5).

The grapevine and grapes are a symbolic motif in the Church. Wine is used in the Eucharist as well as in the baptism and funeral services.



Right:

Detail from: Iconostasis, mirrored peacocks, wood carving, 2008.

The peacock is a symbol of resurrection; the peacock sheds his feathers, but he grows more brilliant ones than he lost.

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Holy Gospel, silver and velvet, 2010.

The Gospel is a central liturgical item that is considered an icon of Christ and venerated in the same way.

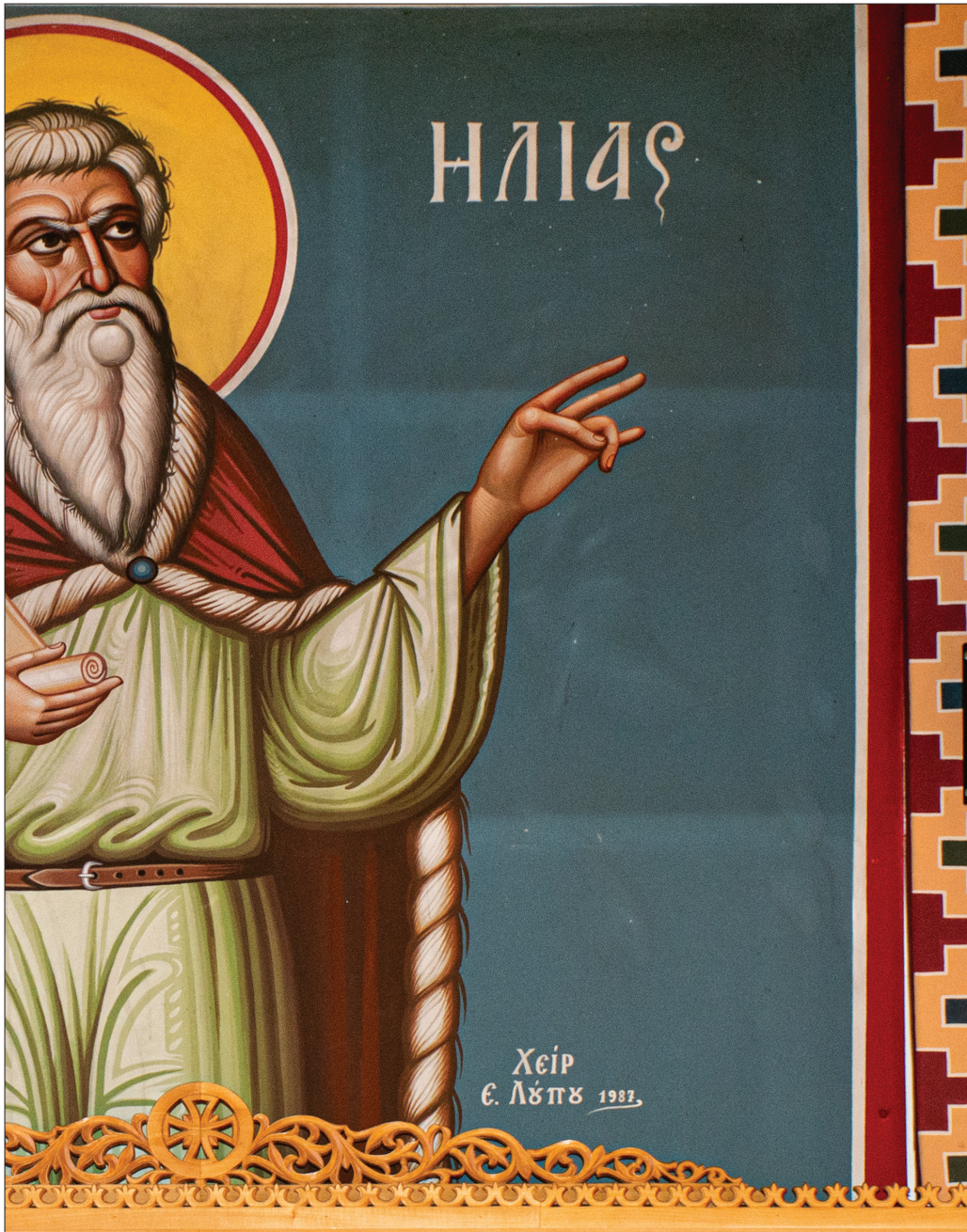


Detail: Cathedra, wood carving, 2008. Craftsman Konstantinos Zouvelos.
The Cathedra is a symbol of teaching authority, sometimes referred to as 'Bishop's throne'. The icon of Christ as the High-Priest was preserved and installed from the original throne.

