



Julia,

Why do I like this painting? I like its perspective – the small women and the big feet. How small are we compared even to the feet of God?

I like the life, which is love - this blue aura around the women and the Blue, which is Life not yet gone from the independently nailed feet of God. Life that will never leave the body, but will only be modified.

The women are gathered together like the apostles, like the Forty Martyrs, like His toes, they are one body. Trees are the only creations that are immovably fixed to their places. For His part, God is nailed to a dead tree - He is the living tree, who gives life to the cross.

I have been in many world museums, but I have never come across such an interpretation of the Crucifixion - just His feet. But how beautiful they are – looking at them alone, you get an idea about His beauty in its wholeness. Moreover, the emphasis is placed on the crucifix, because it is in the

foreground, and it is on the women at the same time, because they are depicted in their whole height.

I like the incredible tenderness of the women and their nailing, too - the Virgin, who is relaxed in their arms like the branch of a weeping willow.

Father John Behr, in the latest issue of the magazine Christianity and Culture (there is my article on the icon of St. Forty Martyrs from the Holy Rila Monastery) tells us that Christ came not to abolish death because we are all still dying but to alter its purpose - to make it a way to life. This altered purpose I discover in your picture, life as light, as incorruptible light that has not gone even from the Savior's feet! This incorruptible light, which envelops the women and flows in His toes, is actually Love.

Your women are so gentle and fragile, but also powerful, full of love, and from this painting alone, you start to love them. They all are Marys.