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Detail from: Icon of Prophet Elias, northern wall, acrylic paint on plaster, 1987.
Iconographer Efstathios Loupos.

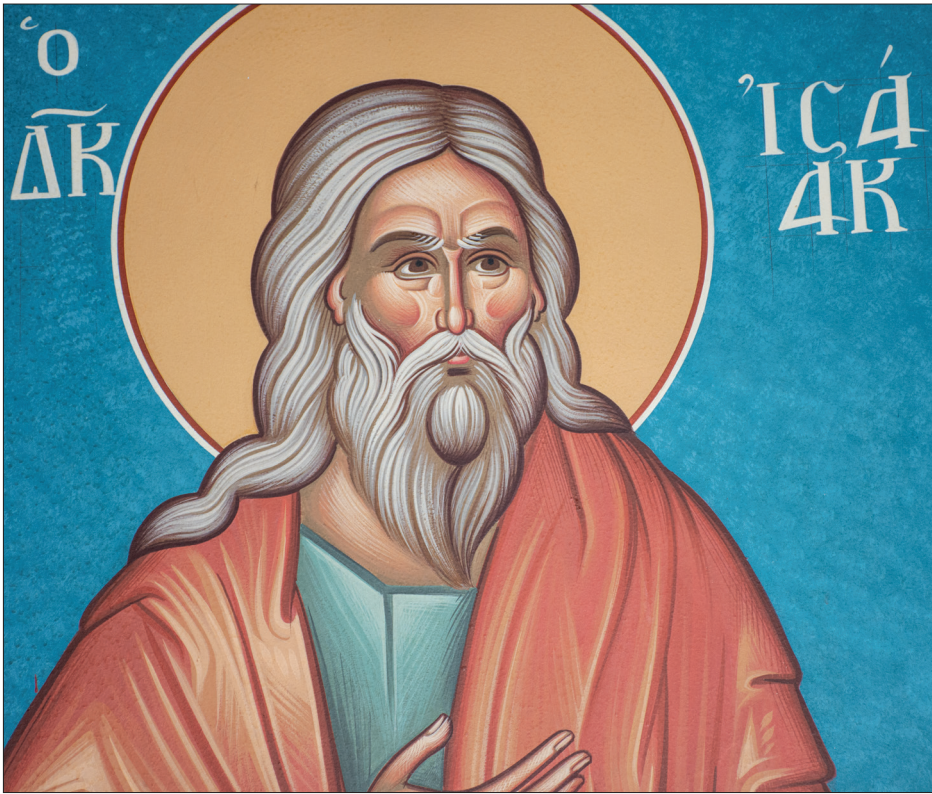


Prophet Elias stands opposite Moses, just as they appeared during the Transfiguration. Moses represents the law and the dead, while Elias the prophets and all those alive in Christ. Their presence shows the living and the dead all bear witness to Christ the Messiah.

The Parish of Prophet Elias, Norwood



Detail from: Icon of Prophet Elias, Narthex stairwell, acrylic on plasterboard, 2002-2005. Iconographer John Kalentzis. Prophet Elias clothed in the mantle of a sheep, known as a fiery and ardent prophet his scroll reads "I became zealous for God the almighty".



Icon of the Righteous Isaac, acrylic on plaster, upstairs southern wall, 2002-2005. Iconographer John Kalentzis. Righteous Isaac is included among the great Fathers and Mothers and Prophets of the Old Testament lived before and under the Law.

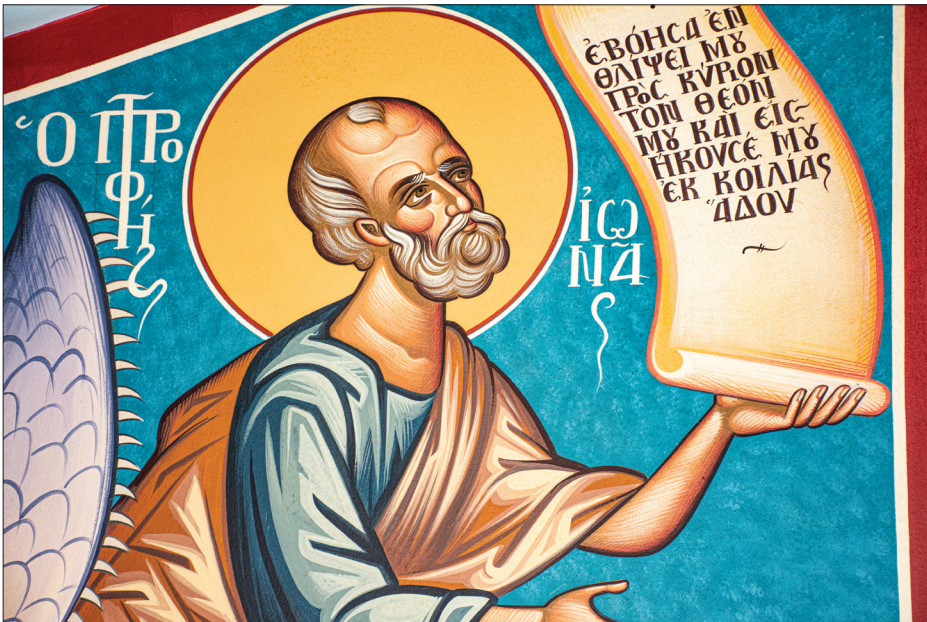


The paint strokes and cross hatching of the iconographer John Kalentzis are shown in detail.

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Detail from: Icon of Moses and the Burning Bush, northern wall upstairs, acrylic on plaster, 2002-2005. Iconographer John Kalentzis. Icon presents Moses kneeling before the Burning Bush, inside which the Virgin and Child appear.



Detail from: Icon of Prophet Jonah, northern wall upstairs, acrylic on plaster, 2002-2005. Iconographer John Kalentzis. Prophet Jonah is depicted on the third day exiting the sea-monster. His sojourn in the sea-monster foreshadows our Saviour's three-day descent into Hades.

The Beauty of Your House



Detail from: Icon of Saints Joachim and Anna, southern wall upstairs, acrylic on plaster, 2002-2005.
Iconographer John Kalentzis.

The holy and righteous ancestors Saints Joachim and Anna are a couple depicted in an intimate embrace representative of their union that after fifty years produced the Theotokos. The saints are appreciated most by grandfathers and grandmothers.



Icon of Saints Joachim and Anna, acrylic on plaster, upstairs southern wall, 2002-2005.
Iconographer John Kalentzis.

The Parish of Prophet Elias, Norwood



Detail: Icon of the Entry of the Most Holy Theotokos into the Temple, upstairs western wall, 2002-2005.
Iconographer John Kalentzis



Detail from: Icon of Panagia, eastern wall upstairs, acrylic on plaster, 2002-2005. Iconographer John Kalentzis.

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Icon of the Feast of the Dormition of the Theotokos, acrylic on plaster, southern wall, 2002-2005.

Iconographer John Kalentzis.

Christ, in golden robes and surrounded by angels, is shown holding a small child clothed in white representing the soul of the Virgin Mary. The icon is a feast of hope, hope in the Resurrection and eternal life.

The Beauty of Your House



Detail: Icon of Saint Zachariah, acrylic on plaster, stairwell, 2002-2005. Iconographer John Kalentzis. Saint Zachariah, a priest in the temple, was made mute for his weakness and disbelief. Only when he confirmed his son's name would be John did his speech return.



Detail: Icon of Saint John the Baptist, acrylic on plaster, stairwell, 2002-2005. Iconographer John Kalentzis. Saint John the Baptist moments before his beheading shown with eyes of forgiveness towards Salome whose eyes contrastingly appear to be filled with guilt and regret.

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Detail from: icon of theophany, western wall, acrylic paint on plaster, 2002-2005. Iconographer John Kalentzis.



Detail from: Icon of Saint Christopher, eastern wall, acrylic on plaster, 2002-2005. Iconographer John Kalentzis. Here Christ as a child clings to Saint Christopher who gazes at him who carries “the weight of the world”.



Icons (2002-2005), chanter stand (2008) and leadlight windows (1987), western wall, various craftsmen. A vertical composition captures three different subjects all in unison and framed by the sky-blue glass panels with striking red crosses.

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Icons of Saints Eugenia, Maura and Irene (Chrysovalantou), acrylic on plaster, western wall, 2002-2005.

Iconographer John Kalentzis.

The female Saints depicted in these icons each hold a cross symbolising their witness for Christ. Saint Irene Abbess of Chrysovalantou Monastery is also shown holding apples from paradise; apples are blessed on her feast day and are a source of blessing and healing by all who partake of them with faith.



Icons of Saint Cosmas of Aetolia, and Saint Alexandros, acrylic on plaster, eastern wall, 2002-2005.

Iconographer John Kalentzis.



Icons of Saints Kallinikos, David of Euboea, Nicholas and Charalambos, acrylic on plaster, eastern wall, 2002-2005. Iconographer John Kalentzis.

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Icons of Apostles James (Son of Zebedee), Matthew, Andrew and Thomas, acrylic on plaster, southern wall, 2002-2005. Iconographer John Kalentzis.

The disciples are each shown with their distinct features: Saint James, Son of Zebedee, depicted as a young man with a short beard, not white as he never got to live to an old age. Saint Matthew is shown with a long,



Detail from: Icon of Saint George, eastern wall, acrylic on plaster, 2002-2005. Iconographer John Kalentzis. Decorative vestments of Great Martyr and Triumphant Saint George's uniform and shield. Saint George was illustrious in battle and highly honoured for his courage.

The Beauty of Your House



wavy, white beard and cropped hair. Saint Andrew with long unkempt hair in the manner of, St John the Baptist, the prophet he followed. Saint Thomas as a beardless youth, the youthfulness of apostle is worthy of consideration when thinking of his “doubts”.



Detail from: Icon of Saint Phanourios, western wall, acrylic on plaster, 2002-2005. Iconographer John Kalentzis.

The icon depicts the youthful hands, and adorned vestments of Saint Phanourios. There is little literature on this saint prior to the discovery of his little church in Rhodes. Saint Phanourios is famous for assisting the faithful in discovering hidden or lost objects.

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Detail from: icon of Saint Gerasimos, eastern wall, acrylic paint on plaster, 2002-2005.
Iconographer John Kalentzis.

Saint Gerasimos the patron saint of Kefalonia is believed to protect them and heal them of illness. The body of Saint Gerasimos is incorrupt and in the monastery on the island of Kefalonia.

The Beauty of Your House



Nave of Church from the upstairs gallery, with upstairs chandelier and iconography as border.



Icons of Saint Irene, Euphemia, Christina and Maria Patricia, acrylic on plaster, western wall, 2002-2005. Iconographer John Kalentzis.

The icons of saints physically sit above the congregation for all to respect and admire.

The Parish of Prophet Elias, Norwood



The Royal Gate of the Iconostasis, wood carving and embroidered velvet, 2008. This central section incorporates icons from the previous Iconostasis; including the icon of Christ, the Virgin Mary, Annunciation (shown on Royal Gates), The Last Supper (shown above Royal Gates) and the figures included in our Lord's Crucifixion.



Icon of Panagia Tsambikia, moulded silver on wood, 2017.

The original icon of Panagia Tsambika was found miraculously lit like a vigil lamp in a cypress tree on three separate occasions and takes its name from the local dialect word Tsamba which means spark. The original icon of Panagia Tsambika was located at the Holy Monastery of Panagia Kykkos in Cyprus, and miraculously would return to Rhodes.

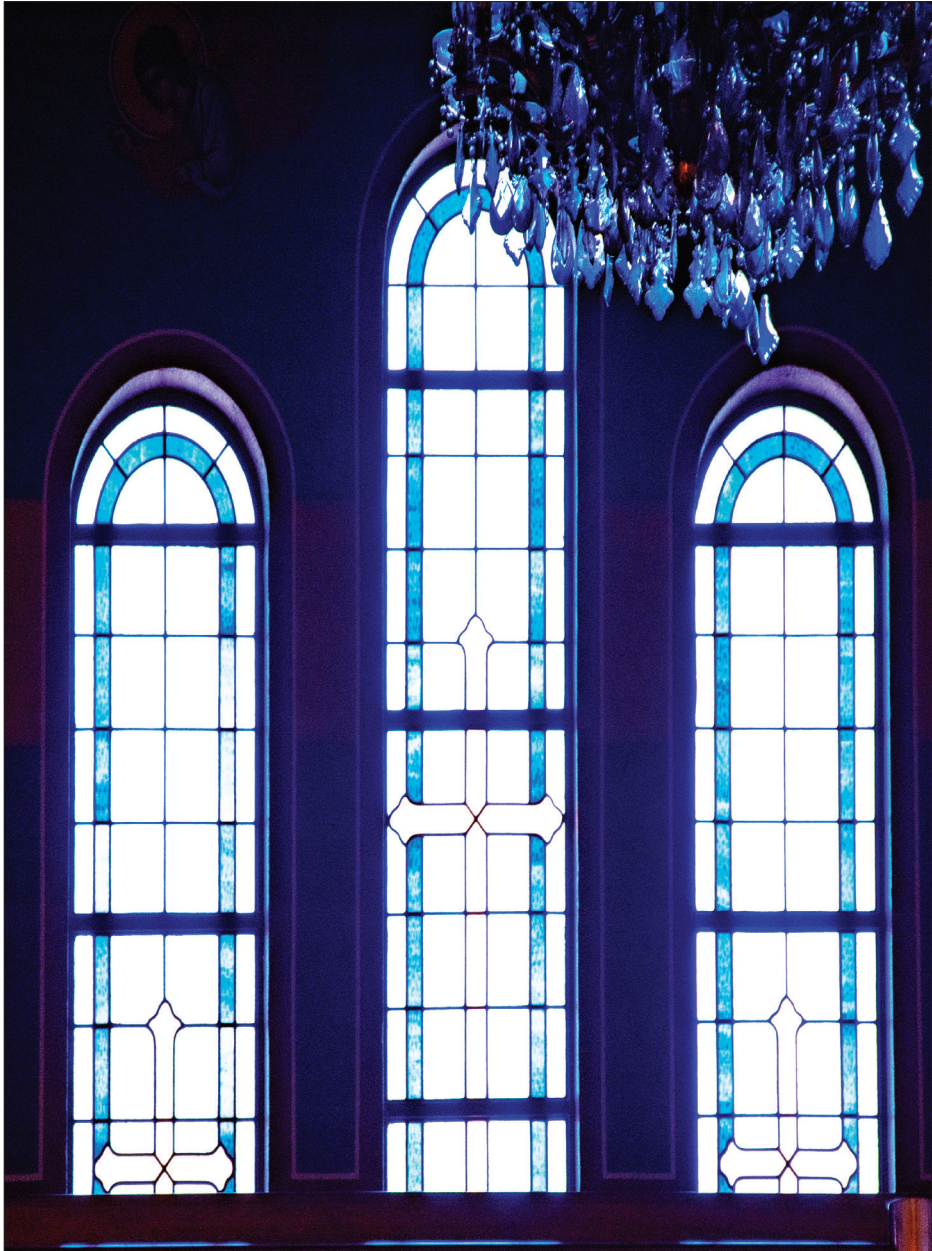
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Central aisle from the narthex.



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Leadlight window from within, coloured glass and lead, southern end wall, 1986.

"I am the light of the world; he who follows me will not walk in darkness, but have everlasting life".

(John 8:12)

The windows funnel the light of the sun and literally beautify and colour the light that enters the church to dispel shadows and darkness.